

# A Study of Dominant Female Figures in Fitzgerald's Writing: A Review

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**Abstract – Fitzgerald utilizes the language verbally expressed by his female characters to remain against a man centric portrayal. He utilizes the expository spaces that are commonly ascribed to being feminine or domestic to investigate and uncover their enemy of domineering development. On a surface read, the novel gives off an impression of being fortifying the male centric messages that we know about: women are mothers, homemakers, followers of the men in their lives. Furthermore, the explanatory space wherein most perusers first experience and collaborate with this content is the classroom. The Great Gatsby is a novel that most, if not nearly all, American youngsters experience perusing and talking about in their high school English class. Therefore, how the novel is instructed greatly influences the translation and view of the talk encompassing this novel. A more profound understanding of these female characters has not converted into the expository space of the classroom. In the wake of investigating these parts of Fitzgerald's book, I will talk about how the comprehension of these female characters is formed inside American culture through the classroom, and how the ways this novel is instructed really keeps running contrary to how Fitzgerald really composes the females of this novel.**

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## INTRODUCTION

The resurgence of enthusiasm for both F. Scott Fitzgerald's life and his writing has, to an enormous degree, caused a reconsideration of his fiction. In spite of the fact that Fitzgerald has been perceived as an authentic image of the Jazz Age, which he had made, he didn't stay a figure related to a time. With a similar naturalness with which he appeared to enter the pointless age during his private academy days and the fretful years at Princeton, he later rose above that flamboyance when he abruptly understood its vacancy. Since he was a great admirer of youth and the legend of love, it was no simple issue for Fitzgerald to give up his optimistic dream and recognize that the loss of guiltlessness was surely unavoidable. In one of his letters to his little girl Scottie, he clarified, "When I was young I lived with a great dream. The fantasy developed and I figured out how to talk about it and cause individuals to tune in." Yet this fantasy, deliberately developed and industriously sustained, was excessively engaging, - for his love for it changed into dread of it. For whatever length of time that he was young, the fantasy stayed unblemished; yet as he developed more established, he was constrained to understand that blamelessness was not changeless or everlasting, that the wonder of the past couldn't dark the truth of the present. Still, this mindfulness did not occur over a concise range of time, nor did it surface, grow, and come full circle in one bit of fiction; rather,

it advanced more than three decades and ended up in different pieces in a wide range of writings.

That Fitzgerald volunteered to be a recorder of the occasions is clear throughout his writing. In spite of the fact that the five novels are a general impression of the movement of changes that happened in his very own life just as those progressions that occurred around him, the short stories are similarly significant. They not just fill in as basic parts to the entire of his work, yet they likewise stand autonomously of the novels. Generally, in any case, pundits decay to relegate much worth to Fitzgerald's short stories, seeing these pieces basically as imprudently took care of venturing stones to the novels. Fitzgerald himself named a significant number of the stories "junk" - pieces composed rapidly to take care of the ever-present expense of Zelda's asylum stays and other amassed costs. In a letter to Maxwell Perkins in 1920, he conceded, "I detest it [writing short stories] and do what needs to be done for money."<sup>2</sup> With such a transparent acknowledgment, it may maybe be the situation that pundits have trusted Fitzgerald and in this manner figured out how to respond contrarily to the short stories, considering them "waste" too. Lionel Trilling, in his paper "F, Scott Fitzgerald," sees the short stories as basically "business" pieces. Robert Sklar comments that "the stories he composed while The Beautiful and Damned was underway

are of no incentive aside from as they mirror his troubles with the short structure," and that "one may remove this current [Fitzgerald's dashing from stories] basically for aggressive day-envisioning that he was imprudent in resolving to paper." Moreover, Malcolm Cowley sees that Fitzgerald considered himself a novelist premier and in this way focused more upon the specialty of novel writing than that of short story production;<sup>6</sup> yet, Cowley yields, "the stories were composed nearer to the scene and hold the feeling of the moment."

An investigation of delegate short stories demonstrates clearly and sharply Fitzgerald's capacity to catch and "hold the feeling of the moment." Moreover, such an examination unfurls the stages of development in his writing which rose up out of awarenesses concerning himself and his general surroundings. The examples of progress which Fitzgerald experienced just as saw over his three many years of creation can be seen in an assessment of his changing dispositions toward women, and these mentalities are best reflected in his delineations of the dominant female figures inside the short stories. What's more, since Fitzgerald felt it his obligation to fill the role as copyist, he drew upon the changing conditions inside the socio-cultural environment and found both himself and his writing profoundly influenced by the propensity of occasions. Furthermore, as society itself experienced change as its continued looking for new shapes, the examples of Fitzgerald's writing pursued the course of the movement, in this way representing the centrality and effect of the feeling in its relationship with the moment. Therefore, what Fitzgerald had viewed as a well-suited translation of the habits conspicuous during the main decade and a portion of the century, he later found was never again appropriate, in perspective on the weirdness of the 1920's. Subsequently, his early fiction, incorporating both the time spent at the Newman School and his years at Princeton, talks fittingly and precisely of the cultural structure around then. The young ladies were great young ladies, the boys were submissive boys, and the occasions were recorded all things considered.

The rise, in any case, of the Jazz Age, that time, as Fitzgerald noted, when "America was going on the greatest, the gaudiest binge ever," brought a totally alternate point of view of habits and morals with it. His writing during this period reflects the general disillusionment with social causes which, thusly, incited the heedlessness and the explanatory inquiry, "Aint we got fun?" The mission for material achievement was high on the rundown of needs then, and the vitality, a remnant of unfulfilled war desire, was looking for another type of discharge. Just as he skillfully grabbed hold of the moment in his prior fiction, Fitzgerald was additionally effective in catching the different moments of the Twenties, depicting them in the majority of their quality. All things considered, nothing lasts everlastingly, and the Jazz Age was no exemption. As Malcolm Cowley watches, "It was a simple, brisk, courageous age,

great to be young in; but then on leaving it one felt a good feeling, as on leaving a room excessively brimming with talk and individuals into the daylight of the winter roads." And as much as the age was glamorized, nobody could preclude the dull shadow from claiming violence that went with it: the ascent and dread of the hoodlums and the awful increment in the quantity of suicides. Furthermore, Fitzgerald brings up in "Echoes of the Jazz Age" that "these things happened not during the downturn however during the blast." The luxury was starting to slender out, the once-brilliant grins were getting to be dull, and it at last struck some that the truth was changing gears and that the moonlight trip was stopping. In his conclusion to "Echoes of the Jazz Age,"

Fitzgerald notes, "Presently afresh the belt is tight and we bring the correct articulation of repulsiveness as we glance back at our squandered youth. Some of the time, however, there is a spooky thunder among the drums, an asthmatic murmur in the trombones that swings me back into the early twenties when we drank wood liquor and consistently inside and out developed better and better, and there was a first fruitless shortening of the skirts, and young ladies all appeared to be similar in sweater dresses, and individuals you didn't know stated, "Indeed, we have no bananas," and it appeared to be just an issue of a couple of years before the more seasoned individuals would move to one side and let the world be controlled by the individuals who considered things to be they were- - and everything appears to be ruddy and romantic to us who were young then, since we will never feel' so seriously about our surroundings any more.

At the point when the structure took its tumble descending, an increased awareness of other's expectations came in to strengthen the establishment and outfit a replacement. Balance had settled in, and the journey presently was for a sensible change, one that would be as effortless as could be allowed. The Crash of 1929 had been a seal of destiny for some, in any case, and hence, prospects for the new decade did not show up extremely confident. This next period brought about a requirement for security, coupled with a sensible mentality, and individuals ended up holding urgently onto dreams which, once as lively as the age that had made them, had finally turned out to be empty. Fitzgerald himself felt the battle and looked as worth frameworks adjusted dubiously while making their adjustments. His characters started to drop their silly covers and react to the call of the age, once more, then, Fitzgerald had stayed consistent with the needs of the present, and by and by the new fictional characters had turned out to be reflected impressions of the evolving Fitzgerald.

While numerous parallels have been and keep on being drawn between Fitzgerald's biography and his fiction, this investigation addresses true to life

materials just as in an assessment of Fitzgerald's changing frames of mind toward women gives a reasonable knowledge into the creating examples of the dominant female figures; as well, the impact is verifiably present and should therefore be recognized.

Subsequently, the center is upon these examples of progress which the dominant female figures experience rather than true to life affiliations. Close assessment of an order dependent on Fitzgerald's writing profession of roughly thirty years, from 1912-1941, uncovers a division of the advancing stages into four unmistakable classifications. In the primary group, which centers upon Fitzgerald's private academy and Princeton fiction, the dominant female figure needs to be responsible for the circumstance and furthermore necessitates that her suitor substantiate himself to her. The second stage ushers in the flamboyant flapper young lady of the 1920's who has Zelda as her model. The dominant female figure of the late 1920's fiction is the flapper young lady who has become exhausted of that lifestyle and yearns for a feeling of lastingness and security in her agitated environment.

At long last, the dominant female figure in his last decade of writing is one who has either accomplished a full development or who has nearly landed by then. Life stories uncover that the young Fitzgerald was regularly unreliable and was entranced by the wild capers and ideas of the flapper period. The more seasoned Fitzgerald was one who came to value the sincere, faithful, and mentally yearning lady. Through examination of his short stories, one can watch these development periods and pursue the natural course of his evolving thoughts. In addition, since the subject is basically constrained to a concentration upon the female heroes in Fitzgerald's short stories, this examination justifiably can exclude those stories wherein women don't conspicuously figure. Therefore, such real choices as "The Diamond As Big As the Ritz" and "Exoneration" are not found in this analysis as they don't suit the plan. After an assessment of roughly 120 of the evaluated 160 stories that Fitzgerald composed, thirty have been chosen, as they are illustrative of the four stages showed in this investigation. Because of the relative unavailability and modest number of the early stories, the models are not the same number of as may be wanted; yet the substantiation ought to demonstrate to be more than satisfactory,

Since the conceivable outcomes for the classification centering upon the early 1920's fiction are voluminous just as suitable for application, a procedure of end, in light of repetition found both in theme and character type, has been utilized. Therefore, just those stories observed to be the best in the study have been incorporated, By approaching every one of the four divisions independently, giving

an analysis to every story being considered, and exhibiting its individual characteristics just as its capacity to the entire, the times of development ought to turn out to be even more clear and understandable.

## THE EARLY YEARS: 1912-1919

Almost certainly because of the restricted limits of the exceptionally young Fitzgerald's involvement, the female figures of his early fiction are portrayed as having a stunning feeling of control over the men in their lives. What's more, despite the fact that the female figures are still for all intents and purposes teenagers, Fitzgerald evidently saw them as creatures to be worshipped, for his male heroes are furnished with a kind of blinding trust in these young women and show up not to uncertainty or question the rationale contained in a portion of the thoughts that meet their feminine extravagant. It is intriguing to note, notwithstanding, that while these early female heroes have and use this power, they are essentially ailing top to bottom at this stage; consequently, the peruser does not wind up constrained to get them, however simply to acknowledge them, pretty much without needing any proof. Besides, essential to the analysis of these early Fitzgerald heroines is the discernment of an evident epitome in their portrayal.

This quality, while especially pertinent to Fitzgerald's private academy writing, keeps on winning emphatically in his school fiction. The young Fitzgerald more likely than not viewed women as one fundamental sort, for the heroines of his early fiction intertwine into one essential character and stay all things considered. Neither distinctive physical attributes nor recognizing mental qualities are available in his depictions of these female figures; it isn't generally conceivable, therefore, to treat these characters independently. Furthermore, it is far-fetched that Fitzgerald planned for this stereotyped nature to be intentional. In all probability, it is the result of his constrained mindfulness, his guesses, and his requirement for a clear model. Such impediments, then, are in charge of the female heroes accepting their basically non-changing role of practicing specialist over the male figures. In considering the accompanying models, it is important to remember this consistency for a reasonable comprehension of the heroines' capacity in the early writing. With the acknowledgment that it is this general portrayal that demonstrates huge in dissecting the early figures, it isn't astounding that broad individual depiction is missing at this stage.

Not exclusively is an example of speculation found in Fitzgerald's portrayal, however it is likewise present in the thematic development of the stories. In every circumstance, despite the fact that to shifting degrees, the male hero ends up respecting

the heroine's impulsive ideas with an end goal to demonstrate his value. In the private academy stories, the heroine's trying of the hero's deference has basically innocuous results; the male hero's pride endures a piece, however there's nothing more to it. The Princeton fiction uncovers a hero who, in submitting to the heroine, endures the aches of a moral soul, or who unwittingly submits and acknowledges just past the point of no return that he has done so. The role, then, of the dominant female figure in Fitzgerald's private academy and school fiction is one in which the heroine endeavors to be responsible for the circumstance exhibited in the story.

Dorothy Harmon, the early Fitzgerald heroine of "A Luckless Santa Claus" (1912), is one such character. Reprimanding her life partner Harry Talbot for not understanding the genuine estimation of money, she makes a solicitation of him that is all the more suitably an interest. Since it is Christmas Eve, he is to take twenty-five dollars of his own money and give away close to two dollars of it to a solitary individual, not coming back to her until his pocket is vacant. Furthermore, he is to achieve this deed in 90 minutes. It is Dorothy's expectation that such a mission will show her rich and inert life partner a thing or two in life, and she no uncertainty feels that she is the one to support him. While Harry does dither in the wake of going out, it isn't being referred to of her thought process or purpose; rather, he is only unsure with respect to where he should start. After more fruitless endeavors than effective, Harry manages to free himself of the twenty-five dollars.

In "Innocent bystanders" (1917), the heroine still has a dominant character, yet Fitzgerald has added to the profundity of her character. Isabel, at age sixteen, is as yet a pre-adult, yet her refinement and a longing to get away from the impediments of her youth make an image of a young lady who is surprisingly skilled at love games. Dissimilar to her ancestors Dorothy and Mirabel, she leans towards talent and nuance in practicing control. She, as well, exploits a defenselessness in the men who compass through her arms and her life; yet on the grounds that it's anything but a life partner, only one person that she exploits, however various charmed school men who stand vulnerable before her, she displays a progressively savvy and crafty appearance, Kenneth Powers is the casualty of her push to further her notoriety for being a "speed." Always cognizant that she has pretty much every man's eyes upon her at the supper move, Isabel makes doubly sure that she has the majority of Kenneth's consideration.

Also, when he declares to her while in transit to the lounge area that she is his supper accomplice, she is to some degree irritated, and feels just as "a great line had been taken from the star and given to a minor character." Moreover, she is resolved not to "lose the initiative a piece." Although it is a pre-adult game that they are playing, it is, nevertheless, a genuine endeavor for them both, for everyone has an

eye on the role of attacker. Similarly as Isabel substance herself that she has played the game previously and has been effective, so does Kenneth arrive at a comparative mindfulness, where he understands that "he represented just the best thing in sight, and that he would need to improve his chance before he lost his advantage".

As Isabel keeps on oozing her appeal until she is certain that Kenneth has turned out to be adequately charmed by her, and Kenneth chooses that the stage is set and the time is perfect for the kiss, they are all of a sudden interrupted by a group of companions. In spite of the fact that she rapidly recaptures her self-restraint, Isabel is left feeling "as though she had been denied", She has not, therefore, gave the triumph; in this way, she can't extol in a triumph, Yet in a longing to seem undefeated in her control of the circumstance, she answers her companion Elaine's question of "Did both of you have a 'period' in the cave?" with "No! I don't do that kind of thing any longer - he inquired me to, yet I said 'No'".

## THE FLAMBOYANT YEARS: 1920-1925

Since in writing of the early 1920's Fitzgerald was working with a progressively mind boggling time, it just pursues that the female figures of this period would mirror the turbulent atmosphere in their considerations and activities. Also, the molds into which Fitzgerald cast his female characters delivered various natures; hence, the heroines are not as easy to epitomize as their antecedents seem to be. While some attempt at being horribly stunning and genuinely revel in their offbeat demonstrations, others are increasingly preservationist and will in general keep up a hold upon some type of security. However in spite of these dissimilarities, they are altogether bound together by a few general attributes: all have a fretfulness that makes a longing for new encounters; all are particularly mindful of a relaxing of the moral code, whether they really capitulate to it or not; all will in general incline toward a specific kind of male; furthermore, related to this last quality, all have a subtlety somewhat.

Dissimilar to the heroine who activities specialist over the male heroes of Fitzgerald's private academy and school fiction, the nearness of the female figure in this stage of writing does not force a danger upon male pride and reasonableness; rather, her closeness jeopardizes the protection of the hero's fantasy or dream. She appears pulled in to this male who aches for fulfillment of his fantasy, and by one way or another she turns into an object of his romantic longing, In a similar way that the heroine is drawn toward this specific sort of hero, the hero himself inclines toward a strange aching, looking for something that surpasses his grip - something that he can't characterize. The female figure winds up intertwined with his



fantasy, and when her subtlety restricts a perpetual, practical role in his life, he is looked with one more misfortune: the standards which make his fantasy. In spite of the previous heroines who understand the full degree and impulse of their capacity, this figure is essentially ignorant of her tremendous impact upon the male hero who is purpose upon the appearance of his dream. She plays out the capacity, then, of a fantasy to be achieved, either somewhat or totally, and once in this position can expect different roles. Regularly she will remain fundamentally on the border of the hero's life, contacting his plane of presence just marginally. Other occasions she will enter his life all the more profoundly, occupying a genuinely critical spot.

Still other occasions she will end up being the embodiment of all that is important to him. In all cases, he is influenced to a degree by her capacity as dream figure, and for no situation does her impact go plain.

A still unique version of the slippery female figure is found in "The Ice Palace" (1920). To Harry Bellamy from the North, Sally Carrol Happer from Georgia is a vulnerable Southern beauty who needs his insurance. For Sally Carrol, the possibility of marriage with a Northerner infers new chances and new vistas. She lets one know of her lifelong companions who addresses her enthusiasm for a Yankee, " . . . all things considered, I need to end up in a good place and see individuals, I need my brain to develop. I need to live where things occur on a big scale." What she can't understand from the outset is the force of her steadfastness toward the South and all that it speaks to. Notwithstanding when she goes for Harry for a stroll through a graveyard near her home, she doesn't completely perceive how she will eventually be not able satisfy his dream. The Confederate dead, and particularly the last column of crosses entitled "Obscure," can't contain a similar importance for Harry as they accomplish for Sally Carrol.

The dominant female figure is some of the time never unmistakable, yet rather as imperceptible as the fantasy she speaks to, In "'0 Russet Witch!'" (1921), Merlin Grainger experiences the fantasy figure before he knows about the fantasy itself. Merlin understands that the young lady whose apartment building faces his own has brought significance into his life, for his dreams come to spin around her.

He doesn't have any acquaintance with her name, but since she helps him to remember a figure on a residue coat in the book shop where he is utilized, he calls her Caroline. Merlin's rather dreary and undistinguished appearance goes with a rather dull and uneventful life, and Caroline presents an energizing complexity to his depressing environment. Merlin finds that there is nothing typical about her and considers her "stunning and light, with a

gleaming mass of chestnut waves to replace hair, and the kind of highlights that help you to remember kisses- - the kind of highlights you thought had a place with your first love, yet. know, when you run over an old picture, didn't.

## CONCLUSION

Fitzgerald was regularly viewed as a not-exactly genuine literary figure. This assessment was energized by his image as a free-spending, overwhelming drinking playboy and by the material he much of the time abused and wound up famous for rather than as a result of his specialized developments: the quest for riches, achievement, and satisfaction by goal-oriented poor boys; the romantic premiums of young individuals; the worries of well-off, upper-white collar class men and women. He gave paramount pictures of the other sorts of individuals who show unmistakably Fitzgeraldian characteristics too. His focal characters embrace procedures of self-assessment, or they judge others, or they are made a decision by Fitzgerald himself. A significant number of his most perplexing female characters are clumsy of sharing the self-important dreams and yearnings of the men who love them. One of the best and the most natural representations of twofold vision in Fitzgerald's work is Nick Carraway, who either takes an interest in and comments on the activity of the novel.

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