

A Research on the Writing Style and Techniques in the Novels of F. Scott Fitzgerald

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Abstract – This study investigates the role of 1920s and 1930s mainstream short stories of F. Scott Fitzgerald. By arranging Fitzgerald's work with regards to the short story as a class, I consider the innovator highlights of his short fiction in connection to short-story cycles by James Joyce, Sherwood Anderson, and Ernest Hemingway. I contend that Fitzgerald's lyrical style can be beguiling, and his stories are frequently increasingly experimental, even rebellious, than regularly perceived. This study contends that it is in Fitzgerald's unobtrusive utilization of ambiguity and parody that these experimental parts of his fiction regularly show themselves. Perusing the short fiction with the end goal of explaining this parodic mode, and accordingly investigating Fitzgerald's social and cultural critique, we experience Fitzgerald parodying the two his own invented qualities and his prior stories, which reveals new insight into his as often as possible scornful comments about the estimation of his magazine fiction. As ambiguity and parody are key highlights of African American cultural practices of the period, the study likewise rethinks Fitzgerald's engagement with primitivist modernism, offering a more extensive point of view on how he explored between his roles as literary novelist and prominent short-storyist. Prevalent cultural references in Fitzgerald's short fiction don't just fill in as transient markers or to give picturesque tone, however frequently work rebelliously, to destabilize our desires for a business Fitzgerald story while sitting in strain with Fitzgerald's lyrical composition style. Themes of mask and identity are of fundamental significance to Fitzgerald's literary modernism, and his utilization of these cultural media, revolved around the idea of execution and recreation, show Fitzgerald unobtrusively subverting our desires for his short fiction.

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INTRODUCTION

Fitzgerald's short fiction is overall a region that is overlooked by pundits. Much is expounded on his four finished novels, especially *The Great Gatsby*. be that as it may, just a bunch of stories are paid attention to. He kept in touch with one hundred and sixty short stories and a significant number of these are expelled by pundits as the work of a hack essayist who produced stories to meet his regularly expanding monetary weight. His top notch short fiction incorporates the all-around anthologized "The Diamond as Big as the Ritz," "The Rich Boy," "Winter Dreams," "Babylon Revisited" and "The Last of the Belles". Aside from these, Fitzgerald composed a progression of superb stories in four noteworthy accumulations.

There is a certain association between the novels and the short stories of Fitzgerald. The beginning of every one of his novels can be followed through its forerunner stories. Every one of the stories manage love, marriage and the terrifically significant inquiry of money. From the business and deals purpose of see, Scribner's planned the publication of the

accumulations of short stories to advantage. The four accumulations of short stories were distributed immediately after the publication of his four completed novels. Accordingly we have *Flappers and Philosophers* distributed in 1920, *Tales of the Jazz Age* in 1922, *All the Sad Young Men* in 1926 and *Taps at Reveille* in 1935-all capitalizing on the ubiquity of his initial four novels.

The stories, as indicated by Milford, "were not a trading off of his ability, as he [Fitzgerald] got a kick out of the chance to think, however a teaching of it". In 1926, Fitzgerald was working under strain of obligation, which was coupled with his conjugal dissensions. However he could create during that period a portion of his best stories and draw out his accumulation called *All the Sad Young Men*. In 1930, he was reeling under the misery of Zelda's fight with schizophrenia and by and by he made a solitary commitment to American Literature with stories, for example, "Babylon Revisited," "Crazy Sunday" and "The Last of the Belles".

Commenting on the authentic and true to life estimation of the stories, John Higgins, in F. Scott

Fitzgerald: A Study of the Stories, takes note of that they "give an unequalled depiction of America's moneyed classes during the twenties and early thirties [...] His significant stories give an understanding into his own idea and feeling". Yet, his stories, it must be underlined, are not only tales of the Roaring Twenties or insignificant personal pieces. They are tales of complex human connections.

Pundits have concentrated on Fitzgerald's 'fixation' with the theme of love and money. These stories have perpetually been perused regarding the novels, and even his generally dissected stories like "Winter Dreams" and "The Sensible Thing" are viewed as stories which rework the fundamental thought of a poor boy attempting to win the affections of a rich young lady and this comprises the leitmotif in Fitzgerald's fiction. This theme repeats in Fitzgerald somewhat on the grounds that he had encountered it himself and never neglected to mention his underlying dismissal by Ginevra King and Zelda Sayre.

Consequently, craftsmanship and self are inseparably entwined, and Petry, who has done a comprehensive investigation of his short fiction, notes, "Fitzgerald is ostensibly the most emotional model in the American literary history of a creator whose private life is reflected, deliberately or otherwise, in for all intents and purposes everything he expressed". His apprehensions, considerations and deepest sentiments discover articulation in his works.

This examination investigates the outline of women in Fitzgerald's short fiction. While considering the accessible analysis on this point of view, the investigation centers upon the writings independently. While it is enticing to limit oneself to his best-known stories, the researcher investigates his other commendable achievements, specifically "O Russet Witch!" "The Adjuster" and "The Cut-Glass Bowl" stories on which little has been composed despite the fact that they offer a rich range of human feelings. The stories will be analyzed in a sequential request and in the accumulations wherein they show up.

Flappers and Philosophers was brought out in 1920 taking advantage of the prominence of This Side of Paradise. Obviously, the achievement of Flappers and Philosophers was amazing, and it brought the Fitzgeralds the assets expected to keep up their highliving. Fitzgerald was floated by the way that two stories from this gathering, "The Offshore Pirate" and "Head and Shoulders" were purchased by Hollywood. This encouraged him to seek after his profession as an author of short stories and in the long run he dismissed his novels.

"The Offshore Pirate" is the "impossible story" of the charming of Ardita Farnham by Toby Moreland. Ardita is a normal flapper and fills in as the model for a large group of Fitzgerald's fictional nineteen-year olds. She is rich, ruined, imperious and bored with her interminable round of social life. Her uncle considers her "selfish, ruined, uncontrolled, offensive,

incomprehensible [. . .]" (Flappers and Philosophers 6). She appreciates stunning individuals with her outrageous tricks and flaunts the new morality of her age: "I can do any dam thing with any dam man I need to". It is critical that the book she hurls at her uncle who urgently attempts to thump sense into her, is known as The Revolt of the Angels.

Being a romantic and living in a universe of dreams, she won't sink into marriage, except if it is on her terms. She wants a man with romantic creative mind who might charm her in the most unlikely way. Toby needs to profess to be a poor performer just as the dashing pirate who assumes control over Ardita's yacht. Ardita is obviously captivated yet keeps her mind about her when Toby proposes. She turns down his proposition saying, "On the off chance that I were only a little piece more established and a little progressively exhausted I'd go with you. All things considered, I think I'll return and wed that other man". In spite of the fact that she has fun with Toby, whom she believes is extremely poor, she isn't set up to be "a little poor young lady envisioning over a fence in a warm dairy animals nation".

Despite the fact that Fitzgerald had perceived the potential ruinous tendency of the flapper, "he proved unable, as Petry puts it, "very let her go". Ardita is beautiful and famously attractive however underneath this outside appeal she is a "supreme egomaniac" (Flappers and Philosophers 12) and Toby pinpoints the explanation behind her wayward conduct, "You never were beaten and you never apologized". Nevertheless, this 'impossible' story finishes in satisfaction for everything except Fitzgerald makes his point obvious a man needs not only a huge heart and an innovative head yet additionally a great arrangement of riches with the goal that he could be 'good' enough and wed the young lady of his fantasy.

A story like "The Cut-Glass Bowl" negates this assessment. The story manages the disintegration of the marriage among Harold and Evelyne Flautist, and the bowl goes about as a witness to their domestic disharmony. "

Evelyne had turned down Carlton Canby to wed Harold Piper, a man with better prospects. Indeed, even following quite a while of marriage, she carries on an undertaking with Freddy Gedney to which her significant other deliberately ignores. Flute player's fortunes decay and the family is broken with the updates on their child's demise. Their little girl endures mutilation of her hand on account of the bowl and Evelyne, at forty-six, loses what all Fitzgerald women fear to free excellence. When she attempts to decimate the bowl it takes her alongside it.

Pundits like Gallo and Petry contend that Fitzgerald had been excessively brutal on Evelyne and that she scarcely merited her end. Truth be told, Petry faults Harold for being "priggish and removed" and in this

manner driving his better half into an issue. In any case, Evelyln's character is summed up by her first lover, Canby, gave her the bowl with the goal that it would help her to remember herself—"hard [...] and as beautiful and as vacant and as simple to see through" (Flappers and Philosophers 107). McCay, while varying in conclusion from Gallo and Petry, attests such Evelyln's reality and the lives of her better half and youngsters have been demolished by her "vacancy", for she has nothing to give them by way of love. What's more, when she attempts to be a decent spouse and a decent mother it is past the point of no return.

In "Bemice Bobs Her Hair," which is frequently rejected as a light social satire, there is an intriguing discourse between the defiant Marjorie and her customary cousin, Bemice, which envisions the sort of discussion a feminist would have with the rest. Marjorie becomes upset with the morality-gushing Bemice and advises her, "Goodness, kindly don't cite 'little women!' It is out of style [...] What modern young lady could live like those silly females?" (Flappers and Philosophers 145). Bemice is stunned and can just weakly answer, "They were models for our mothers".

In "Invocation," Fitzgerald investigates the sentiment of love and marriage through the brain of Lois. She is "nineteen and extremely romantic and inquisitive and courageous" (Flappers and Philosophers: 167). She isn't sure of the degree of her passionate involvement with Howard yet she nevertheless consents to a sexual association with him. While John Higgins deficiencies Fitzgerald for not giving an unmistakable motivation to the progression the otherwise reasonable Lois takes, Petry, in any case, safeguards her demonstration guaranteeing that so as to be the New Woman, Lois proved unable "return to the haven and strictures-of family and church regardless of whether she could". The reality remains that Lois herself feels liable about her activities; she turns to the two customary sources, specifically the congregation and the family which the feminists have rejected. "Head and Shoulders" is viewed as a result of the feelings of trepidation Fitzgerald harbored as to the literary gifts of his better half, Zelda. Feminist pundits guarantee that Fitzgerald was concerned that Zelda's literary profession would bloom at his expense. Marcia Meadows is a run of the mill, beautiful flapper whose outward qualities are intended to stun. "At's all life is," she seriously proclaims to Horace Tarbox, "simply going round kissing individuals" (Flappers and Philosophers 79). In any case, she is no stupid blonde. After her marriage to Tarbox, she draws out a book and is a moment hit, consequently turning into the "head" of the family while the genuine mind of the family is decreased to being a trapeze craftsman.

Fitzgerald's Tales of the Jazz Age was considered monetarily and creatively second rate compared to Flappers and Philosophers. The worries communicated in Tales of the Jazz Age specifically,

love, marriage and riches are by and by asked for money. Dream and disillusionment possess large amounts of this accumulation. The stories which anticipate Fitzgerald's enormously fruitful novel, *The Great Gatsby*. manage men putting their dreams and love in women who end up being disgraceful of them. Surely understood stories like "May Day," "The Diamond as Big as the Ritz," "The Lees of Happiness" and "The Jelly Bean" have a place with this accumulation. It is anyway "O Russet Witch!" which weaves the intricate connection between dream, reality and disillusionment.

"O Russet Witch!" has one of the most vivid of the Fitzgerald women. Caroline, to whom Meriin Grainger is overwhelmingly drawn, is, as indicated by Person, "an image of turmoil". She moves a wild kind of vitality in Meriin, and he himself is astounded at the change she realizes in him. This is especially reflected in the scene where Caroline enters Merlin's bookshop and in an "ideal blow out of vitality they were flinging book after book every which way" (Six Tales of the Jazz Age and Other Stories 96).

Inside a time of Caroline's emotional and dangerous passage into his life, Meriin appears to age too much. Profoundly shaken, he weds Olive Masters realizing that she would keep his life requested and well inside control. Olive is a traditional lady saturated with dull domesticity while Caroline oozes unpredictable sensual vitality, which makes men crowd to her. Hitched to Olive, Meriin lives in a universe of achievable dreams, but a world without the pizzazz. Be that as it may, when he meets Caroline thirty years after the fact, he understands that his interest for her is finished and she is "close to the reverberation of an overlooked dream". He understands what a fool he had been to squander his romantic desires on a lady with a questionable past. Caroline, who could cause a congested road with her appealing appeal, is decreased to an irritable dowager toward the part of the bargain. Be that as it may, Petry fights that the consummation of the story isn't persuading.'

Feminist pundits asserted that Fitzgerald's women are compelled to search for a decent get as a spouse as that is the thing that society requested of them. Consequently they see nothing incorrectly in these women characters utilizing all

their charms to speed up the procedure, rather than hanging tight for Mr. Ideal to turn up. Yanci Bowman in "The Popular Girl" does exactly that. Yanci is a 'prominent young lady' since she can't make do without the support of her admirers. For Yanci, appearances are everything and she goes to unprecedented lengths to look after them.

All the Sad Young Men turned out in 1926 including Fitzgerald's best-known short stories, "The Rich

Boy" and "Winter Dreams." Although Fitzgerald could draw out his generally acclaimed *The Great Gatsby* in 1925, he was a greatly harried man. His marriage was at that point foundering and to add to the domestic mayhem, Zelda engaged in extramarital relations with a French pilot which broke Fitzgerald. Feminists perpetually expel the effect Zelda's undertaking had on Fitzgerald. Petry battles, "the real earnestness of the Jozan issue need not concern us" .

Given the way that the stories in this gathering were composed during a hopeless period in the creator's life, one can just commend Fitzgerald for declining to enable any of his sharpness to spill into his craft. All the *Sad Young Men* is a result of the developed Fitzgerald. The stories are not social comedies or dreams as on account of *Flappers and Philosophers* or *Tales of the Jazz Age*. The men in these stories rise much more grounded than their ancestors, and the idea of love, riches and marriage is taken care of distinctively in these short stories. Higgins sees that the stories of *All the Sad Young Men* uncover that Fitzgerald "felt the short story structure to be one deserving of genuine aesthetic exertion rather than only one that kept the pot bubbling" .

In "The Rich Boy," we run over the Romantic Egotist, Anson Hunter. At the point when Anson meets Paula Legendre, "they became hopelessly enamored and on her terms" (*The Collected Short Stories* 113). Paula understands that Anson has various aspects to his character and it inconveniences her. Unfit to accommodate herself to "his blend of robustness and self-guilty pleasure, of sentiment and negativity" she leaves him for Lowell Thayer. Paula's demonstration makes Anson understand "that quick young ladies were not worth saving" and he goes to the unpredictable and wild Dolly Karger and treats her severely.

"Winter Dreams" is a much-anthologized story and is a most loved among pundits. Judy Jones is referred to as a sterling case of the Fitzgerald femme fatale. In the event that the male wins in "The Rich Boy," the lady rules in "Winter Dreams". Dexter Green, spellbound by the rich Judy Jones, makes an achievement of himself to win her considerations. On their absolute first date, she tells him that she would not toss herself on any man simply on the quality of his love and looks. Judy tells Dexter, "There was a man I thought about, and this evening he let me know out of a reasonable sky that he was as flat broke. He'd never even implied it" (*The Collected Short Stories* 373).

THIS SIDE OF PARADISE

This Side of Paradise. Fitzgerald's first novel, brought him moment popularity, riches and status and he was heralded by Glenway Wescott as "the laureate of the Jazz Age [...] a sort of lord of our American youth" (*The Moral of Scott Fitzgerald* 323). The novel was initially titled *The Romantic Egoist* and Fitzgerald set up together material for the main draft in 1917, when he was in his last year at Princeton University.

Dismissed by Charles Scribner's in 1918, it was acknowledged in the reexamined form under the title *This Side of Paradise* in 1919. In spite of the fact that the novel slung Fitzgerald into literary acclaim and furthermore helped him get back Zelda Sayre, most pundits have put it down as a juvenile work. Nevertheless, the novel was massively mainstream. , K.G.W. Cross records for the prominence of *This Side of Paradise* in his book *Scott Fitzgerald*. Calling the novel "one of the most significant social documents of the Jazz Age" , Cross appoints three purposes behind the monstrous after the novel got. Right off the bat, *This Side of Paradise* "was the main novel to handle with any level of earnestness the issues standing up to youth in post-war America" . Its allure was, therefore, immediate as it was routed to the young people of the 1920s. Secondly, the novel went down very well with the young due to "the charm of its Princeton setting" . Obviously it was disliked by the Academicians at Princeton as Fitzgerald exhibits a far from complimenting image of the great University. Thirdly, "the outrageous idea of its divulgence about the sexual mores of youths" added to the achievement of the novel. The novel stunned the sensibilities of the Victorian mothers with its realistic records of the 'petting gatherings' of the 1920s.

Fitzgerald was only twenty-three when he composed the novel and given his age, Andrew Hook considers the novel particularly a bildungsroman as it diagrams Amory Blaine's development from a 'character' to a 'personage'. To him it is "one of the first grounds novels" as the real bit of the novel arrangements with Amory's life at Princeton. Richard Lehan considers *This Side of Paradise* "an extremely youthful novel" for to him "Fitzgerald appears to have a thought yet hardly a story" . Pundits have for the most part taken a gander at the novel from a personal perspective and have attempted to relate Fitzgerald's life with the fictional characters and occasions in the novel. Lehan goes into the creation of the novel and thinks of three anecdotal confirmations that molded the novel.

Fitzgerald, composes Lehan, was "fixated" with three occasions in his life when he was assembling *This Side of Paradise*. These three occasions were "his inability to win the loves of Ginevra King and Zelda Sayre; his inability to get a Princeton degree; and his romantic interest with the dangers of war". This records for the sort of women he depicted in the novel.

Fitzgerald melded his encounters with Ginevra King, his first great love, and Zelda Sayre, the lady he later wedded, and his experience of dismissal, misfortune and hurt discovers articulation in the novel. While he never got over his dismissal by King, he never fully overlooked the agony Zelda brought about by breaking their engagement and afterward tolerating him simply after he set up himself in the literary firmament with the publication of *This Side of Paradise*. Along these lines Isabelle, Rosalind and Eleanor are altogether founded on Ginevra and

Zelda. Amory's disappointments at Princeton are identified with Fitzgerald's inability to get a degree at Princeton. The protracted dialogs on war, Socialism and destitution are for the most part that Fitzgerald always needed to put down on paper.

Till the publication of Milford's and Mayfield's memoirs, pundits centered around the theme of energetic disappointment and disillusionment, seeing the novel as a representation of the Jazz Age. With the 1970s basic consideration started to move to the introduction of women in the novel. To be sure, the novel can be perused as a representation of the women of the 1920s. A perception by Fitzgerald towards the part of the bargain has started off discussion over the outline of women in his absolute first novel. Fitzgerald expressed, "Isabelle, Clara, Rosalind, Eleanor were altogether expelled by their very magnificence, around which men had swarmed, from the probability of contributing anything yet a wiped out heart and a page of bewildered words to state" (This Side of Paradise 252). These lines have created enthusiasm for Amory's disposition towards women, magnificence and sex. The sociological ramifications, which were the focal point of the pundits, were briefly saved and the skirmish of the sexes started.

Taking up the depiction of women from the feminist stance. Fryer sees with reference to This Side of Paradise just as his later novels:

Fitzgerald accidentally recorded the desire and dissatisfactions of young women who were stranded between the harsh conventions of the American man controlled society and frequenting looks into a future that may manage the cost of greater correspondence of the sexes and with it greater freedom and joy.

In Fryer's perusing of the novel, the women appear to be mentally superior to Amory. She nags the authorizations American man controlled society forces on the women and this, she battles, drives them to go to their men for monetary and passionate security. She blames Amory for taking on a deigning frame of mind towards women particularly when they show a superior knowledge and addressing demeanor.

A nearby perusing of the content, be that as it may, uncovers that far from being pushed to the periphery and being compelled to submit to the man centric will, Isabelle, Rosalind, Clara and Eleanor appear to be tenacious, self-focused women who play upon the feelings of men. In This Side of Paradise the creator presents women who progressively display freedom and in the battle for predominance they are on the triumphant side. •

Lindel Ryan, in "F. Scott Fitzgerald and the Battle of the Sexes," comments that despite the fact that Fitzgerald's novels and the majority of his short stories focus on romantic love, the connections end in disappointment due to the power battle that goes on.

In Ryan's assessment, Fitzgerald's "female characters have a highly created nature for self-safeguarding and are heartless in choosing an accomplice". This sort of conduct, fights Ryan, is a direct result of their "intrinsic selfishness and cold manipulative natures, rather than to the sensibly creating outcomes of their socialization in a man centric culture".

An analysis of the character of Beatrice Blaine, Amory's vain and shallow mother, uncovers the predominance women appreciate over their men. In the first place, Amory is alluded to as the "child of Beatrice" and Stephen Blaine, his father, is consigned to the background. Beatrice takes total charge of her child and the father's role is inadequate. Ensuring that the father's impact is immaterial, Beatrice is overprotective towards Amory and smothers him with her misled love leaving him in the end uncertain. Thomas Stavola calls attention to that "Fitzgerald's treatment of Amory's folks mirrors a significant move in American parental specialist". He considers Stephen and Amory to be "casualties of momism".

Beatrice goes to ludicrous lengths to get worked up about Amory. At the point when Amory has the red fever, she makes sure that no under fourteen specialists go to on him. At the point when his informative supplement blasts in transit Europe, we are informed that "the great ship gradually wheeled around and came back to New York to store Amory at the dock". Trouble these are instances of liberal mothering. Beatrice does not bother to upbraid Amory for any of his off-base doings and Stavola rightly comments that "Amory is a casualty of serious affections of a psychotic mother", and given the way that he has an inactive, unassertive father he can't "move his fundamental identification from female to male".

Beatrice anticipates Mrs Gilbert, Gloria's mother in The Beautiful and Damned. Gilbert too demonstrates to ever be an unhealthy effect on her girl. Beatrice makes a poor spouse too, for she wedded Stephen Blaine for an inappropriate reasons. She was in love with "a young Pagan from Ashville" yet after all the romancing "she chose to wed for background". The man she once rejected proceeded to turn into the observed Monsignor Darcy. After hot socializing and voyaging among America and Europe, Beatrice settled down with Stephen Blaine simply because "she was a little piece exhausted". Stephen gives her the way of life she wants and she forms into a highbrow snob looking down on the American exiles in Europe. So ground-breaking is her hold over her child that when his father bites the dust "unobtrusively and subtly", Amory watches the memorial service with "an interested resilience".

A gander at Blaine's money related position uncovers that a large portion of his salary was

misused by the lavish life Beatrice drove. She accepted that "the absence of money to do the things one needs to makes one very prosy and domestic" and she is anything yet domestic or home bound. Her self-centredness, pomposity and shallow reasoning play devastation with young Amory's feelings.

That women take on a dominant role is clear in the way in which the thirteen-year old, Myra St.Claire, treats the fifteen-year old Amory. Indeed, even at such a tender age, Myra puts on the habits of a flirt, sticking on to him and setting her head on his shoulders seeking after a romantic evening. It is she who powers Amory to kiss her and he is loaded up with "appall, loathing for the entire occurrence" . Myra's disposition is with regards to the age and she preferred enjoying what was "the great [. . .] American phenomenon, the 'petting party'" .

Commenting on the age, Fitzgerald noticed that "none of the Victorian mothers [. . .] had any thought how coolly their little girls were acquainted with be kissed" . Myra St.Claire, at thirteen, was knowledgeable with the craft of duping her mother as she didn't have the faintest thought that her little one could engage herself with the practices of her occasions.

THE BEAUTIFUL AND DAMNED

In her initial note to *The Romantic Egoists*, Scottie, Fitzgerald's little girl, watches, "more than most creators, my father drew on his own understanding, both inconsequential and grievous for his fiction". In reality, the novel is prophetic of the star-crossed life Fitzgerald and his better half, Zelda, were to lead before their marriage crumbled. Distributed in 1922, the novel depends on the crazy ride life the Fitzgeralds used to lead. It is a result of the personal subtleties, among other issues, that the novel was broadly investigated during the 1920s and this dimension kept the perusers' advantages alive.

In kick the bucket 1960s and the 1970s, pundits concentrated on the nonappearance of esthetic structure in *The Beautiful and Damned* and bantered over its theme. It was commonly concurred that the novel managed disappointment and destruction however the purposes behind the destinies of the heroes were deficiently clarified. Self-portraying considerations were cleared aside and general themes like the revolt of youth against power and the inane of life were expounded on. The feminist pundits displayed new readings and bits of knowledge and through their test of conventional male-situated analysis the discussion over the introduction of characters hotted up.

While the novel is available to different elucidations, what can't be overlooked is that it is without a doubt about the punishment that anticipates the beautiful however narcissistic individuals in an ainbience of disappointment. All the more especially, the novel highlights the breakdown of a marriage relationship. For different reasons, relational connections neglect to

develop. The women have a ton to contribute in the breakdown of ties. Self-portraying or otherwise. The Beautiful, as per Sivaramakrishnan, "is a nightmarish image of the result of romantic love" .

The plot rotates around Anthony and Gloria who are a common 'shrewd set' gluttonous couple of the 'Roaring Twenties'. Theirs is a life of dispersal. They live excessively high, keep running into huge obligations and their unceasing celebrating leaves them with valuable little time for reflection. Subsequently, they dive head on into calamity and their nearsighted, delight looking for lifestyle costs them their conjugal amicability. The novel follows the couple's inexorably disappointing quest for everlasting joy. Anthony and Gloria accuse each other for their disappointments. Their sharpness prompts open threatening vibe and even with approaching fate Anthony is the first to crack up.

One of the oft-rehashed charges leveled against *The Beautiful and Damned* is that Fitzgerald does not give persuading explanations behind the couple's unending hopelessness and Anthony's mental breakdown. For example, Andrew Hook, in F. Scott Fitzgerald, infers that Fitzgerald was not exactly sure whether he comprehended the characters he had made. He accepts that "the truth may in reality be Fitzgerald was greatly improved at enlisting, rendering and investigating background than at clarifying it". His dispute is that Fitzgerald causes his heroes to endure on the grounds that he doesn't have a clue what else to do with them.

While the facts demonstrate that the couple's highly ridiculous and distorted ways of driving a life of straightforwardness and' delight sets off the procedure of disintegration, Anthony's possible breakdown is inseparably woven with the mounting pressures inside his marriage. Anthony simply does not have the vitality to consistently humor the offbeat Gloria. We are informed that Anthony invests a large portion of his energy attempting to manage Gloria's temper for "it was in her irritates with their orderly savageries that her extreme self-love essentially showed itself. Fights emerge over issues like who might drive or who might take out the clothing and Anthony in the end gives in light of the fact that it is more terrible "to experience the inexorably undesirable difficulty of a verbal fight with Gloria".

Gloria's unusual temper bewilders, bothers and discourages Andiony. Fitzgerald expounds on Gloria diat "she is beautiful however without kindness" . Gloria unfailingly abuses Anthony's understanding. She keeps him speculating about her states of mind and contemplations and he is regularly gotten between the longing to hurt her and love her. We are informed that "perpetually she baffled him: one hour so cozy and enchanting [...] the following quiet, chilly, obviously unaffected by any considerations of their love" . Gloria, who has from the start been accustomed to having males revering her, despises being even gently reprimanded by Anthony. She will

not acknowledge any issue of hers and has a confrontation with him on pretty much every other issue. Inside a year Anthony gets tired of her fits and starts searching out his old companions in a bar.

Fryer has done a thorough investigation of *The Beautiful and Damned*. Keeping in accordance with feminist belief system, she characterizes Gloria in shining terms. To Fryer, "Gloria Gilbert separates herself from other Fitzgerald women by her amazing level of self-information, poise and backbone". McCay, then again, characterizes Gloria as "a lady whose excellence shrouds her basic shortcoming; when her magnificence is gone she sinks [...] into a sort of mental and moral rot".

It is clear in Fitzgerald's letter to his girl, Scottie, that he had an extremely poor assessment of women who did not satisfy their roles as mothers. In a letter dated July 7, 1938, he states, "I loathed her mother [Zelda's mother] for giving her [Zelda] nothing in the line of good propensity nothing however 'getting by' and arrogance. I have never agrin needed to find in this world women who were brought up as idlers [...]" (The Letters of F. Scott Fitzgerald 47).

Richard Caramel, Gloria's cousin, additionally feels that she ought to be permitted a joyful life, for "an awareness of other's expectations will ruin her. She's as well lovely". Before she meets Anthony, Gloria has a string of illicit relationships and over and over breaks her engagements. She is very much mindful of the hold she has over her various male admirers and it gives her immense delight, besides boosting her female vanity, when the man she summarily rejects returns to her like a "domestic creature". Gloria is mindful so as not to go out with clever men for they would see through her demonstration We are informed that "she was arranged to like numerous men, ideally the individuals who gave her plain homage and unflinching entertainment". This dread of shrewd men is there in all the Fitzgeraldian women. Like Rosalind, Gloria too keeps away from men who might evaluate her.

It is normal of the women in the works of Fitzgerald to start a relationship on a romantic note and after that backslide into the conspiring accomplice. Anthony, while enjoying a concise issue with Dorothy Raycrofl, who is known as Dot in the novel, understands that he has been off-base in his judgment of women. Feminist pundits have rushed to bring up that while Gloria stays devoted to Anthony he floats into a double-crossing relationship. The facts confirm that Gloria does not physically include herself with another man in Anthony's nonappearance, she only enjoys wild teases. It is exactly to break free from her enervating organization that Anthony enrolls in any case. Away from the naggings of Gloria, "he felt that without precedent for four years he could express and translate himself once again". Be that as it may, he errors Dot to be a young lady with guarantee and

straightforwardness. For a concise moment, Anthony's romantic aura reemerges as Dot pampers her love on him. She revives his hanging soul for some time however soon she enjoys enthusiastic coercion which further weakens Anthony.

Fitzgerald's choice of the title. *The Beautiful and Damned*, is an intriguing one. It is a purposeful twisting of the non-romantic idea of the beautiful and great. In the Dialogs of Plato, in the segment called "The Symposium," Socrates comments, "Love is beautiful" and "the great is likewise the beautiful [...] and in needing the beautiful, love needs additionally the great". There is an ideal synthesis of love, magnificence and goodness. In any case, Fitzgerald's title demonstrates how the beautiful women consider excellence to be an end in itself and are thus damned. We have perceived how magnificence gets compared with malevolence and immorality in *This Side of Paradise*. The beautiful yet narcissistic Gloria drives Anthony on a consistent way of decrease. Fitzgerald and Zelda likewise shared this quality and subsequently were alluded to as the 'romantic egoists'. It isn't astonishing, therefore, that they as well, hke the characters in Fitzgerald's works, were damned.

TENDER IS THE NIGHT

Tender is the Night the result of nine years of drudge, was composed when the marriage among Fitzgerald and Zelda arrived at an untouched low. The couple were scattering their diminishing assets in Europe and the obligations heaped high. Fitzgerald took shelter in beverages while Zelda endured a mental breakdown and ended up in a haven. Given Fitzgerald's propensity for plunging into his own encounters, it isn't amazing, therefore, that the iragile marital connection between the young therapist, Dick Diver, and his mentally aggravated spouse frames the tale of *Tender is the Night*.

Distributed in 1934, the novel, which has the biggest cast of characters among Fitzgerald's works, depicts the most contacting, mind boggling and ambiguous of human connections. Considered to be the most full grown of Fitzgerald's works, the novel is the most loved for discourse among the feminist pundits. Feminists never neglect to mention that it was Fitzgerald's consideration regarding the young on-screen character, Lois Moran, his drinking sessions and sporadic lifestyle that added to Zelda's breakdown. Then again, Zelda's undertaking with a young French pilot and how it influenced their relationship and made enthusiastic misery Fitzgerald is bypassed. To Fryer, *Tender is the Night* "is to some degree the result of Fitzgerald's own perplexity, resentment and blame over his association with her [Zelda]" and she blames him for utilizing Zelda's franticness as his material. Feminist pundits read *Tender is the Night*

as a reasonable instance of sexual governmental issues where the lady is exploited first by her father and afterward by her better half.

The novel, which manages the lives of the rich American ostracized in Europe, centers around the ten-year-carefully adjusted connection between a well off American lady, Nicole, and her specialist spouse, Dick Diver. Dick, a promising young specialist weds with much dithering his patient Nicole, wanting to reestablish her to finish regularity. He surrenders his practice and dedicates his energies on his significant other. While she recovers her health, he self-destructs incapable to endure the strain any more. To make tracks in an opposite direction from the regimen that his marriage to Nicole has forced, he has a short illicit relationship with a young entertainer, Rosemary Hoyt. Following ten years of marriage, Nicole and Dick anticipate a total break. Restored and loaded with confidence, she leaves him for another man. Tommy Barban, and Dick, no longer of any utilization and by then a drunkard, comes back to America, with little any desire for revamping his restorative practice and his squandered life.

Pundits have bantered over what precisely caused Dick Diver's fall. Is it true that it was his vision? Is it accurate to say that it was his confidence in himself? Or on the other hand would it say it was his choice of Nicole as a life accomplice? Milton Stem gives a financial explanation behind Dick's breakdown when he noticed that "an optimist white collar class hero is utilized and disposed of by a rich and indiscreet relaxation class". A nearby take a gander at the content uncovers that it is Nicole who is to a great extent in charge of his crack up with her erratic and requesting ways. Feminist pundits of Fitzgerald anyway guarantee that Dick alone is in charge of his condition and that Nicole far from being a con artist, is herself misled.

To find what truly caused a splendid therapist's breakdown, it is basic that we follow his association with Nicole. Not at all like in *The Beautiful and Damned* or in *The Great Gatsby* where the couples begin to look all starry eyed at from the outset locate and the fascination being predominantly physical, in *Tender is the Night*, there is a genuinely drawn out romance and the circumstance isn't clear. In an inversion of roles, it is Nicole who does the pursuing of her preferred specialist, while Dick takes as much time as necessary discussing his involvement with the schizophrenic Nicole. He is moved by the situation of his young, beautiful patient and genuinely wants to enable her to out. In any case, Nicole isn't happy with the consideration he gives her as a specialist. She goes hard and fast to ensure that he capitulates to her appeal.

At the point when Dick is away at the war front, he is overwhelmed with "around fifty letters from her inside a time of eight months". Each letter progresses toward becoming more stubborn than the prior one. At the point when Dick deferrals reacting to her, we are

informed that she encounters the "stress of a lover" and begs, "I wish someone were in love with me like boys were ages prior before I was debilitated". Actually, Dick encourages her to return to America and start life once again. "That is no joke," he advises her, "attempt to overlook the past, therefore and be upbeat".

Fitzgerald says of Dick that "he needed to be the most kind but wipe out himself". Dick's expert duty is transformed into an individual commitment and keeping in mind that disregarding his own advantages, surrenders himself to satisfying the requirements of his significant other. For every one of his stores of imperativeness and of goodness, he will undoubtedly shrink under the heaviness of his obligation. "The issue in Diver's character," demands Hindus, "is more an embellishment of amiable attitude than any terrible attribute". It is the deadly fixation on his faith in his natural goodness that ties him to her. The 'lamentable imperfection,' in the event that one could see it that way, is that Dick needs to be utilized by everyone, needs to feed everyone with his love and Nicole, alongside the others, utilizes him and afterward disposes of him.

In no other novel has Fitzgerald painted such an image of weakening and decrease in human connections. The novel has a sincerely filtered out mood. The women have a noteworthy role to play in vitiating connections and add to the multifaceted nature of relationship. Their riches and lost needs can just guarantee that each association is moved by fiasco.

THE LAST TYCOON

Fitzgerald's imfished novel. *The Last Tycoon*. is a to a great extent overlooked content. Basic supposition has been greatly isolated into tolerating this work in the literary standard. Eble called it 'The most scrupulous and educated novel to be expounded on Hollywood'. In any case, this sort of a sociological examination, notes Mizener, "is all things considered a minor part of *The Last Tycoon's* recognition". Leslie Fiedler and Andrews Warming have impugned the novel explicitly. While Fiedler considers it an "exaggerated fragment", Wanning is of the assessment that the novel "doesn't appear to turn out right", for to him Fitzgerald has "imdercut his entire dramatization by telling us that Stahr is a withering man". Cross announces that the work "is brimming with awesome things. Fitzgerald had never composed better [. . .] and he had never dealt with discoursed so weir".

Only a couple of months before he kicked the bucket, Fitzgerald's notoriety was at its least and this was a steady wellspring of stress to him. From 1935, the time of his crack up, Fitzgerald needed to fight against heaping obligations, care for his mentally temperamental spouse and furthermore experience exceptional individual anguish, besides keeping aloof health. "The Crack-Up," "Maneuver carefully" and

"Pasting It Together" demonstrate a look at his difficult individual life. In September 1939, subsequent to experiencing sorrow, drinking sessions and sick health, Fitzgerald began writing *The Last Tycoon*. In his letter to Scottie, dated October 31, 1939, he could advise her, "I am alive once more" (*The Far Side of Paradise* 288), for he knew for sure that he was endeavoring something new in *The Last Tycoon*, with an alternate theme and with a more extensive territory.

In the event that Fitzgerald was nearly overlooked at the hour of his demise, his notoriety for being a literary monster was reestablished with the publication of Edmund Wilson's version of *The Last Tycoon* in 1941 every year after his passing. "Just its inadequacy," notes Eble, "kept it from being Fitzgerald's perfect work of art". The novel, being a flight from the other works of Fitzgerald, is determined to a bigger scale joining different issues like legislative issues, exchange unionism, Hollywood interests or more all love which has been tenderly taken care of.

Pundits have concentrated on the novel as one delineating the strains in the film business. Aside from understanding it as a sociological novel about Hollywood, the personal subtleties have pulled in considerable consideration. All things considered, the novel depends on Fitzgerald's own history of Hollywood. Just this time, the hero isn't completely displayed on himself yet on Irving Thalberg, the Hollywood maker, who kicked the bucket in 1936. Kathleen Moore depends on Sheilah Graham for at the moment of writing *The Last Tycoon*. Fitzgerald shared an exceptionally uncommon and profitable association with Graham.

Lehan goes into the creation of Monroe Stahr dependent on the character of Thalberg. "Thalberg," he composes was, "a man of vitality, power, and choice who carried on with an uplifted and captivating life". Thalberg was a "dreamer" who needed to battle against the realism of Hollywood. In *The Last Tycoon*. Fitzgerald depicts Stahr as a man of refined sensibilities unmistakable from his Hollywood associates similarly as having a dream is concerned. Stahr isn't only any Hollywood man having a fabulous existence. He is appeared as canny, always in charge, and equipped for taking snappy choices on urgent issues. He doesn't see Hollywood simply as a productive industry however is worried about making quality films regardless of benefit. We are informed that Stahr "has had a skilled worker's enthusiasm for the photos, and it has been natural for him to need to improve them". He had never been hesitant to hazard money "on disagreeable movies which manage the cost of him aesthetic fulfillment".

At the core of the novel is the powerful love story of Stahr and Kathleen. Kathleen takes after Minna Davis, Stahr's dead spouse, and is "indistinguishable even to the articulation". Stahr and Kathleen share a concise enthusiastic relationship, yet Stahr suspects that his

love for her is incompletely from a craving to rehash the past. Kathleen uncovers to him that she is engaged to wed an American and before Stahr can urge her to cancel it and numerous him rather, she proceeds with her marriage to the Hollywood specialist. Stahr and Kathleen continue their relationship however both understand that their affections for one another have definitely changed. The novel closures with Stahr's demise in a plane accident and Kathleen leaves her significant other.

On the off chance that Stahr depends on Thalberg, Kathleen is displayed on Graham. Fitzgerald has dunked unreservedly into Graham's past, for the narrative of Kathleen's background in the novel is taken legitimately from the story Graham told Fitzgerald. The connection among Fitzgerald and Graham has drawn fire from feminist pundits like Ellmann and Fryer, and this, in turn, has impacted the last's perusing of *The Last Tycoon*. It is beneficial in this setting to investigate the connection among Graham and Fitzgerald.

Fitzgerald depicts Meloney, the genuinely monetarily autonomous lady, as an "evaporated little blonde of fifty" and to this dull appearance he includes "without being an old house keeper she was, as most self-made women, rather old maidish". Contending that such a portrayal denies Meloney of any "sexual or romantic intrigue", Fryer censures "Fitzgerald's standard perspective that successful vocation lady constantly needed to sacrifice their femininity in the journey for what were supposedly manly types of achievement". It should be called attention to that it isn't Meloney's portrayal that should be denounced, however the way she is treated by her significant other. Fryer does not consider the way that Meloney, however a faithful spouse, gets a crude arrangement from her significant other who explodes all she wins in beverages. It is in this circumstance that Meloney can be viewed as a casualty of man controlled society.

The Last Tycoon. despite the fact that not a most loved on the pundits' rundown, is a noteworthy fragment written even with misfortunes. Its publication denoted an overdue reevaluation of Fitzgerald as an author and one can barely guess on what number of amendments it would have undergone had Fitzgerald lived to finish it. In drawing a parallel with Keats, Cross expresses, "Fitzgerald's greatness lay not in what he had done, however in what he may have done". Regardless *The Last Tycoon* is a clear piece of America, Hollywood and love.

THE GREAT GATSBY

The Great Gatsby is a novel that is known by generally Americans. It has turned into a novel that nearly all American teenagers read in high school,

and the content that many consider when digging into the discussion about the American Dream. The novel is set in a New York City of Fitzgerald's envisioning, in which he puts his upper covering storyteller, racketeer hero, and pedigreed opponent speaking to just a little group of American exaggerations from the early twentieth century. Numerous Americans realize the story line of the heartbreaking and enraged homicide of Gatsby by Mr. Wilson. Scratch Carraway, the joyful and negative storyteller of this story is, for most unassuming perusers, a dependable one, a man to be accepted, with his solitary capacity to leave the peruser disillusioned with the American dream.

Notwithstanding, shouldn't something be said about the women of this novel, Daisy Buchanan, Jordan Baker, and Myrtle Wilson? How have the lessons and the customary readings of this novel influenced the developments of these female characters because of the talk encompassing the normal peruser's elucidations? These sorts of inquiries are what drive researchers not exclusively to challenge a conventional perusing of this content, yet in addition to challenge the American literary ordinance itself.

My case is that scholarly world has disregarded the feminist inclinations of this content. In opposition to customary suppositions, Fitzgerald utilizes the language expressed by his female characters to remain against a man centric portrayal. He utilizes the expository spaces that are normally ascribed to being feminine or domestic to investigate and uncover their enemy of domineering development. In the wake of investigating these parts of Fitzgerald's book, I will talk about how the comprehension of these female characters is molded 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.

As the main researcher about Fitzgerald during the 1960's, Matthew Bruccoli remains as a decent agent of the more conventional perusing of the novel. In the introduction of the book *New Essays on The Great Gatsby*, Bruccoli states, "The Great Gatsby was classified as 'a book about the Roaring Twenties... in specific ways [Fitzgerald is] the historiographer of the Jazz Age (which he named)... ". Bruccoli strengthens this thought in his book, *In Apparatus for F. Scott Fitzgerald's The Great Gatsby*: "one of the characteristics of Fitzgerald's fiction is the way he makes a feeling of authenticity in subtleties, which encourages the peruser to have faith in the activity of the characters". Bruccoli isn't the main pundit who holds these sentiments about *The Great Gatsby*. Most researchers in decades past would have concurred with his affirmation that this novel upheld the status quo of the social setting that the novel was set in, similarly as the New Critics who considered the characters and standards of this novel as fit to the social atmosphere where Fitzgerald composed. Bruccoli's thoughts reverberate with the case of Robert Sklar, who considered Fitzgerald to be giving "a firmer comprehension of the moral characteristics and

qualities he sensationalized... ". These two researchers can be seen as an example of what was being supposed about the novel for quite a long time. Therefore, during a significant part of the twentieth century *Gatsby* was seen as a period piece that slyly and insightfully caught the Jazz Age.

In any case, Fitzgerald and his novel have ebbed and streamed into the wistfulness and literary custom of America, and by the late-twentieth century literary pundits started to notice the risky propensities of this content. Literary pundits have examined themes from hostile to Semitism to gender generalizations/classes both inside and outside of the content. As Maggie Froehlich clearly announces, "Nearly every early twentieth-century American social inclination is spoken to in F. Scott Fitzgerald's *The Great Gatsby* (1925)". Her statement uncovers the profundities to which this novel has been and can be investigated.

Numerous pundits concur that Fitzgerald was sexist in his comprehension and development of his female characters, and that he composed women that were threadbare and just encapsulated the models by which women of twentieth century composition as a rule wind up spoke to. Veronica Makowsky attests, "Fitzgerald does not so much create... [female] character past its utility as a convenient story method". She begins where other theorists have left off, by saying that women are utilized for plot purposes as it were. Expanding on this thought she proceeds, "she [women] must practice self-dependence while as yet giving off an impression of being an alluring prospect for wifely reliance". Makowsky sparkles the light down the literary way that there is a duality with Daisy however she doesn't completely investigate it.

Despite Fitzgerald's expectations, how a peruser deciphers the content still stands. A point of view that enriches and engages this is Bakhtin's concept of the legitimate talk. He expresses that the definitive talks will "request that we recognize it...we experience it with its power officially intertwined to it". This is actually the situation for the customary perusing of *Gatsby*. Bakhtin contends that specific talks have more impact than others, and that talks from specific individuals or groups likewise convey more an incentive in social orders, which thusly gives what these talks are advancing a greater acknowledgment and following. As I will contend in the accompanying pages, this has driven perusers to not notice the non-conventional characteristics of the female characters in this novel. Until we start perusing the content in an unexpected way, the bigger issue isn't tended to. That bigger issue being, that women are unfortunate casualties, however not without agency and voice. This joins Bakhtin's concept of the legitimate talk, and how that talk is what is making the weakness that we superficially with respect to female characters.

CONCLUSION

F. Scott Fitzgerald, as other late nineteenth century Realist writers, attempted to demonstrate the different habits, classes, and stratification of life in America and he made this image by joining an expansive assortment of subtleties got from observation and documentation to approach the standard of his experience. Alongside this method, he thought about the objective or outright presence in America to that of the all-inclusive realities, or watched unavoidable issues facing everyone. Accordingly, the Realistic elements are obvious in the entirety of his works. Fitzgerald coordinated the futuristic renaissance by utilizing practical and naturalistic techniques. He is considered as a romantic author; however he consolidated these characteristics with Realism, which means exactness of perception and portrayal. In addition, what is vital about this creator is the impact of European Existentialisms on his standard of works and the profundity of the cultural moments he catch in his craft.

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