

The Disillusionment of Male Characters in Selected Works of F. S. Fitzgerald

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Bachelor's Thesis
2016



Univerzita Tomáše Bati ve Zlíně
Fakulta humanitních studií

Univerzita Tomáše Bati ve Zlíně

Fakulta humanitních studií

Ústav moderních jazyků a literatur

akademický rok: 2015/2016

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Michaela Čuprová**

Osobní číslo: **H13379**

Studijní program: **B7310 Filologie**

Studijní obor: **Anglický jazyk pro manažerskou praxi**

Forma studia: **prezenční**

Téma práce: **Vystřízlivění mužských postav z iluzí ve vybraných dílech F. S. Fitzgeralda**

Zásady pro vypracování:

Shromáždění odpovídajících odborných materiálů k autorovi F. S. Fitzgeraldovi a období Zlatých dvacátých let v USA

Nastudování zvolených primárních děl F. S. Fitzgeralda

Formulace cílů práce dle získaných informací z odborných sekundárních zdrojů

Analýza zvolených děl v kontextu s tématem

Vyvození a formulace závěrů práce

Rozsah bakalářské práce:

Rozsah příloh:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

Brucoli, Joseph Matthew. Some Sort of Epic Grandeur: The Life of F. Scott Fitzgerald. Columbia: University of South Carolina Press, 2002.

Fitzgerald, Francis Scott. The Great Gatsby. Harlow: Pearson Education, 2000.

Fitzgerald, Francis Scott. This Side of Paradise. Mineola: Dover Publications, 1996.

Hamby, Alonzo L. Outline of U.S. History. Washington: Bureau of International Information Programs, U.S. Department of State, 2011.

VanSpanckeren, Kathryn. Outline of American Literature, Revised Edition. Washington, D.C.: United States Department of State, 1994.

Vedoucí bakalářské práce:

Mgr. Vladimíra Fonfárová

Ústav moderních jazyků a literatur

Datum zadání bakalářské práce:

13. listopadu 2015

Termín odevzdání bakalářské práce:

6. května 2016

Ve Zlíně dne 16. prosince 2015


doc. Ing. Anežka Lengálová, Ph.D.
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ABSTRAKT

Tato bakalářská práce se zabývá tématem vystřízlivění z iluzí mužských postav ve vybraných dílech amerického autora Francise Scotta Fitzgeralda. Úvodem této práce jsou popsány historické souvislosti a sociální změny ve společnosti ve dvacátých letech. Dále jsou v úvodu práce vysvětleny pojmy modernismus, ztracená generace a život a díla amerického modernisty a autora F. S. Fitzgeralda. Teorie Sigmunda Freuda jsou v práci uvedeny s úmyslem najít elementy, jež by mohly mít vliv na chování zkoumaných literárních postav. Pak následuje analýza dvou hlavních mužských postav z knih *Na prahu ráje* (1920) a *Velký Gatsby* (1925). Celá práce dochází k závěru, že chybějící otcovská role, sebezahleděnost a naivita vedla hlavní protagonisty k přehlížení skutečnosti.

Klíčová slova: Fitzgerald, Jazz Age, Freud, láska, iluze, prozření

ABSTRACT

This bachelor thesis deals with the topic of the disillusionment of male characters in selected works of Francis Scott Fitzgerald. The first part of the thesis is dedicated to the social and history background of the 'Roaring Twenties,' the epoch that meant big contradictions and portrayed the change in social values in America during 1920'. Women demanded equality with men, society invented new technologies, and young people became more liberated in their behavior. On the other hand, the era of uncontrolled entertainment meant also prohibition, corruption of human souls and values and reckless behavior. Moreover, the first part explores life and works of the modernist American author Francis Scott Fitzgerald. The second part of the thesis deals with particular male characters from novels *This Side of Paradise* (1920) and *The Great Gatsby* (1925). The conclusion of the whole thesis reveals that lack of proper father's figure in boys' childhood, self-confidence, the frustration from sexual contact, the desire to become somebody else and naivety lead the main protagonists to overlook the reality and caused their illusions that had consequences in their real life.

Keywords: Fitzgerald, Jazz Age, Freud, love, illusions, disillusionment

ACKNOWLEDGEMENTS

I would like to thank my supervisor, Mgr. Vladimíra Fonfárová. I am deeply grateful for her patience, helpful comments and support.

I would like to thank my brother David for showing me the green light when my illusions were shattered.

And at last, not at least, I would like to say *thank you* to my parents and friends for loving me and supporting me in the times I was not able to.

I hereby declare that the print version of my Bachelor's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

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INTRODUCTION

“No amount of fire or freshness can challenge what a man will store up in his ghostly heart.”¹ This quote from the novel *The Great Gatsby* by the American writer Francis Scott Fitzgerald is a way to describe essence of the main male characters’ state of mind. It describes their inability to accept the reality as it is, furthermore they are not able to change their ideals, which are naturally gained via experiences they had to face and people they met. Fitzgerald is considered as one of the authors that were capable to realistically portrait the spirit of the Jazz Age. The time of roaring twenties, booming energy, ephemeral beauty and liberated behavior.

In my bachelor’s thesis I am going to focus on the male characters from two of many Fitzgerald’s novels. The first novel is *This Side of Paradise* (1920), the first novel written by Fitzgerald, and it depicts the life of young egotist Amory Blaine and his psychological growth from childhood to his adult years. The second novel is *The Great Gatsby* (1925), Fitzgerald’s most famous book that describes self-made man Jay Gatsby and his persuaded dream that is a woman he desires. Both of the characters tend to dream a lot and they idealize their life and relationships, however the disillusionment from their fantasies is inevitable. The rouse comes in similar forms for each protagonist, but the process of self-realization and awakening is shown in different moments.

The analysis is supported by the theories of Sigmund Freud in order to clarify character’s illusions and to explore the reasons of internal motivation for their behavior after the illusion is shattered. What is common and crucial for both protagonists, Amory and Gatsby, is the lack of proper father’s figure in their early lives and finding the substitute father in other men. Moreover, Freud’s theories suggest how important is the role that women played in Amory’s and Gatsby’s love life. Furthermore, both men’s lives are affected by the circumstances of the World War I. and by the loss of great love. The resemblance between Amory and Gatsby is not coincidental because both characters share autobiographical fragments from Fitzgerald’s life and relationships.

¹ Francis Scott Fitzgerald, *The Great Gatsby* (London: Penguin Books Ltd, 2000), 93.

The aim of this thesis is to establish connection between Freud's behavioral theories and experiences concerning protagonists' personal lives. Their quest of becoming a personage worth having a woman of their dreams and following losses and dilemmas are the main concepts of the analysis. The conclusion of the whole thesis reveals that lack of proper father's figure, self-confidence and naivety lead the main protagonists to overlook the reality and caused their illusions that had consequences in their real life.

I. THEORY

1 ROARING TWENTIES IN THE HISTORICAL CONTEXT

The United States of America in the first half of the 20th century, recovering from the First World War, were regarded as the richest country in the world. Americans were enjoying the period of prosperity due to the booming economy. The economic and cultural boom happened after the short crisis between the years 1920-1922 and it was accompanied by a great change in a lifestyle people were living. This change was characterized by the industrialization and inventions, aeronautics' inventions, expansion of the film and music industry, especially jazz music, and radio. Many aspects of the new lifestyle were influenced by the industrialization so people could make their lives easier.² It also meant birth of cars and car industry. They were made in the assembly-lines and the mass production meant lower prices thus many Americans were able to buy brands such as Ford or Chrysler. The American roads were cruised by more than thirty million cars by the end of 1920s.³ Demand for the industrial materials rose due to the growing automobile industry, the roads had to be built therefore the producers of concrete and workmen were needed.⁴ The roaring twenties is an era in the American history that brought more secure job conditions, thereby more families had food and homes, new inventions were spread around the country, electricity and new machines were able to be at the places that were not possible before. It was a time in which ordinary families could afford automobile, buy refrigerators and vacuum cleaners and they could listen to the radio and go to the movies.

Women and men became aware of the fashion, they wore accessories, wristwatches, boxes for cigarettes. Women smoked in public places and bought mass-produced cosmetics and fashion lines.⁵ According to Brogan, more people from the middle-class had money, especially the young generation found the escape from the old times in spending money on ephemeral fun and experiences.⁶ People and the spirit of the nation were fulfilled with a greater desire for more leisure time, for more wealth to spend, for brighter future. It was a time of great changes not only economic, but especially social ones. Middle class embraced

² See Svatava Raková and Josef Opatrný, *USA* (Praha: Libri, 2003), 161 – 162.

³ See Alan Brinkley, *The Unfinished Nation: A Concise History of The American People, Seventh Edition* (New York: McGraw-Hill, 2014), 538.

⁴ See Hugh Brogan, *The Penguin history of the United States of America* (London: Penguin Books, 1990), 509.

⁵ See Alan Brinkley, *The Unfinished Nation: A Concise History of The American People, Seventh Edition* (New York: McGraw-Hill, 2014), 542.

⁶ See Hugh Brogan, *The Penguin history of the United States of America* (London: Penguin Books, 1990), 505.

the consumerist culture and longed for the new optimistic era without concerning about its impact on economic or social changes. Those social changes meant controversy regarding shifting position of sexuality displayed in media, injustice towards people from lower-class, rebellion against old rules and experimenting with the new approaches towards laws and women's rights. Economic irresponsibility crystallized into the Great Depression in 1930s. Politicians rejected many suggested reforms from the past but helped to create new laws and institutions that extended growth of economics. Contemporaries referred to the 1920s as the 'New Era' - era that enabled America to become a modern nation.⁷

Men and women were moving from the countryside to the cities, for the first time in the history of the USA, more people were living in the city than in the countryside according to the census made during the period. This migration led to the modernization of the city environment and to the distress of agriculture outside of the city areas. Such change is called urbanization, the social process whereby cities and towns grow and society become more urban, leaving the rural areas behind.⁸ The urbanization was supported by the motorized transportation and gained wealth, which gave the young the urge to discover other countries and cities.⁹ The challenge that transportation represented, was typically well handed and welcomed by the new prosperous middle-class culture, other classes were not coping as fast or not at all. The new image of an urbanized American citizen started to dictate the trend of the 20s.

Companies started to supply cities with advanced technologies and commodities. The importance of the visual art increased and the means of advertising were supported mainly by electrical lights thus the posters and the advertisements got more shiny and loud in order to outshine the old ways. Architecture changed within the city quarters in order to provide their residents (and visitors) with radiant art centers, pubs and hotels. Nevertheless, the rapid growth of the American cities indicated problems with overpopulation. Neighborhoods brought together different races and ethnic groups. Many immigrants were pushed from the centers into the suburbs because of the racial intolerance, so they were forced to create their own quarters. Each of the quarters represented and preserved different national cultures,

⁷ See Alan Brinkley, *The Unfinished Nation: A Concise History of The American People, Seventh Edition* (New York: McGraw-Hill, 2014), 550.

⁸ *Macmillan English Dictionary*, 2007. ed., sv "Urbanization."

⁹ See Hugh Brogan, *The Penguin history of the United States of America* (London: Penguin Books, 1990), 508.

customs and languages. Despite such differences and the amount of inhabitants, the cities adjusted well and managed the growth and expansion adequately.¹⁰

However, America paid a big price for the twenties later during the Great Depression that struck in the 1930s'. People from lower-class and partly from a middle-class lost their jobs due to the crisis, companies, banks and businesses declared bankruptcy. Farmers were unable to harvest and sell their crops thus they were not able to pay for the debts and lost their properties and farms.

1.1 The social changes

The social changes had bigger impact on America in the twenties than the economic transformations. The 'right here right now' period caused a major reversal in the behavior of men and women. Young generation of people was driven by new forces like money, drugs, alcohol and a slight sexual tension that was under a lock for a long time. Young people refused to be sad, tired and humble again because it was considered boring and it did not fit the spirit of the Jazz Age. As Hamby wrote "Mass prosperity enabled an open and hedonistic lifestyle for the young middle classes."¹¹ The Americans considered such phenomenon as a part of their specific culture and the whole world was amazed with the new technologies and industrial production of the United States. A new form of the growth in labour productivity occurred, combined with the higher salaries and wages, and later resulted in a big social gap between poor and rich people. Until that time, only the upper class owned the estates and could afford expensive goods such as photo cameras, refrigerators or hoovers. The same situation was happening in the tourism industry, because until the change, vacations in Florida or California were unattainable for lower classes.¹² A wide range of products and possibilities was pushing aside the traditional Puritan' values - abstemiousness and moderation, frugality, restraint. These values started to be considered dangerous for the 'modern' America, thus the social mentality was changing. The advertisements were not only proclaiming more products, but the media were creating the image of the modern American citizen. Such

¹⁰ See Alan Brinkley, *The Unfinished Nation: A Concise History of The American People, Seventh Edition* (New York: McGraw-Hill, 2014), 536.

¹¹ Alonzo L. Hamby, *Outline of U.S. History* (Washington, D.C.: Bureau of International Information Programs, U.S. Department of State, 2011), 210.

¹² See Svatava Raková and Josef Opatrný, *USA* (Praha: Libri, 2003), 162.

an image was characterized by the ownership of specific products, by wearing specific brands of clothes, by visiting particular places and by having particular education. All of this went hand in hand with the way of living the 'right' lifestyle.

The culture within the society became urban and consumer-oriented, which helped to smooth the differences and acclimatize a new set of values and principles.¹³ The new term 'consumerism' appeared and was fulfilled with the raising amount of the pressure from the side of mass media through the advertisements in the films and radio as well as in the streets and on the posters. The consumerism and product placement meant a powerful tool for the industry. Majority of the economists were convinced that the increasing consumerism is the right impulse for the economy.¹⁴ Cities sparked the hunger for shopping centers, boutiques and department stores and its commodities. Places within the public spaces transformed into the parks, amusement parks, athletic fields and centers of effortless fun such as theaters and later, movies.¹⁵

The advertising industry became the driving force of consumerism. Newspapers were not only local anymore and they, along with the magazines, began to mass circulate around the country. Publicist and marketers started to raise a new trend that came hand in hand with the particular lifestyle which was dictated in the fashion magazines and advertising ads and on radio.

The social class differentiation appeared. Issue was criticized by the general public and by supporters of the revolutionary approach of dealing with social problems. Those supporters revolted against the bad terms people from lower-class were. In comparison to the middle and upper classes, the gap got wider. The social contradiction meant different living conditions for the rich citizens and village inhabitants living in the countryside and it created the anxiety within the society. As a result, different nationalities experienced the changes in different ways thus it created chaotic environment.¹⁶ The lifestyle of the country people, 'provincials,' was often mocked by the 'townees,' people from the city. They looked at the

¹³ See Alan Brinkley, *The Unfinished Nation: A Concise History of The American People, Seventh Edition* (New York: McGraw-Hill, 2014), 538.

¹⁴ See Svatava Raková and Josef Opatrný. *USA* (Praha: Libri, 2003), 163.

¹⁵ See Alan Brinkley, *The Unfinished Nation: A Concise History of The American People, Seventh Edition* (New York: McGraw-Hill, 2014), 542.

¹⁶ See *Ibid.*, 533 – 534.

petty bourgeoisie with scorn, which was equivalent to the opinion of the other side that considered the city residents conceited and their wild, extravagant and anonymous city life as outrageous.

The contradiction between modern, vivid approaches towards lifestyle and old, traditional conservative approaches caused disputes among classes. The society was incredulously witnessing the discussions about so far tabooed themes such as Sigmund Freud's sex theories or changes within the music industry, where the jazz got popular. Jazz music originated in Harlem, quarter in New York City, where only black musicians and artists created new music and performed arts. Jazz became cultural and social phenomenon due to its ability to bring together people of different social classes and different races.¹⁷ Until the Jazz, white people were not listening to the black music and generally denied the black culture. This process included only smaller parts of the American society at the beginning. This partial change led to the better position of the black population and the new protesting movement was divided into the cultural part and social part. The cultural one is known as the Harlem renaissance and the social one as so called black nationalism. The Black Nationalism is linked with Marcus Garvey, a man preaching the qualities of the black culture, sometimes outside the lines.¹⁸

The birth of the process containing racial issues and question of a prohibition was carefully watched by the public. The wild lifestyle and uncontrolled sale, distribution or transportation of alcoholic beverages ended up in the prohibition. Majority of the population was curious because the anti-alcohol movement was in the States since the colonial times and the change was about to come. Prohibition had unexpected turn when the illegal trade with alcoholic beverages picked up the speed and the organized crime was making millions of dollars. Meanwhile the owners of the restaurants and bars and the retailers of the alcohol were trying to get around the prohibition. Money from the organized crime were used for manipulation of the institutional powers, to corruption of politicians and to maintaining positions in the economic sectors in government. Majority of the society was violating the

¹⁷ See Hugh Brogan, *The Penguin history of the United States of America* (London: Penguin Books, 1990), 506 – 507.

¹⁸ See Svatava Raková and Josef Opatrný, *USA* (Praha: Libri, 2003), 164.

prohibition and it led to a demoralization of the law system in the States.¹⁹ The prohibition intended to eliminate drinkers, clubs and saloons from the American society.

However, this strict ban resulted in the formation of the illegal drinking places called 'speak-easies' where the alcohol was sold for higher prices and made the illegal drinking fashionable. This fact was a great opportunity for the dealers and criminals to transport the liquors also known as the bootlegging. These criminal grocers distributed alcoholic beverages for the astronomical prices thus the bootlegging became very profitable business for the professionals in organized crime.

Along the smuggling of the alcohol, other forms of business rose. Illegal gambling, prostitution and drug smuggling became part of a nightlife, especially in Chicago and New York City. The amendment to the U.S. Constitution about prohibition had increasing amount of objectors among the politicians due to the raising lobbying and problems caused by it.²⁰ On the other hand provincial, rural Protestant Americans defended the act. They were convinced that a ban is a return towards the old American conceptions of moral principles. Alcohol and its users were considered as a modern symbol of the new culture, especially in the large cities, where people called 'new money people' and immigrants were living. As Hamby suggests, the ever-present feeling of the invincibility was heading right into the biggest failure of the 'American Dream' principle so far.²¹

1.2 Women and flappers

The end of the First World War not only brought the cultural and social changes, it also opened a new era of a women's movement called feminism. To be a feminist meant to demand the equality between men and women. Such social equality was represented by the environment that would allow women to drink alcohol beverages in public places, to have a freedom in sexual aspects of life, or allow them to smoke, without being frowned upon. The political

¹⁹ See Svatava Raková and Josef Opatrný, *USA* (Praha: Libri, 2003), 160 – 161.

²⁰ See Hugh Brogan, *The Penguin history of the United States of America* (London: Penguin Books, 1990), 518.

²¹ See Alonzo L. Hamby, *Outline of U.S. History* (Washington, D.C.: Bureau of International Information Programs, U.S. Department of State, 2011), 211.

equality was reached on the 26 August 1920, when the National Woman Suffrage Association pushed through the Nineteenth Amendment to the U.S. Constitution, and it was proclaimed, by the secretary of state, as being part of the Constitution of the United States.²²

The victory did not bring the results what the militant feminists expected. Disappointment came from the loss of support from the large number of male and female volunteers and the public opinion survey showed that women tend to vote the same politicians as their husbands did. Therefore the case lost its concrete aim. But feminist, Alice Paul, fought for the ratification of another amendment to the Constitution about the equality among the men and the women including the law that protects right of working women. Despite the decline in the number of working women force in the beginning of the century due to the return of demobilized men from the war to the American economy, the women's labor force went up.²³

Women started to be emancipated and they gained more self-power than before. This emancipation lead to the birth of flappers, new generation of women, drunk with the illusion that world revolves around champagne, parties and fun.²⁴ Women of any age, but especially the young ladies preferred the hair-cut called bobbed hair and they match their appearance with the short 'flapper' attire.²⁵ 'The new woman' was created as the result of social and economic changes within the society and the women's work force moved from the kitchen, home-oriented areas to the public spheres like factories or offices. As a result, the birth rate decreased and many mothers put their children earlier into the pre-schools and dormitories. More and more women started to look for entertaining activities outside the family household. Flappers drank alcohol, danced all night at the parties, wore seductive dresses and makeup, smoked in public places and private parties. The fashion dictated the particular hair style, short sparkling dresses but also the behavior had to be adjusted to a 'public persona.' Such woman knew how to talk among companionship and how to use her language in a speech that seemed carefree and appealing. With minor exceptions, the flapper movement included women of all the classes, so lower-middle-working class women were partying in

²² The Editors of Encyclopædia Britannica. "Women's suffrage." The Encyclopædia Britannica. October 6, 2015. Accessed January 23, 2016. <http://www.britannica.com/topic/woman-suffrage>

²³ See Svatava Raková and Josef Opatrný, *USA* (Praha: Libri, 2003), 165.

²⁴ See Alonzo L. Hamby, *Outline of U.S. History* (Washington, D.C.: Bureau of International Information Programs, U.S. Department of State, 2011), 109.

²⁵ See Alan Brinkley, *The Unfinished Nation: A Concise History of The American People, Seventh Edition*. (New York: McGraw-Hill, 2014), 539 – 542.

the clubs during the night and working at the industry and the service sectors during the day. However, most of them remained dependent on men and their salaries.

2 ROARING TWENTIES IN LITERATURE

A new movement appeared within the twenties. The era of modernism brought changes in approach towards writing. New techniques of mixing different levels of the writing emerged and new machines enabled to speed up the process of reaching out the audience. Writers used new techniques of writing style, experimented with the usual structure of the text. The prose written by the American authors during twenties was realistic portrayal of the ‘americana’. ‘Americana’ captures character, spirit and the concept of Americanism in the real situations in the real places.²⁶ Modernist expressed through their work complex union of the difficulty with unfamiliar and different feelings (expressions) of the pleasure and pain. Shattered illusions, decadence and groundlessness became the main theme in the 1920s - 30s. Modernist writers, novelists and poets embraced the criticism against war and suffering and political situation throughout their literary works and they were facing outrage from the intellectual part of society. Some of the writers felt the disconnection with their own nationality, even despite the admiration of the cities and places they used to live and grow up. Therefore they tend to find the inspiration and ‘asylum’ in Europe. Paris became a center of the avant-gardes and modernists. Many of the stories from the 20s are placed into the European background and Fitzgerald and his wife were very often looking for an inspiration over the ocean.²⁷

Meanwhile, the artistic world was feeling dissatisfied with the current situation the world was in. New movement called the Lost Generation emerged, movement that gained name from the American female author Gertrude Stein. It was a group of people, artists, born at the turn of the century; most of them had vivid experiences from the First World War and the Europe. Stein referred to them as ‘lost’ because they were disaffectionate with the society, particularly with American society, they lost their ideals, faith in God and faith in man. Members of the movement lost their faith in living a ‘happy’ life and they questioned the value of life. Also their feeling of patriotism has been weakened and they saw the war conflicts as a useless waste of lives. They lost connection with traditional values and structure of the American lifestyle, thus the generation got discontented. The loss of the identity, self-

²⁶ See Šárka Bubíková. *Literatura v Americe, Amerika v literatuře: Proměny amerického literárního kánonu* (Červený Kostelec: Nakladatelství Pavel Mervant, 2007), 82 – 91.

²⁷ See Chris Rodrigues and Garratt Chris. *Introducing modernism* (London: Icon, 2010), 104 – 107.

searching and feeling of alienation become crucial themes for the artists like Francis Scott Fitzgerald, John Dos Passos, Ernest Hemingway and partly also the William Faulkner.²⁸ These authors were drawn by European cities; especially Paris was their main attraction due to the avant-garde movement, arts and independent lifestyle. Intellectuals and artists perceived the new rich consumer-driven era as insulting and meaningless, this approach resulted into the separation and isolation from the society. They rejected attempt to reform and improve the current conditions the society was dealing with, and instead started to write and depict the sentimental personal fulfillment in the European cities.²⁹

The city, usually New York or Paris, represented a narrative background for writers. Many artist felt the disconnection with modern lifestyle and this approach led to the critiques that were proclaimed to be written by the so called ‘debunkers’. Intellectual community of the 20s rejected the ideas of the ‘new money’ and obsession with the material success. One of them was Francis Scott Fitzgerald, who portrayed the society and its endeavors to reach higher, the disillusionment and evoked extravagance of the twenties.³⁰ Fitzgerald’s works were tied to the city background and the human relationships within the city, with this knowledge he was able to portrait a society at that time. He considered people living in cities as the reflection of the particular environment. As a writer, Fitzgerald was able to portrait the social aspirations, desires and material success based on the spirit of the consumer’s urbanistic society, which has been captured in the big cities. Those troubles, differences and crisis, city background and the human relationships were a huge inspiration for him. Theme of the jazz age was in the air, and the new generation of young people lived the rich American dream lifestyle, especially those from the upper class. Fitzgerald’s works were tied to the city background and the human relationships within the city, with this knowledge he was able to portrait a society at that time.

2.1 Sigmund Freud as a guide to disillusionment

Sigmund Freud’s theories will serve as the backing tool for analyzing the disillusionment from illusions of the main male characters in Fitzgerald’s novels. Psychoanalytic approach

²⁸ See Svatava Raková and Josef Opatrný, *USA* (Praha: Libri, 2003), 166 – 167.

²⁹ See Alan Brinkley, *The Unfinished Nation: A Concise History of The American People, Seventh Edition* (New York: McGraw-Hill, 2014), 542.

³⁰ See *Ibid.*, 542.

and the theories concerning childhood and family background are used for the following analysis in order to be able to explain the exact moments and events that lead to failure in protagonists' lives. The development of behavior of chosen male characters is caused by certain experiences and events that are similar to the ones in Freud's theories.³¹

Sigmund Freud has introduced several modernist theories based on primitivism. He explained in his theories how the dreams, consciousness and unconsciousness work and what kind of impact they have to a person's mind. Freud's psychoanalysis influenced many artists and writers during the 20s. Themes like infantile sexuality and exploring dreams, meant revolution in the thinking of countless philosophers. He supported his theories with scientific proofs, and also pointed out the emphasis on memory, repression, resistance and symbolism and created persuasive narratives out of them. Freudian ideas brought out another modernist style of writing - the stream of consciousness.³² Theoretically speaking, Freud suggests, that the unconscious mind connects together different images, random thoughts and feelings and creates a new conception.³³

Freudian psychoanalysis can be used in literature as a method of analyzing texts. There are two means of studying that can be applied on the text - the reader-centered approach and author-centered approach.³⁴ The first analysis is reader-centered, which means that the reader is the main initiator of the symbolic play of desires and fantasies within the one's unconscious mind while reading the text. In such case, the reader can identify text as a surrogate dream. Freud suggests the idea of 'fore-pleasure' as staged fantasies taking place in the text giving us pleasure feelings.³⁵ This kind of imagination works like liberation of tensions in human brains and enables humans to experience our daydreams and fantasies without shame throughout the mechanism of unconsciousness. The second approach is called author-centered. Freud states that the text is treated with same importance and meaning as are author's dreams.³⁶ Thus those dreams were not dreamt for real and they were made up by the writer in order to create a storyline with certain characters and surroundings. Writer's fantasies are associated with the desirable meaning of the text. The writer expresses

³¹ See Sigmund Freud, *Introductory Lectures on Psychoanalysis* (Harmondsworth: Pelican, 1973).

³² See Chris Rodrigues and Garratt Chris, *Introducing modernism* (London: Icon, 2010), 77 – 79.

³³ See Sigmund Freud, *Art and Literature* (Harmondsworth: Pelican, 1985), 141.

³⁴ See John Storey, *Cultural theory and popular culture: an introduction* 4th ed. (Athens: University of Georgia Press, 2006), 76.

³⁵ See Sigmund Freud, *Art and Literature* (Harmondsworth: Pelican, 1985), 141– 143.

³⁶ See *Ibid.*, 142.

his desires for readers in an understandable form, and makes others to enjoy and absorb them as he or she does it. Basically the writer enables readers to look into their consciousness and take out the feelings and emotions that they considered unattainable. Freud explains this exchange between the reader's and author's mind as a process of liberating his/hers state of mind, as well as the process of suffering from the unfulfilled desires and wishes comparable to his/hers.³⁷

However, when it comes to interpretation of a dream it can not be done without known associations of the dreamer's memory and conscious and unconscious mind. Thus interpreting of such dream (later transformed into text) can be individual and it merely depends on the reader's reading comprehension. Certain overestimation of meanings and certain translation of symbols proceeds from the person that is analyzing those aspects, not from the author. Therefore some belief can lead to the fallacious way of seeing certain experience or a characteristic.³⁸ This means that the reader creates his/her own meaning of the text.

2.2 Francis Scott Fitzgerald

Francis Scott Key Fitzgerald was the American modernist author, part of the Lost Generation movement, and iconic persona of the booming era. He managed to capture the essence of the jazz era like no other writer at that time, he lived his novels. Fitzgerald was influenced by the desires and dreams, which were represented in his works throughout references to the Princeton University, alcohol, consumerist society and his wife Zelda. His personal life became public and tied with literary works for which he paid a price. As he once said to his friends during Zelda's stay in Baltimore, where he bought a house called La Paix, "Sometimes", he told another visitor at La Paix, late at night, 'I don't know whether Zelda and I are real or whether we are characters in one of my novels.'³⁹

Fitzgerald was born on September 24, 1896 in St. Paul, Minnesota. He was a son of an unsuccessful salesman Edward Fitzgerald and his wife Mary, rich heir. Her inheritance served as the only income for the family after Edward failed at being the manufacturer and

³⁷ See Sigmund Freud, *Introductory Lectures on Psychoanalysis* (Harmondsworth: Pelican, 1973), 423 – 424.

³⁸ See John Storey, *Cultural theory and popular culture: an introduction*. 4th ed. (Athens: University of Georgia Press, 2006), 75-76.

³⁹ Harold Bloom, *Bloom's BioCritiques: F. Scott Fitzgerald* (New York: Infobase Publishing, 2002), 85.

salesman. At the age of twelve Fitzgerald started to attend the St. Paul Academy where they printed his first literary work, a detective story. Few years later, around year 1911 - 1913, Fitzgerald met Father Sigourney Fay. Father Fay had an important influence on Scott and his dreams and ambitions. Their relationship during the years in Catholic Prep School became intimate and serious. Fitzgerald mirrored Father Fay into the character of catholic priest Thayer Darcy in the novel *This Side of Paradise*. A substitution of a father figure here is visible due to the neglecting the real father figure from Scott's life, as well as from his literary works.⁴⁰ In 1917 young Fitzgerald attended the Princeton University, one of his biggest influences and inspirations. Scott was not a studious type, as he gave preference to the literary ambitions. He implemented his dreams throughout The Princeton Triangle Club with his scripts and plays, magazine articles in the school magazine *Princeton Tiger* and Nassau Literary Magazine. He managed to stay friends with his two close classmates after he left Princeton. Fitzgerald left the University due to his duty at the army during the First World War in 1917. His first novel *The Romantic Egotist* was written when he was fulfilling his civic duties for the army. This novel was rejected by the Charles Scribner's Sons publishing house and returned to him with the note that he should revisit and rewrite the story. He failed the second time as well.⁴¹

In June 1918, during his stay in Montgomery, Alabama, Fitzgerald experienced the moment in his life, which changed his fortune forever. He met Zelda Sayre, eighteen year old daughter of the wealthy Alabama Supreme Court judge. They fell in love and got engaged. Year after the meeting, Scott went to New York in order to get a job in the marketing advertising company thus he could make money and marry Zelda. But Zelda called off their engagement, claiming she cannot wait for Scott to earn enough money to provide for her expensive lifestyle.⁴² Fitzgerald quit his job and came back to his hometown St. Paul to write his novel *This Side of Paradise*. This time the work was accepted by editor Maxwell Perkins from the publishing house Scribner's in September 1919. Perkins became Scott's friend, and later when needed money, also his creditor. The book was published on the March 26, 1920 and it turned Scott into the famous iconic persona, but his literary works were demoted by

⁴⁰ See Matthew Joseph Bruccoli, *Some Sort of Epic Grandeur: The Life of F. Scott Fitzgerald* (Columbia: University of South Carolina Press, 2002), 11 – 33.

⁴¹ See Matthew Joseph Bruccoli, *Some Sort of Epic Grandeur: The Life of F. Scott Fitzgerald* (Columbia: University of South Carolina Press, 2002), 79 – 86.

⁴² See *Ibid.*, 87 – 92.

his playboy image and lifestyle. Week after the publishing he married Zelda in New York City.⁴³ Zelda got pregnant in 1921 and they decided to go to Europe, as it was normal and highly anticipated from such famous couple, that Fitzgeralds were at that time. Their first and only child was born in October that year, they named her Frances Scott (Scottie) Fitzgerald.

Meanwhile Fitzgerald started to write short stories (such as “The Diamond Big as Ritz” or “May Day”) for several New York magazines, such as *The Saturday Evening Post* and *The Smart Set*. After his success with the novel, he finished another novel, *The Beautiful and Damned*. Despite publishing the new book, in 1922, Fitzgerald introduced a play called “*The Vegetable*” and moved to the Long Island, New York, year later a satirical piece “From President to Postman” followed the play. Both failed with the audience, so once again he had to earn money and pay debts with his short stories.⁴⁴ Those obstacles, along with the Long Island surroundings, led into the increased drinking problem he dealt with and postponed the works on his third novel. Scott’s reputation of a serious writer was doubted by literary world, yet the critics and society viewed him as a spokesman of the Jazz Age. He was able to capture the emotions and vibes of the era and to point out hidden desire of New Money people - to reach out for the better. His colorful, yet clear syntax and usage of metaphors in his writing got more recognizable with his most famous novel *The Great Gatsby* (1925).⁴⁵ He wrote the novel during the family spring stay in France and revised it later that year in Rome. Despite the fact he stepped up his writing skills, which introduced more mature and controlled narrative style while using complex techniques and metaphors, the sales were not high.

His long-desired muse and inspiration, Zelda, started to feel underrated, she drank heavily and she looked for activities she could be good at. She knew she could not be a writer as Scott because he did not like her to be intellectual and self-reliant, even though she was literary endowed. Literary world was also skeptical towards her efforts, because she was supposed to be house wife, maybe eccentric, but not talented. Ironically she was the model for the flapper woman phenomenon that Zelda and Scott obliquely created. Fitzgeralds then

⁴³ See Ibid., 93 – 98.

⁴⁴ See Matthew Joseph Bruccoli, *Some Sort of Epic Grandeur: The Life of F. Scott Fitzgerald* (Columbia: University of South Carolina Press, 2002), 113 – 115.

⁴⁵ See Ibid., 115 -116.

spent another year in France and they were moving a lot from Paris to Riviera and back. During this year Scott and Ernest Hemingway become friends and Zelda had an affair with a French naval aviator.⁴⁶ Those blots on their relationship influenced Scott's work much more than he was willing to admit. Within four years Scott did not manage to finish the novel due to the distractions in his personal life. Zelda's first nervous breakdown came in 1930 and Scott placed her into the psychiatric clinic in Switzerland, for which he had to pay with money he earned from writing. The spending rated higher than incomes, so at the end of the year 1931 they returned to the United States. Zelda had another breakdown after Scott's unsuccessful trip to Hollywood and spent the rest of her life in the institutions for mentally disordered patients. As one of the means of her recovery her doctor suggested she should write. Zelda wrote autobiographical novel *Save Me the Waltz*, published in 1932. In the novel, she depicted her relationship with Scott with details why she felt the urge to be somebody else, somebody with qualities of a flapper. Scott, inspired by Zelda's life story, completed the novel *Tender Is the Night* in 1934. His fourth book was a commercial failure. People and critics did not accept the morals and ideas of the story about the psychiatrist Dick Diver and his love and marriage to a rich mental patient. Meanwhile, Scott and Zelda's daughter was sent to the boarding school and her care was provided by the Ober family. Fitzgerald represented the father figure in her life only through correspondence. He gave her advice, behavioral lectures and also supervised her educational and life choices.⁴⁷

The last three years of his life Fitzgerald spent in Hollywood writing screenplays. He got a job at Metro-Goldwyn-Mayer with a \$91,000 contract which could have been a huge amount of money at that time if only he had not spent most of it on the travel fees from his visits of Zelda. Their marriage was not working but Scott needed a muse to bring his inspiration back to life. He fell in love with the movie columnist, Sheilah Graham, a successful woman that tolerated his drinking and his ill wife. After the contract with MGM studios expired, Scott began to write his last novel *The Love of The Last Tycoon* in 1939. He never finished it and left only half of the draft. The literary icon of the roaring twenties died on December 21, 1940. Cause of his death was the heart attack.⁴⁸ He felt his whole life as a

⁴⁶ See Elizabeth H. Oakes, *American writers* (New York: Fact on Files, Inc., 2004) 127.

⁴⁷ See Elizabeth H. Oakes, *American writers* (New York: Fact on Files, Inc., 2004) 128.

⁴⁸ See Matthew Joseph Brucoli, *Some Sort of Epic Grandeur: The Life of F. Scott Fitzgerald* (Columbia: University of South Carolina Press, 2002) 487.

failure and a bad writer. When one of the Freudians theories is used as an example, thus artist is 'predestined' to such decay of the mind. According to Freud,

“An artist is...an introvert, not far removed from neurosis. He is oppressed by excessively powerful instinctual needs. He desires to win honour, power, wealth, and the love of women; but he lacks the means for achieving these satisfactions. Consequently, like any other unsatisfied man, he turns away from reality and transfers all his interest and his libido too, to the wishful constructions of his life of phantasy, whence the path might lead to neurosis.”⁴⁹

Zelda died eight years later during the fire in the hospital.⁵⁰

⁴⁹ Sigmund Freud, *Introductory Lectures on Psycho-Analysis*, The standard edition of the complete psychological works of Sigmund Freud, edition 19, transl. James Strachey (London: Vintage, 2001), 3430.

⁵⁰ See Matthew Joseph Bruccoli, *Some Sort of Epic Grandeur: The Life of F. Scott Fitzgerald* (Columbia: University of South Carolina Press, 2002), 490.

II. ANALYSIS

3 SELECTED WORKS OF FRANCIS SCOTT FITZGERALD

The central concept of the thesis is a focus on the disillusionment of male characters in selected works of F. S. Fitzgerald. Two of his important works, mapping the behavioral evolution of male characters in each of the books, were chosen for the purpose of the analysis. Disillusionment is portrayed in emotional and intellectual progression of the followed characters. The first book is *This Side of Paradise* (1920), Fitzgerald's first novel that made him a stardom career. The second book is *The Great Gatsby* (1925), his third and the most famous novel that depicted the era of Jazz Age in late 1920'.

3.1 This Side of Paradise

This Side of Paradise is a novel published on March 26, 1920 in New York after several unsuccessful tries to hand the book to the publishers at the Charles and Scribner's Sons publishing house. Fitzgerald himself invented apt slogan "A novel about flappers written for philosophers"⁵¹ that appeared on the cover of the first edition of the book as the aid. The novel became immediate success. The success of the story line is based on Fitzgerald's ability to capture the essence of the twenties era he was living in, thus young people and readers related to characters and narrative motifs that are depicted in the book with remarkable details. Furthermore, the main character Amory Blaine sets as the autobiographical character, in which Fitzgerald projected his own experiences from school years, his hopes and fears and his opinions and perceptions of love and life. Content of the book is divided into two books and interlude - book one: The Romantic Egotist and book two: The Education of a Personage. Each book has several subchapters portraying different stages of Amory's life. Fitzgerald's writing style in the book is rather complicated, the author uses standard prose narrative that is combined with narrative in the form of a play (for example dialogues between Amory's love interest Rosalinda, her family and Amory).⁵² Other experimental features in the book are free verses and flashes of short poems⁵³ that seem random and indicate

⁵¹ See Judith Mackrell, *Flappers: Six Women of a Dangerous Generation* (New York: Sarah Crichton Books, 2015), 141.

⁵² See Francis Scott Fitzgerald, *This Side of Paradise* (Praha: Levné knihy, 2006), 207 – 228.

⁵³ See Francis Scott Fitzgerald, *This Side of Paradise* (Praha: Levné knihy, 2006), 272.

the early stages of his writing skills. In the *This Side of Paradise* Fitzgerald depicts the character development of young mid-western boy Amory Blaine, main protagonist, and his disillusionment in a quest of becoming a 'personage.' In the first part of the book a character of adolescent Amory is portrayed as naïve and self-obsessed. He considers himself superior mentally, physically and socially along with strong belief that he is pre destined for a great future. In the first chapter called *Amory, the Son of Beatrice*, is Amory presented as a young boy that lives with his mother Beatrice and later attends St. Regis prep school, where he deals with his first love disappointment and realizes that the way Beatrice raised him is flawed. However he takes pride in his arrogant and privileged behavior which is boosted by the interest from girls and from older women. "He granted himself personality, charm, magnetism, poise, the power of dominating all contemporary males, the gift of fascinating all women."⁵⁴ Amory lives by *Code of the Young Egotist*⁵⁵ which is his own philosophy he created believing in himself to be one with an "*aristocratic egotism*"⁵⁶

"Amory marked himself a fortunate youth, capable of infinite expansion for good or evil. He did not consider himself a "strong char'c'ter," but relied on his facility (learn things sorta quick) and his superiority (read a lotta deep books). He was proud of the fact that he could never become a mechanical or scientific genius. From no other heights was he debarred."⁵⁷

Amory's character is constantly ricocheting between his superior ego, a role that he decided to play for outer world and his weak strains like self-suspicion, vanity and recklessness.

The big merit on his confused state of mind and endless searching for self-understanding has Amory's mother. Character of Beatrice Blaine is portrayed as beautiful, aristocratic, well-educated and rich woman that is married to Stephen Blaine, "an ineffectual, inarticulate man."⁵⁸ Clearly Stephen Blaine plays unimportant role in Amory's life as a father figure. Moreover, the narrator emphasizes a fact that Beatrice is taking role for both parents - the father and for the mother figure in Amory's life. Amory grew up under the guidance from his mother only, without any meaningful influence or advices from his father. Clearly, this absence of a father figure causes emotional problems to Amory in the scenes where he lacks love and role model in his life. Beatrice is also portrayed as an unstable and mentally ill

⁵⁴ Francis Scott Fitzgerald, *This Side of Paradise* (Praha: Levné knihy, 2006), 26.

⁵⁵ See *Ibid.*, 25.

⁵⁶ See *Ibid.*, 25.

⁵⁷ See *Ibid.*, 25.

⁵⁸ Francis Scott Fitzgerald, *This Side of Paradise* (Praha: Levné knihy, 2006), 7.

character with inclination to alcohol and she had been through several nervous breakdowns during Amory's early life. She suffered from delirious conditions from time to time and felt the need to share her experiences with the audience consisted of her numerous admirers. In the first chapter Fitzgerald showed that he was aware of Freudian theories that were popular at that time. He made reference to Freud when describing Beatrice's need to chat about her slip-ups, "Like Freudian dreams, they must be thrown off, else they would sweep in and lay siege to her nerves."⁵⁹ Nonetheless, Amory is aware of her psychological troubles and he has no illusions about her as he admits and proved when his mother died. His reaction to her burial was emotionless and in a letter to his friend, Amory pointed out the fact she did not let him much money thus is disappointed and once again left alone without guidance instead of expressing grief over his loss.⁶⁰

Beatrice plays very important figure in Amory's life and her influence on him is expressed in sexually colored interactions with women or when he is confronted for his actions by his friends and school mates. Fitzgerald suggests a clearly twisted impact on Amory's behavior in the chapter called *The Philosophy of the Slicker*, in a form of note about sort of 'diagram' based on the stages in his behavioral development. The author claims that not even Amory's stay at prep school St. Regis' was enough to eliminate Beatrice's influence on young boy without leaving evident marks on his character.

"[...] Minneapolis years were not a thick enough overlay to conceal the "Amory plus Beatrice" from the ferreting eyes of a boarding-school, so St. Regis' had very painfully drilled Beatrice out of him, and begun to lay down new and more conventional planking on the fundamental Amory. But both St. Regis' and Amory were unconscious of the fact that this fundamental Amory had not in himself changed."⁶¹

Unlike the character of Beatrice, Amory's father is briefly described and serves as a sideline character in a book. However, for Amory, the absence of father's role in his early life is crucial and drawing upon the Freudian theories this lack of father's authority and guidance⁶² lead to the inner confused feelings and misbehaving later in his adult life. After spending two years at St. Regis he started "all wrong" and "was generally considered both conceited

⁵⁹ Francis Scott Fitzgerald, *This Side of Paradise* (Praha: Levné knihy, 2006), 11.

⁶⁰ See *Ibid.*, 200- 203.

⁶¹ *Ibid.*, 43.

⁶² Sigmund Freud, *Some reflections on schoolboy psychology*, The standard edition of the complete psychological works of Sigmund Freud, edition 19, transl. James Strachey. (London: Vintage, 2001), 2872 - 2874.

and arrogant, and universally detested.”⁶³ The lack of father’s figure caused feelings of unbearable loneliness and desperate unhappiness to Amory and later he struggles with inner need to find the missing piece within himself. Freud explain this motif in one of his works, why is the role of father figure so significant for a child, by stating that “none is more important for a youth or a man than that of his father.”⁶⁴ Amory is on the quest of finding the finest things and feelings in his life with pretentious self-esteem, but feeling of the lack of the love from both parents made him feel underrated and insecure. Additionally, he tries to fit in the world around him while trying to live by his romantic expectations from the outside world.

While Amory is trying to get rid of the shadow of his father and become a decent man, another father like figure appeared in his life. Monsignor Thayer Darcy took a role of the substitute father for Amory. Character of monsignor is based on the real Catholic priest and friend of Fitzgerald, Sigourney Fay, the worldly priest, who was spiritual and substitute father figure in Fitzgerald’s personal life.⁶⁵ The relation between young Amory and Monsignor Darcy is not coincidental yet it becomes deeper than Amory could hope for. Beatrice arranged meeting with Darcy, who was her lover before committing to church, and she wished for her son to become his protégé. The character of Darcy is depicted in the book as, “[...]...intensely ritualistic, startlingly dramatic, loved the idea of God enough to be a celibate [...] he might have been a Richelieu [...] appreciating life to the fullest, if not entirely enjoying it.”⁶⁶ From this point of view his character is exact opposite of what Amory’s real father is like, therefore monsignor serves as the example of a role model that every young boy should have. Amory often pays visits to his new patron later when he attends Princeton University and discusses his inner feelings, ideas about life and his love affairs with him. Monsignor advices to Amory to be more of his true self instead of the “personage”⁶⁷ he is trying to be. On the contrary, Darcy is the one who distinguish the personality from the personage by stating that the personalities are characterized from the birth and they are more

⁶³ Francis Scott Fitzgerald, *This Side of Paradise* (Praha: Levné knihy, 2006), 37.

⁶⁴ See Sigmund Freud, *Some Reflections on Schoolboy Psychology*, The standard edition of the complete psychological works of Sigmund Freud, edition 19, transl. James Strachey. (London: Vintage, 2001), 2875.

⁶⁵ See Jody Bottum, “Gatsby’s Epitaph: F. Scott Fitzgerald.” *Catholic Dossier* 5 no.4, July-August 1999, accessed April 10, 2016. <http://www.catholiceducation.org/en/culture/art/gatsby-s-epitaph-f-scott-fitzgerald.html>

⁶⁶ Francis Scott Fitzgerald, *This Side of Paradise*. (Praha: Levné knihy, 2006), 33.

⁶⁷ See *Ibid.*, 128 – 133.

of a “psychical matter,” while the personage “gathers.”⁶⁸ This statement can be perceived as the subjective experience of Darcy, however Amory understood it and his quest for becoming personage got persistent when he decides to gather experiences and broaden his horizons by reading more revolutionary books and also through his sexuality by having several romantic love affairs. To make sure Amory’s attitude is controlled, monsignor is regularly writing him letters to Princeton and encourages him in his studies and love affairs. In this aspect Darcy became a friend of Amory rather than a substitute for a father. However, Darcy sees a part of himself in Amory, which is a typical feature of classical father-son relationship. In one of the letters Darcy refers to Amory as to his son,

“I’ve enjoyed imagining that you were my son, that perhaps when I was young I went into a state of coma and begat you, and when I came to, had no recollection of it . . . it’s the paternal instinct, Amory — celibacy goes deeper than the flesh. [...] When the lightning strikes one of us it strikes both. [...]”⁶⁹

This confession fits in with Amory’s desire to feel complete and to have a male role model to look up to and lean on to.

Years later Amory is devastated by Darcy’s message that came in the letter included in the novel’s interlude, which is dated during the war time from May 1917 – February 1919 and serves as the one of the negligible notes about war from Fitzgerald. While writing a letter to Amory, who is serving as a second lieutenant in Camp Mills, Long Island at that time, from his mission to Rome, Darcy points out that the era of flippancy is over and the whole generation is going to experience something much harder than his generation did. He refers to Agamemnon and uses this parallel to demonstrate the forecast of the decay that is about to happen to the society after the war. “[...] you will never again be quite the Amory Blaine that I knew, never again will we meet as we have met, [...]”⁷⁰

After experiencing war and after dealing with deaths of his friends Kerry and Jesse, Amory’s character lost his willingness to live a life full of joy and vanity and chooses a way to lead “contemplative emotionless life”⁷¹ Furthermore, in the letter written by Amory to his friend from Princeton, who is now lieutenant Thomas Parke D’Invilliers, he confesses the

⁶⁸ See *Ibid.*, 129 – 131.

⁶⁹ Francis Scott Fitzgerald, *This Side of Paradise* (Praha: Levné knihy, 2006), 196.

⁷⁰ *Ibid.*, 195.

⁷¹ See *Ibid.*, 203.

loss of his faith in God. He is no longer convinced to become an orthodox Catholic, as he previously believed the war would make him in order to live up to his literate heroes. It made him “a passionate agnostic”⁷² instead. Amory’s feelings and thoughts about war portrays how big is the impact of the war to the individual’s state of mind and how easily reality can influence the solid pillars of one’s faith. His personality changes and his perception of the world become much more pessimistic. On the contrary, this experience lead to the disillusionment from his former romantic ideals and beliefs and he, for the first time, got a chance to live by himself instead of living by his made-up principles. Amory is no longer convinced that he wants to live up to his own convictions and desire “to influence people in almost every way, even for evil.”⁷³ The amount of possibilities of life scares him, and he feels ambivalent about his future steps.

In the second part of the novel *Book Two: The Education of a Personage*, Amory, now affected by experiences from the war and facing the crisis of identity, tries to forget about the incidents by filling his life with romantic affairs. After having several unsuccessful romantic micro relationships, the one depicted in the second book, between him and Amory and Rosalind Connage, serves as the most important one with the biggest impact to his behavior and later decisions. Character of Rosalind is introduced in the domestic scene along with dialogues from members of her family joined by Amory’s visit to Rosalind’s brother and friend of his, Alec. Rosalind is beautiful, imperious and ambitious young girl with inclination to romantic fantasies. The narrator suggests that she is far more sexually liberated than it was typical for women in twenties. Rosalind herself told Amory that she has “[...] kissed dozens of men. I suppose I’ll kiss dozens more.”⁷⁴ and that she does not consider herself feminine in traditional way, pointing out the concept of women’s position in the society before the twenties. What Fitzgerald portrayed on the character of Rosalind is the flapper, the personification of the new age - young, sexually opened and reckless woman seeking excitement.⁷⁵ However, her mother Mrs. Connage, is decided to marry her with a wealthy man in order to secure Rosalind’s future happiness, as it was considered normal for the oldest daughter in the family. Furthermore, Mrs. Connage serves as a leading figure of the family,

⁷² See *Ibid.*, 202.

⁷³ See Francis Scott Fitzgerald, *This Side of Paradise* (Praha: Levné knihy, 2006), 26.

⁷⁴ *Ibid.*, 217.

⁷⁵ See Rochelle S. Elstein. “Fitzgerald's Josephine Stories: The End of the Romantic Illusion,” *American Literature* 51 (1). *Duke University Press* (1979), accessed March 12, 2016, <http://www.jstor.org/stable/2924920>

as the father's figure is missing once again, and she represents the concept of traditional marriage with financial benefits. She wants Rosalind to marry a wealthy man instead of having casual affairs with random boys and she despises the idea of finding her daughter "in some corner of the conservatory exchanging silliness with anyone."⁷⁶

Despite of her mother's disapproval, Rosalind and Amory fell in deep love within two weeks and they put aside the controlling manners they have applied on their previous relationships. This is the first time that Amory is not in control of his relationship and he has to put up with sacrifices in order to keep Rosalind satisfied. She has high demands on her life standards thus Amory needs to find a job even though he would rather just become "suddenly rich."⁷⁷ The couple tend to romanticize their love and this leads to the Amory's self-realization that he is a romantic person thus he wants to stop playing with Rosalind and have a serious relationship with her. He claims about himself that, "I'm [Amory] romantic — a sentimental person thinks things will last — a romantic person hopes against hope that they won't. Sentiment is emotional."⁷⁸

Throughout the working in the advertisement company, Amory plays with the thought whether, is he still romantic or sentimental. This behavior is once again result of the unconscious behavioral pattern, drawing on Freud's theory "*The neurotic's family romance*," (1909) the child that has been detached from his/hers parents tends to resort to fantasies and day-dreams with the person he is currently attached to and this substitute of love should serve as a correction of the actual state of one's life. One of the principal aims of the theory is to get erotic fantasies into the 'real' life, yet at the same time not to be able to fully fulfill them. Because otherwise such fulfillment would satisfy the dreamer and he/she would not have other possibilities of dreaming about same object again.⁷⁹ And while Amory confesses his love to Rosalind he is assuring her that he hopes their love affair would end eventually. Little did he know that this wish will be heard and that the end of their idealized love would change his perception of love and marriage crucially.

⁷⁶ See Francis Scott Fitzgerald, *This Side of Paradise* (Praha: Levné knihy, 2006), 219 -221.

⁷⁷ See *Ibid.*, 230.

⁷⁸ *Ibid.*, 218.

⁷⁹ See Sigmund Freud, *The Family Romance*, The standard edition of the complete psychological works of Sigmund Freud, edition 19, transl. James Strachey. (London: Vintage, 2001), 1999 – 2005.

The unwanted loss of Rosalind not only shows her control and dominance in relationship but it also reveals Amory's inability to earn enough money for living in the advertising company thus inability to secure the potential family. Rosalind thinks that their marriage would ruin both of their lives and she decides to marry a wealthy man that her mother picked for her instead. In an argument with Amory, she tries to defend her sudden change by claiming that her love towards him was the first unselfish thing she ever did. However, later on when Amory keeps defending their future, she admits that she "can't be shut away from the trees and flowers, cooped up in a little flat, waiting for you. You'd hate me [her] in a narrow atmosphere. I'd make you hate me."⁸⁰ After the break up he feels depressed and starts to drink heavily. Amory's romance is over and so are his illusions about romantic love affair and romanticized life. He not only undergoes the loss of the love, he does not have any money either and to add up his misery he keeps resurrecting the past painful events from his life. All these failures combined resulted in his loss of the identity and unbearable feelings of inferiority.

Amory's ultimate disillusionment comes with Eleanor Savage. Eleanor is a girl, whom Amory meets during his stay in Maryland. Her character represents a reckless, romantic girl with tendency to rebel against conformity. She claims herself to be an atheist, however for Amory she represented an evil entity that consumed him with her uncontrolled passion. For him, it was the time he realized how much he fears liberated sex activity, materialism and attachments of any sort. Her presence in Amory's life was short, yet it was "the last time that evil crept close to Amory under the mask of beauty."⁸¹ Their relationship brought out Amory's fear of facing his own characteristics thus Eleanor served as a mirror image of him, rather than muse to set him alive again. When she tried to convince Amory that he is sentimental, he defended himself by saying he *needs* to have a soul. Furthermore, Amory is scared of the degree Eleanor sees into him. After couple of weeks they had an argument, when Eleanor tried to jump off the cliff on her horse in order to prove that she does not need God's help thus she is not afraid of dying. Regardless the feelings towards her, Amory realized that he is not capable of love, neither is he able of self-acceptance. His love fades right away and

⁸⁰ Francis Scott Fitzgerald, *This Side of Paradise* (Praha: Levné knihy, 2006), 240.

⁸¹ See *Ibid.*, 272 – 273.

he starts to hate Eleanor. As a conclusion he proved his unstable character, however experienced some sort of self-realization throughout her character,

“For a minute they stood there, hating each other with a bitter sadness. But as Amory had loved himself in Eleanor, so now what he hated was only a mirror. Their poses were strewn about the pale dawn like broken glass. [...] but naked souls are poor things ever, and soon he turned homeward and let new lights come in with the sun.”⁸²

Amory’s personal quest of becoming a personage worth having a girl of his dreams and being rich and respected has been shattered throughout his life. In the last chapter of the novel, “Out of the Fire, Out of the Little Room,” Amory stands alone in the yards of the Princeton University and reflects on his life. He concludes that what hurt him the most was the beauty, unattainable beauty of art, joy and women, together with the image in his head ‘how it should have been’ instead of how the life really is. His thoughts were illuminated by self-realization showed in following quote:

“In a sense this gradual renunciation of beauty was the second step after his disillusion had been made complete. He felt that he was leaving behind him his chance of being a certain type of artist. It seemed so much more important to be a certain sort of man.”⁸³

However, Amory was not able to truly find himself due to inner world of romantic fantasies he created while being a boy. The legacy from his mother and the absence of the sufficient father figure in his life caused his disenchantment and changed his view of the world. . Furthermore, he was sure about his loss of faith in God supported by the bitter taste of unrealized dreams and ambitions in his soul.

“There was no God in his heart, he knew; his ideas were still in riot; there was ever the pain of memory; the regret for his lost youth — yet the waters of disillusion had left a deposit on his soul, responsibility and a love of life, the faint stirring of old ambitions and unrealized dreams. [...] He stretched out his arms to the crystalline, radiant sky. “I know myself,” he cried, “but that is all.”⁸⁴

⁸² Ibid., 294.

⁸³ Ibid., 345.

⁸⁴ Ibid., 347.

3.2 The Great Gatsby

The Great Gatsby is a novel published on April 25th, 1925 in New York, it is Fitzgerald's third book that was published at the Charles and Scribner's Sons publishing house. The book got popular among literary critics but sales were disappointing and public did not receive a novel about self-made man well. However, *The Great Gatsby* differs from the other novels of the author due to the advance in his writing technique.⁸⁵ Fitzgerald used a complex structure and new experimental point of view of the narrator – the narrator is also one of main characters in the book, thus reader is able to “read narrator's mind.” Exclusivity of the first – person narrator stands out because reader does not have an access to enter other characters' minds. In order to develop the plot and to create believable characters, Fitzgerald utilized symbolism throughout the whole novel and deepened the themes. Dominant themes in the story are facing the reality and the corruption of the dreams depicted on main male character Jay Gatsby. Furthermore, what Fitzgerald portrayed in his novel is “the history of all aspiration-not just the American dream but the human dream.”⁸⁶ Until the twenties the conception of American dream was about individualism, discovery and pursuit of happiness, however a dream of being a self-made man was pursued in order to become wealthy quickly. Gatsby created his own character of a self-made man, who fell in love with a girl from upper class, Daisy Fay, but could not marry her as he was a soldier from lower class and did not have any money at that time. Another theme that serves as a platform for the story line is people's adherence to material values and wealth. The pursuit of this desire caused emotional emptiness, inability to love followed by a loss of a soul, not only to characters in the book, but it also mirrored the consumerist society. Once again, the motifs as loss of love and pursuit of becoming personage, appears, and Gatsby's idealistic, romantic dream is being shattered by the reality. Moreover, female characters are based on Fitzgerald's autobiographical experiences with his wife Zelda and the new flapper persona that has self-centered, playful character.

The story is set in New York City, the city serves as background of the social class differentiation theme, which is portrayed in the places where the main characters live. Long

⁸⁵ See Matthew J. Bruccoli, *A Brief Life of Fitzgerald*, ed Judith S. Baughman (New York: Scribners, 1994), 26.

⁸⁶ See Andrew Turnbull, Edited *The Letters of F. Scott Fitzgerald*, (New York: Scribners, 1963), 138.

Island is divided into two opposite sides – the east end and west end. The east end, in the book called East Egg,⁸⁷ represents the old money families, wealthy aristocratic people with traditional values. The west end, in the book called West Egg,⁸⁸ on the other hand represents the new money people, usually self-made men, that gained money in recent time either throughout stock exchange market or throughout illegal businesses. Therefore, the East eggers do not consider West eggers as valuable and look at them with a scorn. Fitzgerald portrayed the wealthy upper class as morally corrupted part of the society, as people that do not care about others and favor financial security and material things. Daisy and her husband Tom Buchanan lived on the East Egg, where their enormous house was right across the bay with Gatsby's house on the West Egg. Tom referred to Gatsby as "Mr. Nobody from Nowhere,"⁸⁹ which went along with his opinion about new money people corrupting traditional aristocratic values, including society's new approach towards having fun with black Jazz musicians and entertainers, "Nowadays people begin by sneering at family life and family institutions, and next they'll throw everything overboard and have intermarriage between black and white."⁹⁰

In the beginning of the novel is unclear who Jay Gatsby really is, his character is surrounded by rumors, speculations and what reader gets is the biased description from the narrator Nick Carraway. Nick has a positive opinion about Gatsby from the beginning as he states that "[...] if personality is unbroken series of successful gestures, then there was something gorgeous about him, some heightened sensitivity to the promises of life, [...]"⁹¹ And then he suggests that Gatsby's personality is a romantic character, when pointed out Gatsby's "extraordinary gift for hope, a romantic readiness such as I [Nick] have never found in any person and which it is not likely I [Nick] shall ever find again."⁹² The only physical description of an actual Gatsby's appearance is in the third chapter, when Nick sees Gatsby at one of his many parties, "His [Gatsby's] tanned skin was drawn attractively tight on his face and his short hair looked as though it were trimmed every day."⁹³ Therefore is clear that the

⁸⁷ See Francis Scott Fitzgerald. *The Great Gatsby*, ed Tony Tanner (London: Penguin Books Ltd, 2000), 10.

⁸⁸ See *Ibid.*, 11.

⁸⁹ See Francis Scott Fitzgerald. *The Great Gatsby*, ed Tony Tanner (London: Penguin Books Ltd, 2000), 123.

⁹⁰ *Ibid.*, 124.

⁹¹ *Ibid.*, 8.

⁹² *Ibid.*, 8.

⁹³ *Ibid.*, 51.

author was not keen on describing details of Gatsby's appearance but is more focused on his personality.

However, Gatsby is not any of what Nick assumes he is. Gatsby created his own character by changing name from James Gatz to Jay Gatsby and made himself into the Oxford man, soldier and wealthy business man and stayed truthful to this mask till the end of his life. Therefore it is Nick's biased opinion that gives hints to a reader instead of Gatsby himself. The change of personality was triggered in his teen years, when Gatsby left his home in North Dakota and met Dan Cody, rich man who became his substitute father and mentor. Gatsby was not satisfied with his family background and longed for better future since he was a kid. His parents were "shiftless and unsuccessful farm people" and "his imagination had never really accepted them as his parents at all."⁹⁴ Therefore, theme of lack of the proper father figure in boy's life appears again and has an impact to character's evolution in the novel followed by the loss of the identity. Following failures and losses are the causes of the lack of guidance from his parents and his traumatic experiences from loss of the love of his life.

After meeting Daisy and falling in love with her, Gatsby, at that time penniless soldier, started to do everything in order to win her love. He thought that if he get wealthy and rich and will achieve higher social status, then he can get Daisy's love and marry her. Unfortunately, she could not wait for Gatsby due to her materialistic desires and need for money insurance from a partner and married aristocratic millionaire Tom. When Gatsby found out she got married he was crushed, yet he denied the truth by replacing pain of the loss with illusion. According to Freud theory *The Loss of Reality in Neurosis and Psychosis*, "[...] the transforming of reality is carried out upon the psychical precipitates of former relations to it – that is, upon the memory-traces, ideas and judgments, which have been previously derived from reality, [...]."⁹⁵ This replacement of the painful event caused that Gatsby was motivated to search for Daisy since, until he found her in the Long Island. When he visited her home town Louisville, after he returned from France, she was gone on honeymoon with Tom. However, Gatsby felt like he was married to her since their first kiss, thus after the visit he

⁹⁴ Ibid., 95.

⁹⁵ Sigmund Freud, *The Loss of Reality in Neurosis and Psychosis*, The standard edition of the complete psychological works of Sigmund Freud, edition 19, transl. James Strachey. (London: Vintage, 2001), 4116.

felt “that if he had searched harder, he might have found her—that he was leaving her behind”⁹⁶ Gatsby spends his life dreaming about Daisy and his idealization of her along with the sexual desire he feels for her, corresponds with theory by Freud. Furthermore, his belief that he can repeat the past and recreate the same feelings he and Daisy exchanged more than five years ago, becomes rather obsession than illusion. When he finally meets Daisy, tells her his life story about becoming wealthy and powerful man and shows his colossal mansion to her, she is amazed and Gatsby is enchanted by her presence. However, Nick sees a flaw in what otherwise would be a perfect situation, and reveals that what Gatsby truly seeks is not only Daisy, but the time, the essence of the moment he felt years ago. The entity of time does not mean anything to Gatsby at this point, as he tries to preserve the moment and recall the feelings from the past at the same time. Not realizing yet, that Daisy’s love and her interest are ephemeral.

“Almost five years! There must have been moments even that afternoon when Daisy tumbled short of his dreams — not through her own fault, but because of the colossal vitality of his illusion. It had gone beyond her, beyond everything.”⁹⁷

Gatsby’s illusion about her devotedness and love slowly destroys him, furthermore Daisy is not as devoted to their affair as he is. In the chapter 7, Gatsby, Daisy and Tom (accompanied by Nick and their friend Jordan) are having an argument whether Daisy ever stopped loving Gatsby. Gatsby’s certainty is shaken for the first time, when he forces her to tell her husband she does not love him now and that she never loved him. Daisy is unable to say that she never loved Tom, as he remembers her all the moments they went through and reminds her that even though he cheats on her from time to time, he loves her. Daisy, unaware of the following impact of her words, states that Gatsby wants too much from her.

“Oh, you want too much!” she [Daisy] cried to Gatsby. “I love you now — isn’t that enough? I can’t help what’s past.” She began to sob helplessly. “I did love him [Tom] once — but I loved you [Gatsby] too.”⁹⁸

⁹⁶ Francis Scott Fitzgerald. *The Great Gatsby*, ed Tony Tanner (London: Penguin Books Ltd, 2000), 145.

⁹⁷ *Ibid.*, 92.

⁹⁸ *Ibid.*, 126.

Drawing on Freudian theory,⁹⁹ the denial of the reality becomes pathological and the subject accustoms with ‘world of phantasy’ that suits his inner wishes and serves as the substitute of reality. And if this world is disturbed by the external circumstances, subject becomes violent and defends his idealized ideas against any rational explanation or objections. Furthermore, the subject believes only in the conception he or she created in a head and his behavior can have signs of hysteria.

“She [Daisy] never loved you, do you hear?” he [Gatsby] cried. “She only married you [Tom] because I was poor and she was tired of waiting for me. It was a terrible mistake, but in her heart she never loved any one except me!”¹⁰⁰

Gatsby’s ‘fantasy world,’ is disturbed by Tom’s weak reaction towards his statement that he [Gatsby] was not seeing Daisy for a long time, yet they were in love all those five years with each other. Tom’s weak reaction “Oh — that’s all”¹⁰¹ portrays the clash of the substitute reality that Gatsby lives in with the external reality. He insists on his belief and looks for the support from Daisy, however she cannot confirm what he claims to be the truth and as the result she wants Tom to save the situation.

Gatsby’s continuous tries of resurrection of the past is another form of denial of the reality. There are symbols throughout the novel that suggest intangible desired dream that only Gatsby can see. This desire is depicted as the stretch of Gatsby’s arms towards sky or towards Daisy’s mansion across the bay, when he “stretched out his arms toward the dark water.”¹⁰² Such behavior indicates that he tends to drift away to his ‘phantasy world’ every time he faces the feelings of loneliness. Even though Gatsby makes the big parties for the whole city at his house in order to see Daisy at one of them, he is often depicted being alone or with his servants at the mansion. Despite the crowded parties, it seems like he is not content among people and that he stays in his own world even when present at the party, constantly searching for Daisy in the crowd. In the part, where Gatsby watches the guests, he is “standing alone on the marble steps and looking from one group to another with approving

⁹⁹ See Sigmund Freud, *The Loss of Reality in Neurosis and Psychosis*, The standard edition of the complete psychological works of Sigmund Freud, edition 19, transl. James Strachey. (London: Vintage, 2001), 4096 - 4098.

¹⁰⁰ *Ibid.*, 124.

¹⁰¹ Francis Scott Fitzgerald. *The Great Gatsby*, ed Tony Tanner (London: Penguin Books Ltd, 2000), 125.

¹⁰² See *Ibid.*, 25.

eyes”¹⁰³ and he “expected her [Daisy] to wander into one of his parties, some night.”¹⁰⁴ Gatsby’s behavior and denial of the real time frame points to the repression of the reality. As he thinks that he can buy back the past and repeat the past, Nick points out that such thing is impossible. However Gatsby is convinced that he can, otherwise his life would have no point and the image of losing Daisy forever is way too painful for him to accept. Therefore he is not able to face the trauma of the loss and he tends to live in his past more than he lives in present. The illusion makes him alive and happy, otherwise there is nothing in his life that would be worth living for.

“Can’t repeat the past?” he [Gatsby] cried incredulously. “Why of course you can!” He looked around him wildly, as if the past were lurking here in the shadow of his house, just out of reach of his hand. “I’m [Gatsby] going to fix everything just the way it was before,” he said, nodding determinedly. “She’ll see.”¹⁰⁵

However, at this point Gatsby is aware of Daisy’s instability as he tells Nick, “She doesn’t understand,” he [Gatsby] said. “She used to be able to understand.”¹⁰⁶ Clearly, there is still part of his consciousness that stays rational. His obsession with Daisy escalates in the scene, where Gatsby and her are coming back from the town in his car and Daisy is driving. She runs Tom’s mistress Myrtle over and Gatsby takes the blame of killing her on himself. After the incident, Gatsby wants to protect Daisy from Tom and stays outside her house, until Nick picks him up and tries to explain to him, that what she did was a crime thus Gatsby should not defend her no more. Nick sees the ugly characteristics of personality that Daisy and Tom have, and tries to convince Gatsby to give up upon his dream. Nick claims that Gatsby has nothing but Daisy has Tom and the wealthy background where she can easily hide and live on without any guilt. Daisy’s character is finally depicted as the inferior to her husband and even though she might have enjoyed the affair she had with Gatsby, she knows her place. Moreover, murder and adultery in comparison of her social status and belonging to the upper class would discredit Daisy and Tom. Such behavior was claimed as unacceptable at that time. Furthermore, Gatsby is unable to accept possibility that he would misunderstand Daisy for all these years and waits for her call.

¹⁰³ Ibid., 51.

¹⁰⁴ Ibid., 96.

¹⁰⁵ Ibid., 106.

¹⁰⁶ Ibid., 106.

Gatsby's death in the last chapter is a symbolic metaphor for unfulfilled dream. He waits for Daisy's call in hopes that she would run back to him and they can leave in order to live life together. However Myrtle's husband comes to the Gatsby's house for revenge of his wife's death and shoots him in the moment when the phone rings. Gatsby will never know that the person on the phone was not Daisy, but Nick that wanted to know how is Gatsby doing. Consequently Gatsby falls into the water, which according to Freud's theory *The Future of an Illusion*, symbolizes the "turmoil"¹⁰⁷ that drowns everything to the end. Thus there is a connection between Gatsby's dead body floating in the water, and unwanted reality Gatsby was escaping from in a form of a gun that symbolizes the unexpected circumstances and refused reality.

To sum up Gatsby's journey portraying the trauma he suffered from and never truly recovered from, the narrator points out the illusions Gatsby believed in. Nick's depiction of Gatsby's 'phantasy world' is rather imaginary as Nick tends to have his own illusions about Gatsby in order to overlook the noticeable flaws that Gatsby's character possesses.

"His heart was in a constant, turbulent riot. The most grotesque and fantastic conceits haunted him in his bed at night. A universe of ineffable gaudiness spun itself out in his brain while the clock ticked on the wash-stand and the moon soaked with wet light his tangled clothes upon the floor. Each night he added to the pattern of his fancies until drowsiness closed down upon some vivid scene with an obvious embrace. For a while these reveries provided an outlet for his imagination; they were a satisfactory hint of the unreality of reality, a promise that the rock of the world was founded securely on a fairy's wing."¹⁰⁸

¹⁰⁷ See Sigmund Freud, *The Future of an Illusion*, The standard edition of the complete psychological works of Sigmund Freud, edition 19, transl. James Strachey. (London: Vintage, 2001), 4427 – 4428.

¹⁰⁸ Francis Scott Fitzgerald. *The Great Gatsby*, ed Tony Tanner (London: Penguin Books Ltd, 2000), 95 -96.

CONCLUSION

“We are never so defenseless against suffering as when we love.”¹⁰⁹ This opinion by Sigmund Freud corresponds with the idea of this thesis. Two main male characters in the works of Francis Scott Fitzgerald are full of ideals, romanticized beliefs and unfulfilled hopes. Their quest of becoming a personage in order to gain the love of their lives is the linking theme for the analysis.

The first part of the thesis is dedicated to the social and history background of the ‘Roaring Twenties,’ the epoch that meant big contradictions and portrayed the change in social values in America during 1920’. It was a time when women demanded equality with men, society invented new technologies that enabled people to move from the country to the cities and especially young people became more liberated in their behavior that was expressed by the fun, parties and sexual desires. On the other hand, the era of uncontrolled entertainment meant also prohibition, corruption of human souls and values and reckless behavior of the generation caused later problems. Moreover, the first part explores life and works of the modernist American author Francis Scott Fitzgerald and foreshadows the analysis. Sigmund Freud and his theories are involved in the thesis due to the importance of understanding the behavior and its consequences of two male characters, Amory Blaine and Jay Gatsby.

The second part, analysis, consists of two parts. First is about Fitzgerald’s first novel *This Side of Paradise* that depicts life of a young naïve character Amory Blaine, in whom the lack of a proper father figure, mentally unstable mother and illusions, triggered the series of disappointments. His transformation from his naïve self to a man that comes to the self-realization is Fitzgerald’s autobiographical portrayal. Drawing upon Freudian theories, Amory knows himself but is unable to change his inner state of mind thus he lost the faith in God and love.

The second part of analysis is about Fitzgerald’s most famous novel *The Great Gatsby* that depicts life of a self-made man Jay Gatsby. Character of Gatsby suffers from the trauma caused by the loss of his love and subordinates his life and identity to the quest of bringing the love back. Gatsby’s imaginary world is the metaphorical quest of pursuit of the

¹⁰⁹ Sigmund Freud, “Quote,” accessed April 29, 2016, <https://www.goodreads.com/quotes/27782-we-are-never-so-defenseless-against-suffering-as-when-we>.

American dream, however his dream is to turn back the time and re-create the love he had lost. Throughout the novel Gatsby refuses to admit the reality and he forces his love to believe in his vision. Drawing upon the Freudian theories this behavior is typical feature of the post traumatic shock that was caused many years ago, when Gatsby was poor and not proper future husband. Furthermore, the lack of the proper father figure appears again and Gatsby identifies himself with the made up character inspired by his substitute father. Thus the characters of Amory and Gatsby are similar.

All in all, the analysis explored the connection between the characters and actual Freudian theories that were brought up in the early 20'. The conclusion of the whole thesis reveals that lack of proper father's figure in boys' childhood, self-confidence, the frustration from sexual contact, the desire to become somebody else and naivety lead the main protagonists to overlook the reality and caused their illusions. The disillusionment is provided for the reader not for the characters themselves. Finally both protagonists, Amory and Gatsby never left their imaginary world. The conclusion of the whole thesis reveals that lack of proper father's figure, self-confidence and naivety lead the main protagonists to overlook the reality and caused their illusions that had consequences in their real life.

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LIST OF ABBREVIATIONS

There are no abbreviations included.

LIST OF FIGURES

There are no figures included.

LIST OF TABLES

There is no list of tables included.

APPENDICES

There are no appendices included.