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A Biographical Reading of F. Scott Fitzgerald's *The Great Gatsby*

**A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree
of Master of Arts in Anglo-American Studies**

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Candidate Declaration Form

I, Abidet Miyyada

candidate of Master at the Department of English, Larbi Ben M'hidi University, do hereby declare that the dissertation entitled A Biographical Reading of F .Scott Fitzgerald's *The Great Gatsby*, in partial fulfillment of Master Degree in **Anglo-American Studies** is my own original work, and it has not previously, in its entirety or in part, been submitted at any university.

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Signature of the candidate

Dedication

To my lovely mother Jawhara.

To the twin Tassnim and Ranim.

Acknowledgments

I am grateful to Allah's help and blessing.

I would like to express my deepest thanks to my parents for their support .

I am also grateful to my other family who had provided me through moral and emotional support. To my close friends Nachida, Mouchira and Khadija for their motivation. I would like to thank my teacher and examiner Miss ACHIRI Samya .

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Abstract

The following research attempts to analyze F. Scott Fitzgerald's *The Great Gatsby* from a biographical point of view. The objective of this study is to unveil the motives behind writing the novel. It questions the relation between the biography of the writer and the way of shaping the plot of the novel. It investigates the reason behind including life experience in a literary piece. To reach this point, this research will be divided into three chapters. The first chapter covers the social and cultural background of the novel and the biographical method. The second one discusses the correlation between the biographical materials and the development of the plot. The last chapter approaches the effective role of psychological trauma in writing the events of the story. Finally, this biographical reading allows us to know about literature and the hidden desire behind the author's inspiration.

Key Words : Biographical Method, Psychological Trauma, F . Scott Fitzgerald .

Résumé

La recherche suivante tente d'analyser le *Great Gatsby* de F. Scott Fitzgerald D'un point de vue biographique. L'objectif de cette étude est de dévoiler les motifs Derrière l'écriture du roman. Il recherche la relation entre la biographie de l'écrivain et La manière de façonner l'intrigue du roman. Il étudie la raison derrière l'inclusion Expérience de vie dans une œuvre littéraire. Pour atteindre ce point, cette recherche sera divisée en trois chapitres. Le premier chapitre couvre les antécédents sociaux et culturels du roman Et la méthode biographique. La seconde traite de la corrélation entre les matériaux biographiques et le développement de l'intrigue. Le dernier chapitre s'approche de Rôle efficace du traumatisme psychologique dans l'écriture des événements de l'histoire. Enfin, ceci La lecture biographique nous permet de connaître la littérature et le désir caché derrière la L'inspiration de l'auteur.

ملخص

يحاول البحث التالي تحليل رواية "غاتسبي العظيم" للكاتب سكوت فيتزجيرالد من ناحية السيرة الذاتية. والهدف هذه الدراسة هو الكشف عن الدوافع وراء كتابة الرواية. كما يطرح العلاقة بين سيرة الكاتب و في التغيير أحداث الرواية. إنه يحقق كذلك في السبب وراء تضمين تجربة الحياة في قطعة أدبية. للوصول إلى هذه المرحلة سيتم تقسيم هذا البحث إلى ثلاثة فصول. يغطي الفصل الأول الخلفية الاجتماعية والثقافية للرواية وطريقة السيرة الذاتية. أما الثاني فيناقش العلاقة بين مصادر السيرة الذاتية وتطورات الحكاية. الفصل الأخير يدرس الدور الفعال للصدمة النفسية في كتابة أحداث القصة هذه القراءة تسمح لنا بالتعمق في الأدب و معرفة الرغبة الخفية وراء الهام الكاتب

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Introduction

During the emergence of modernism as a new movement in the 1920s, a lot of changes appeared in the American society. As a mirror to these alters, literature reflects the cultural and social surrounding. Writers tend to depict every detail that happened with them. While some authors tried to solve their social problems, others were interested in retelling parts of their personal life. Autobiografiction flourished as a response to modern life. It makes a link between an individual experience and a fictional world. It is an artistic part from the wide types of literary works.

Autobiografiction as a new mode of literature paved the way for many writers to amaze their readers as well as re-accounting their memories. It boosted in the late nineteenth century and developed more in the twentieth century. Different American writers used it in their writing to narrate their modern life within their society members. It adds a fantasy world to their autobiography which makes it popular and stylish. Many critics include the process of life writing in their researches. One of those is Charles Weir who wrote about Fitzgerald's theme of "struggle" mentioning that he could not deal with the problems in his life. However, He states that the secret behind Scott's success in his novel is the different difficulties he faced through his life. In fact the majority did not tackle the relation between Fitzgerald fictional narration and his experience as well as his Psychology. And the missing points that leads to his success in his third novel and his Popularity.

This research aims at applying the biographical method on one of the greatest works of F. Scot Fitzgerald: *The Great Gatsby*. This Mémoire will try to clarify the link between the writer's personal experience in the American society and the plot of his story. The analysis of this novel with more reference to the author's biographical materials guide

us to our objective point. This work elicits many questions, the most important of these are: what are the major incidents in the writer's life that affect his writing? In what way the psychology of the author impacts his fiction? The analysis of Scott Fitzgerald's novel *The Great Gatsby* within his some elements of his biographical materials contributes in providing logical answer to these questions.

In an attempt to make a biographical reading to the novel, this thesis divided to three chapters _ theoretical and practical_ the first chapter entitled “ Historical Background to American Modernist Auto/biografiction” includes brief social and cultural background for the American society during the twentieth century. The chapter also concentrates on autobiografiction as a response genre to modernism. This theoretical chapter will end up with small introduction to biographical research.

The second chapter is entitled “The reflection of Fitzgerald's Personal Experiences in *The Great Gatsby*”, depending on biographical method , the chapter deals with the main similarities between the narration of the novel and the different biographical sources about the writer. It also provides an explanation of what Scott face in his life that allow him to write with such way. The people whom he encounters reflect his main characters.

The third chapter entitled “Reinventing the Past : Fictionalized Personal Trauma”, tackles the traumatic events of the writer in both his life and his fictional work. It investigates the state of Fitzgerald in his early life which motivates him to come with that sad emotional fiction. This last chapter explains the parallel forms that coexist in the personal life of the writer and the narrative of the novel. This explanation is through detecting the psychological motives behind writing the novel.

This Mémoire gives clarification to autobiografiction. The basic method writers like Scott include using their experience within their fictional narration. This attempt of scientific research rises the hope of improving my field of study.

Chapter one

Historical Background of American Modernist Auto/ biografiction

Each period of time is defined by its specific characteristics. Literature reflects the circumstance of that particular period. This includes the culture that differs from one nation to another; it makes a literary work special and significant. It also leads to that curiosity of knowing more and more about others' little details .the twentieth century is considered as the flourished era in the American society. Thanks to the different changes that cover mainly all the aspects.

The first chapter concentrates more on the literary backgrounds of this research. Starting with " the era of flappers" that describes the American culture, especially women who reflect this era and shapes the whole society. Moving to the second point which is modern American literature. It deals with literature during the 1920s. Also, the important features the American literature characterized with. As well as the changes that alter the style of writing. In addition to the reason behind using that special type of prose. The third point is Modernism; a movement that should be states within the context. And the important literary events in modern American literature. The chapter will end up with biographical study which identifies the approach and remove the ambiguities of its methodological process.

1. American Modernism and the Roaring Twenties Context

The period of the 1920s has different connotations. It is widely used to express the prosperity of that time, especially in economy which after that leads to many changes in all aspects of life. one of these uses is the jazz age. It is in a way refers to music or the encounter between African and American music.

F. Scott Fitzgerald in his article: "Echoes of the jazz age" (1931) seems interested in this period. He points out that it was an age of miracles, art, and satire (1). He describes also the style dominated, the clothes gentlemen wore symbolize power that should be held by man, and must move from race to race (1). He uses the word "wasted youth" to refer to the bad way of living and the ordinary life of that time . He claims :

Sometimes, though, there is a ghostly rumble among the drums , an asthmatic whisper in trombones that swings me back into the early twenties than we drank nook and alcohol and every way grew better and better and there was a first abortive shortening of skirts, and girls all looked alike in sweeter dressed ,and people you didn't want to know said "yes ,we have no bananas," and it seems only a question of a few years before the older people would stop aside and let the older be ran by those an things as they were and it all seems rosy and romantic to us who were younger then, because we will never feel quite so intensely about. (9)

Therefore, young generation lives to serve their internal interests, they live in a fantasy world, amuse themselves with music and alcohol. They feel carless about the outside world. During the 1920s, there was no important incident that alters social or cultural life. Nevertheless the decade is widely distinctive. The diffusive new style of young women can be consider as social change which moved from 1910 to 1920s to mark the changes in society (Sagert 2).

Moreover, another flourishing term for the 1920s is the Flapper; It is used in a source book titled *Flappers: a Guide to an American Subculture* by Kelly Boyer Sagert. the author first refers to the feminine ideal as the Gibson girl. He states that this latter created by Charles Dona Gibson in the late nineteenth century, by picturing his wife and her sister as symbols for his sketches. It becomes well known especially after its most appearance in

magazines (Sagert 2). The Gibson girl he added was elegant charming and clever, this was at wartime. But flappers' clothing has dominated the style by revolutionizing women's fashion (2). He asserts that even when the style of flapper disappeared quickly, the influence of the era still exists especially in women's life who have more freedom in the twenties (9-10). Yellis confirms

An even more striking fact about this parallel domination of decades by images is that the flapper was alter antithesis of the Gibson girl's longhair, high brow, thirty six inch bust ,narrow, anatomically precise waist ,broad hips and well –concealed legs . As an ideal physical type the Gibson girl was contradicted in every particular by the flapper , who bobbed her hair ,concealed her forehead, flattened her chest , hid her waist ,dieted away her hips and kept her legs in plain sight .the flapper could hardly have been a more thorough repudiation of the Gibson girl if that had been her intent ,as ,in a sense, it was. (44)

The women of the 1920s were considered as moderns. They share American public life when they voted, held office , dated , and challenged many of restrictions (Sagert 61_62). Furthermore “Ballots had enlarged women's influence in politics, while economic power, education and social freedom had made women powerful arbiters in all matters of taste, morals , and thinking” (qtd. in freedman 378).

the point is that flappers or the image of youthful and stylistic women describes their dominance. In addition, they gain that freedom which enlarges their confidence and their influence in shaping society and culture. The critics of the so called “revolution in morals and manners” see that what makes fear about flapper behavior and dress is clearly her modernity (Yellis 45). They also describes her as an image of changes in the style of American women rather than an isolated phenomenon (45). Some observers remark that

poorest women as well had that power of dress comfortably and attractively for an amazed life with less cost (50). In addition to women style of clothes, they prefer to work outside to challenge men's authority and became able to dominate the whole society, just by interfere in business world, they also got more power because of that. Furthermore, married women who work outside faced a lot of problems, one of these is the hatred from the majority; many consider them thieves who take jobs from man, even private companies and governmental agencies were against them; they refuse to hire them or worst fire them (Sagart 53).

Yellis Sees that many women can't be satisfied any more with their husbands and mostly with the agreeable matters like homes, gardens and clothes (53). This generation is that one whose girls dramatized themselves as flappers, corrupted its elders and at last it overreached itself less via lack of taste (Fitzgerald 3). woman as an important feature in the nineteenth century, offers a new culture to her society. She gives it new shape that differs from other societies, but she exaggerates in performing that culture. This leads to rooted change in her life." American women, like American society in general, have been more concerned with individual practice than with a consistent feminist ideology" (qtd. in freedman 388). hence, Sagert proposed

No one knows precisely how the term "flapper" came to represent , what it did, which was the ultramodern and audacious young woman who danced and drank ; smoked chic cigarettes; bobbed her hair and showed her shins; and shook and shimmied in jazz halls and clubs of uncertain reputation. One write of the 1920s believed this designation evolved from the sleek " flapper dresses" that young women considered fashionable and that differed significantly from the modest ankle_ length frocks worn by their mothers 'generation. (11)

There are a lot of young women who start drinking alcohol during the 1920s, these flappers do not assemble those "proper" women who have not that habit of consuming such beverages or at least less amount before the era. For this purpose the United States prevent people or manufactures from selling any alcoholic drink. This prohibition of that illegal process is not totally put into practice. This is because some citizens within others who breaking the laws use this forbidding substance secretly (Sageret 43).

This era featured by the 18th amendment known as the constitutional prohibition. It precludes manufacture, transport and sale of alcoholic beverages (Sagert 5). There were some who are with and some who are against. Women who endure from bad treatments of their husbands and fathers support the idea of preventing alcohol. Other proponents became aware of what is happening in society, especially the decrease of numbers of crimes. They figure out that the reason behind that stable life is an alcoholic free society (Sagert 44).

One of these proponents, Kelly Boyer Sagert sheds light on is John Bartho Lomew Cought who joined the movement of prohibition. He made a lot of achievements in this domain, like his publication of two books: *Temperance Addresses* and *Temperance Lectures* (44). Medical researchers also did their job; by advising, and guiding people toward the benefits of health care. Furthermore, workers were aware of the harm of alcohol. They draw related connection between this killer substance and poverty (45). Many Americans, with plenty young women straggle the law trying to find ways to erase the main reason that forbids their amusement (Sagert 48).

While some citizens consider the process of prohibition as a legal system, others were totally against. They see that all the consequences of preventing alcoholic consumption are negative; gangster became a source of threat to the whole society and work only on corruption (Sagert 49).

As a response to all these developmental events and the emergence of new cultures in American society, a new concept flourished. Modernism as a major movement is associated with the years 1914 to 1945. Mainly the word is related to innovation and experimental authors who want to break or make total separation with the past (Parker 8). It is also used generally to describe the era between the two wars, and to combine all literary authors writing during these years (8). The emergence of cultural modernism can be seen in Europe and in the United States during the early twentieth century. It explains the modern life that depends on art and rejects all aspects of the past and the old traditions of western civilization. There is also a difference between modern and traditional life (VanSpanckeren 61).

The purpose of this movement is to look for new form and structure rather than old ones. It also tends to guide writers as well as readers to new sights and to have a step toward an aesthetic world that expresses the total truth (Gray 340). Some reporters see that women are the reason behind modernism. This latter, which related to social and cultural concepts, can also subordinate to feminism, the movement that celebrates the appearance of "new women" (Gray 340).

As a response to the movement, twentieth-century American literature has developed to the sense that writers were looking to early Americans and to European authors as influences (Parker 19). The interaction between local and foreign writers helped in the emergence of new culture as well as new forms of literature. One of the major factors which leads to that alteration is the lost generation, or those who are known as expatriates. Moreover, despite fame, modernity, and extraordinary material prosperity, young generations of the 1920s were "the lost generation" – the phrase which was first used by the literary portraits Gertrude Stein (VanSpanckeren 61).

Expatriation itself has an important role in developing modernism (162). The expatriate experience in Paris is very significant to the augmentation of modernism, for time and place motivates experimental in technique and form and for a lot of writers provides a necessary distance to gain awareness on the American experience (Parker 9).

Paris as a land of literary opportunities, considered as source of inspiration for American writers who were living there during the world wars. Parker asserts that the city is the center of literature and art of the world during 1920s. He adds that in addition to the French, there are a lot of figures among them, those who depart Russia after the revolution (19). He confirms

while many European authors might also be cited as necessary predecessors of individual American writers, the most important foreign influence on American literature in the post world war 1 years was not a person but a place: Paris the center of literary and artistic world in the 1920s. Some American writers may have traveled to Europe to escape the perceived Puritanism and commercialism of American culture. (19)

As a mirror for these cultural changes, the twentieth century American literature is characterized by prominent diversity. Poems are widely exist with prose. This latter can be seen in most American literary works. In addition to novels as popular form of prose, short stories became well known part which take much of popular readings. These stories tend to describe the state of citizens at that time. They cover all issues, themes, and life style of people. That's why American literature seems in a way or another modern. Writers are flourished with modern thinking and views of the whole world. In addition to the new image they came up with in literature. This latter became oblivious in their writing, their

style, and their individual characters. This inspiration in writing leads to a kind of creativity in literature.

One of the prominent discussed themes is war. Monk Craig believes that the Americans expatriate showed their interest in war in their fictions like *the enormous room* (1922), and *A Farewell to Arms* (1929). While the works like *Exile's Return* is concerned more with an analysis of experience abroad (72). these literary works express the circumstances of lost generation as well as the American writers who settled in Europe, precisely in France .

The modernity of literature is related in a way to Europeans. basically, American writers find themselves attached to other European writers who have the same ambition and inspiration for new modes of thought and expression, engaged also with literary and artistic movements that rejected nation borders (Gray 339). Many of them who visit Europe motivated by fashion and curiosity, are interest in European culture (MacGowan17).

A lot of events cover at the end of the first world war to make the 1920s the most important period of expatriate life in twentieth century American fiction, in terms of subject matters and individual writers 's decision for their life in exile. Their choice is Paris as a city (MacGowan 18). This place along with many European capitals is expensive one to put out the ongoing magazine publishing experimental writing (19).

Despite what face the writers during their residence in Europe, they made it a useful instrument for their experiment and inspiration of writing. Paris among different European capitals considers as a door toward dreams for different American writers living there .

The first half of the twentieth century witnessed a considerable augmentation in the production and consumption of fiction (Gray 537). vision and perspectives are prominent aspects of modernist novel. The way of writing the story has big significant than the story itself (VanSpancker 62). As an example ; Henry James , William Falkner and other writers experimented with fictional point of view. while James limits the information listed in the novel to what a single character would have known. Falkner's novel *The Sound and the Fury* (1929) divided the narrative into four parts, each focus on the view point of one character (62).

In other words, these writers use fictional way in creating their characters. The way they relate these fictitious characters to a real situation, motivate their readers to admire every literary piece more and more. They negotiate the inner problems of American citizens in attractive way. As the twentieth century started a lot of American consider race as the most problem they ever face (Gray 348). “the most widely read twentieth novel by a white author on race is Harper Lee's *To Kill a Mocking Bird* (1960)” (341).

In addition to race as an arguable theme , businessmen became central characters of the most realistic novels like *The Rise of Sillas Lapham* (1885) by Dean Howowells, and the latter *The Trilogy* by Theodor Dreiser , *the Financier* (1912), *the Titan* (1914); and *the stoic* (1947) (MacGowan 13).

The aim behind listing these problematic themes in literary works is to awake the awareness of people as well as to open an image for a peaceful world by fixing or dealing with such issues; which can be describe as the revolution of thought. However, other writers occupied with the changes that happened in the united states at the end of the nineteenth century that provide new materials for their fiction. They ask questions about democracy ,freedom of will, the way of living under bad working condition, and the

overcrowded housing that reflect the existing of many in the fast growing cities (11). New York ,Philadelphia, and Chicago known as the largest cities by 1920 ,serve as industrial source as well as a center of literature and publication process (13).

In the same context, white writers exemplified the negative side of slavery in their novels during the end of the nineteenth century. some well-known literary works that justify their description are *Uncle Tom 's Cabin* ,Mark twin 's *Adventure of Huckel Berry Fin*. this later presents threatened world where black and white man Adventure together (MacGowan 340). However, other white writers during the twentieth like Faulkner seems supportive and sympathy in their novel with blacks in post civil war south. to illustrate that , Dilsey who represent a black character in *The Sound and the Fury* describes as brave and endurance. Joe Christin in *Light in August* sees his blackness legacy as a sin and the other white character Joanna Burden ignores by the majority because of her support toward blacks (340).

As their writing translated to a set of novels, American authors concentrates more on short stories. They are simple and meaningful, not only used for financial purpose but also an easy way of contact between the author and his readers. They facilitate the act of delivering his message or understanding his own view point simply .

“Many Hemingway’s early short stories concern Americans attracted to European who find whatever sense of emptiness or rootlessness took them away from the united states cannot be remedied merely by having money “ (MacGowan 19). Falkner’s stories reflect powerful themes as race, obsession and guilt that describe his novels, but Hemingway is more influential in the production of this form .His stories are very obvious and misleading at the same time especially in their detail and narratives (MacGowan 349).

Faulkner wrote novels as well as more short stories that published in magazine. Short stories some times are initiative elements of novels; as an illustration for this thought ,the literary work “Twilight” which leads to write *The Sound of the Fury*. Another three books Faulkner wrote after that bring a number of stories . While “The Unvanquished transformed into a novel , the wild palms formulate in two mixed stories ,” Old man “ and the title story in which both have essential role in offering view points to the themes of the book such as love ,loss and hardship. However, the last example Christopher MacGowan mentions is about Go Down, Moses which published as Go Down ,Moses and Other Stories. Faulkner did not make any consultation of the title of the book that he consider as novel (88).

Hemingway’s rehearsing as a writer is gained according his occupation as a journalist. After his graduation from Oak Park High school, He worked as a club reporter Kansas City Star. In 1920, he wrote stories for Toronto Star after that he wrote stories in Paris (MacGowan 91).

Henry James as well have well-known short stories ,for instance “ The Aspern Papers “ which is long and consider as a novella and published first in the Atlantic Monthly. ”The Real Thing “ and The turn of Screw “, both connect reality and illusion in art, while the latter also consider as a novella. His late stories “ The Best in The jungle “ and “ The Jolly Corner “ include psychological condition (MackGowan 347_348).

The prosperity of American literature during the twentieth century includes one type of prose which is life writing. It emerges as new shape in the world of literature. “Were we to feel the necessity to find a definition less poetic than “ a memoire bottled in a novel “ we might invent a compound term like ‘Autobiografiction’” (qtd. in.Saunders).

First, the term autobiography is ambiguous. It has the meaning of that type of writing that differ from other forms. It is also mean the process of telling a story of someone's life, as it may include other forms like fiction. In an autobiographical novel the way of writing is not totally a formal autobiography. In fact, it has some content of autobiography in it (Saunders 4). This means that a novel can be auto/biographical in its characters while it is not in the plot. As it may narrate a real story with a reinvented characters. It may also be true autobiographical feelings of real events and not to the events themselves (Saunders 8).

Second, during the period of the late nineteenth century and the early twentieth, a new relationship appears between autobiography, biography, and fiction which lead to a narration of a new account of modern literature (Saunders 1). Then the post modern view of biography and autobiography stands around. The fact that both terms are inseparable . Recently, auto/biography itself cannot be kept apart from fiction. Thus autobiography shares its narrative features with fictional narratives (Saunders 6-7).

The meaning of Autobiografiction is the combination between Autobiography and fiction, the same can be refer to the interaction between biography and fiction (Saunders 216). so biography may include biographical fiction, like a novel which depend on another life than the author's (206).

According to Reynolds's definition, autobiografiction has that characteristic of fictionalizing autobiography. This type of writing developed in the twentieth century to the sense that fiction starts to colonize different forms of life writing. In fact the process of treating an autobiographical material and fictionalize it is not new. Novels of the nineteenth century are considered as inconceivable without it (Saunders 209-210). Works like Faulkner's *Sanctuary* and *Beckett's Murphy* considered as autobiografiction (166).

This type of writing emerged as a new way of narration within American modern literature. It makes a link between real and fictitious description of an individual's personal experience. It also narrates the different cultural and social background of American modern life.

2.Introducing Biographical Research In Literature

Biographical method is not really new , the life history method exists for a lot of decades before, but recently it became highly prominent approach to social research . This is because of many factors such as the increase interest of in life course and “lived experience” and the way expressing it (Brian x).

In an attempt to clarify his views on the study, Roberts Brian defines biographical research saying “Biographical research is an exciting , stimulating and moving field which seeks to understand the changing experience and outlooks of individuals in their daily lives, what they see as important , and how to provide interpretations of the accounts they give of their past present and future” (Brian 1).

Biographical method gathered these family terms

Method , life, self, experience, epiphany, case, autobiography, ethnography, auto-ethnography , biography ethnography story, discourse , narrative , narrator, fiction history, personal history, oral history , case history, case study , writing presence ,difference, life history, life story , self story, and personal experience story. (qtd. in Brian 1)

What makes biographical research special is the difficulties that a lot of people face during the process of writing about it . It depends on materials and ways of doing research like doing a narrative analysis and working on personal document and interviews

(Brian x). Other examples that can be included as materials are” diaries, letters, autobiographies, biographies , memoranda . . . oral history ,annals and chronicles, family stories , photographs and other personal and family artifacts , research interviews ,journals, autobiographical writing, letters, conversations and field notes” (qtd. in Brian 2).

Biographical research has a main role in the process of comprehending the important social shifts through mentioning the way new experiences are interpreted by individuals within families, small groups and institutions. The study of biographical research depends in a way on the view of individuals who makes meaning that establish the base of their everyday life. In this way they make sense of social existence (Brian 6).

There is a link between biographical research and the qualitative method in which the former is part of the latter “qualitative researchers tend to espouse an approach in which theory and empirical investigation are interwoven . . . during or at the end of field-work, rather than being a precursor to it “ (qtd. in Brian 2). Qualitative research has plenty of features rooted from its philosophical and theoretical approach to the social world , within the experiences and views of the researched (Brian 2).The various use of the term like oral history , personal narrative, biography, and autobiography is the first problem in this field . Nevertheless, there is a difference between the two following terms : life story and life history . The first is

The story of a person chooses to tell about the life he or she has lived , told as completely and honestly as possible , what is remembered of it, and what the teller wants other to know of it, usually as a result of a guided interview by another . . . A life story is fairly complete narrating of once entire experience of life as a whole highlighting the most important aspects. (qtd. in Brian 3)

However, life history refer to the interpretations of the life according to the story told or to the establishment of the individual's past experience. The difference between them is that the first applied to the narrated story by the author, whereas the second conclude the last presentational work of the researcher (Brian 3). In brief biographical research indicates works that uses the individual 's story and other personal items to comprehend the individual life within its context (Brian 3).

In the study of lives , there is a debate between “Realism” and “ constructionism” within biographical research .It was among international sociologists in the domain of “biography and society”. It is obvious that realism hold an objective knowledge of reality , also stories reflect a lived reality . For realism, the predilection for constructionists or narrative views, the interdependence on the “text”, and the different “voices” is totally against any form of reality . Whereas, for constructionists the idea that stories commutates reality is simplistic and misinterpreted or “biographical illusion” which means that stories are not referring to life experience (Brian 7).

Roberts Brian confirms that in research practice , biographical research take pragmatic stance instead of hard devotion to “realism” or “constractionism. He adds that there has to be a basis in the material world including the embedded institutions, core, instructors , and evident bodily realities in which individual existence is situated .Life stories commonly refer to “real” events and experiences –and often the tellers maybe the only witnesses to such happenings but, commonly, their accounts can be checked against other written, visual or oral accounts. Nevertheless, how these events are perceived and selected(even chronologically recorded or changed over time) and placed within understanding of the individual life by metaphor myth and so on ,are necessary aspects of analysis (Brian 7-8). A pragmatic approach to methodological concerns in biographical

research is obvious. The emphasis on research technique makes the discrepancy between the method and the purpose of the study limited (Brian 12).

According to constructionists's views, it is easy to analyze how the narrators shape the narration of their experience of particular events, and the way reality is formed through the account (Brian 8).

The size of study in biographical research became an important issue. For their studies , some researchers prefer one life story as a base to engage in their research ,and early sociological interest in life history is mainly concentrates on a single case , but according to Brian many sociologists would say that it is not possible to gain an adequate portrait of a culture or to evaluate what is specific to individual and what belongs to the wider group , institution or society since there is not an appropriate theoretical sample and basis for comparability and representativeness (Brian 11-12). In contrast to these socialist view , the deep detail of one life story ,with little interpretation allow the researcher to get that feeling of knowing the hidden life and the situation under the coming experience (12). Since the researcher has to analyze the life story and read under the lines in order to interpret the available primary source or the single story that guide him toward the author 's life experience , his job is considered as important in the research process. In this context Roberts Brian points that in qualitative research commentators in methodological texts have stressed the empathetic orientation to the "subject" on behalf of the researcher who nevertheless has an objective role as the questioner, interpreter and presenter of the finished research text. Moreover, the emphasis shifted to recognition role of the researcher (13). The researcher must be present in the study through his influence of social background as race , gender ,social class and religion. But it is hard to put the limitation of his personal life in the content of his study (13). For the purpose of interpreting life stories , the researcher may choose his base ; theoretical, personal or objective one. Nevertheless,

there is a sort of similarity and interpenetration exists between theoretical and “ subjective” influence (Brian 13).

The goal of the study of lives is to earn an conception of individual’s life experience within their socio-historical conditions (Brian 13). It seems that even literary works are considered as main parts through which the reader recognize the writer’s real life. Which means that biographical information or materials are not the only source that guide us to know about the author. In an article source titled Gray’s Elegy : the biographical problem to literary criticism”, Frank H Ellis suggest that there is a relation between a written work and a biographical experience of the writer which is the biographical criticism (971). That is to say that the more understanding of the writer’s literary production the more his personal experience is figured out.

The biographical research is so broad which deal with the life experience of an individual. The process of such studies needs a lot of biographical elements as letters, It allows the researcher to know about important figures such as writers who are expert in literature.

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Chapter Two

The Reflection of Fitzgerald's Personal Experiences in *The Great Gatsby*

In the light of the author's life experience, this chapter will be about the analysis of the novel. *The Great Gatsby* is one of the great achievements of F Scott Fitzgerald. He became well-known because of his third novel, which expresses his generation, his era and what he have seen in his early life. It was like what T. S Eliot describes "The first step that American fiction has taken since Henry James" (Boom 15). This chapter will examine also the ideas of the author, his characters and the way of choosing the events of the story. For the purpose of applying the biographical theory on this novel, the pages below clarifying more the approach and the reason behind writing the story. First, a brief introduction will cover the main events in the writer's life.

F . Scott Fitzgerald was born on September 24,1896 in ST. Paul, Minnesota, to a sales man Edward, and a house wife Mollie, his childhood desire is to become a famous writer (Bloom 10). His first boyish success were literary and they were beneficial for his emotional and social life (Shain 12).

He wrote plays, essays ,songs, and poems during his grade school in ST. Paul ,which provide him with local popularity. After that in 1911 he moved east to The New Man School in Hackensack in New Jersey. While in 1913, he changed to Princeton, but academically was not good student and never formally graduated (Bloom 10).

The young Fitzgerald remembered in ST. Paul as an active, attractive and imaginative boy, he was socially successful. However, this reality changed after his fourteen years when he shifted to New Jersey (Shain 11). "The Mystery of the Raymond

Mortgage” was his first story and first literary piece that print in the school newspaper at the age of 13 (Brucoli 3).

The final records prove that he has four complete novels and more than 150 short stories, forty six of them print in four separate collections (Shain 25). These achievements make him famous figure in American literary and culturally history. This is not limited to the fact that he is one of the prominent writers during the twenties, but also a man who has an interesting life story publically. In addition to that, people know him essentially as the author of *The Great Gatsby* (Prigozy 1).

In the novel there is much that does not include a literary history. It is like meticulous and self justifying as photograph, in its pages a lot of things often subtends (Berman 52). Despite the fact that it is ignored during its first publication, the novel discussed and appreciated like any twentieth century American novel; maybe the audience encounter some disadvantages in Fitzgerald’s other fiction. None of its fans find it easy to explain why he must written a novel of such perfect art in this point of his career ,however, it is generally undoubtedly that he never reached such highest again (Shain 32).

As an example of its admires was Perkins in a reply to Fitzgerald when he analyzed the first draft of the novel “You once told me you are a natural writer _my God ! You have plainly mastered the craft, of course; but you needed for more than craftsmanship for this ” (Bloom 17). Despite all what he had around him of material, Scott was not always driven as much by his experiences as by his ideas. After writing two novels and two short story collections, he wanted to reach the peak of his time and come out with something not really popular, vague and constructed with new technique of prose (Bloom 16). In June 1922, the author was aware that his first novel would be different. In a letter to Perkins, he wrote “It will concern less superlative beauties than I run to usually”, also in

April 1924 ,he knew very well what he would do; when he wrote again to Perkins” I’m approaching it from a new angle I’ve had to discard a lot of it _in one case 18,000 words” (Bloom 16). The point is that the Great Gatsby is a combination between the author’s ambition of success and his desire of being well known. It is the formulation of both his ideas and his experiences.

He himself insisted on this idea saying ”I want to write something new ,something extraordinary and beautiful and simple and intricately” (Shain 44). To clarify this, the author intended to make changes. That alter that makes his work interesting, famous and full of hope to get financial support for the rest of his life. He used a different structure for his plot, he narrated the story using first person narrator, in addition to the flashback that makes it strange and allow the audience to read more and more, to have that thirsty of knowing the coming events after reading the first page or the first lines of Nick Caraway. This what he means by extraordinary ,however, beautiful refers to the theme of the story itself; love between two protagonists : the handsome Jay and the pretty Daisy, which provides in a way romantic mood to the events. It also refers to women or beautiful flappers who dominate the whole narration; their beauty, words and characteristics. This interprets the author’s choice of his characters female and male who interact together smoothly through the development of the story. Moreover, he means by intricately the plot that differs from those in his ancient works, the way of linking his ideas and the description of his characters especially the vague Gatsby. However, the term simple indicates the hidden aim behind writing this type of stories. One can understand from this word the simplicity of thinking; he used materials from his early life. So the word simple leads to habitual, clear and individual’s life experience.

In the opening of the novel, the writer introduced his story by an advice from a father. then, he mentioned a strong relation between the narrator and his father, he narrates

”In my younger and more vulnerable years my father gave me some advice that I have been turning over in my mind ever since. “Whenever you feel like criticizing any one,” he told me, “just remember that all the people in this world haven’t had the advantage that you have had” (GG 7). This extract explains the author’s close relation with his father. According to Charles E. Shain, Scott had that ability of controlling his lack of success at football, and possibly his own cowardice by writing a poem about the experience which led to his father’s proud of him “” So when I went home that Christmas vacation it was in my mind that if you weren’t able to function in action you might at least be able to tell about it was a back door way out of facing reality ”” (12).

Then, he moved to talk about the richness of Nick Caraway and the source of his inheritance which is his grandfather. He asserts ”My family have been prominent, well-to-do in this middle western city for three generations. The Caraways are something of a clan and we have a tradition that we’re descended from the Dukes of Buccleuch” (GG 8). The writer had almost the same state, his grandfather’s estate was very high, four hundred thousand dollars at the age of forty four. This money allows Scott to own that background of large house in Summit Avenue of his grandmother, which situated in an aristocratic street in ST. Paul. He benefited from all of that when he studied in private school (Shain 19). One can notice that there is a quite embodiment of the writer’s social background in the novel. That is to say the writer here is reconsidering his early memories on his writing.

In fact Fitzgerald’s family was not rich because of his father’s situation. But the son has a loyalty to his father, he is always with his father’s side despite his failure in business, especially in his thirteen’s, he support him when he was fired from his job as a salesman from proctor and gamble in Buffalo (Shain 10). This can be proved in the novel when Scott states

The truth was that Jay Gatsby, of West Egg, Long Island, sprang from his Platonic conception of himself . . . and he must be about His Father's Business, the service of a vast, vulgar and meretricious beauty. So he invented just the sort of Jay Gatsby that a seventeen year old boy would be likely to invent, and to this conception he was faithful to the end. (97)

In the same context, the author in his novel describes the work of Caraway's Father, he confirmed "the actual founder of my line was my grandfather's brother who came here in fifty one, sent a substitute to the civil war and started the wholesale hardware business that my father carries on today" (GG 8). These lines prove that the author is so interested with his father to the point that he mentioned his simple work, he had never feel embarrassed of his father's failure but, he accepted him and never feel shame of writing about his father directly or indirectly in his fiction.

Even at the end of the story, and during the funeral of Gatsby, the Only person presents from his family member was his father. The author chose the old man to show his respect to fatherhood. He prefer to put the father beside his son during his death which proves that the author was so closed to his father, share together good and hard times. This can be appeared in the last chapter when Fitzgerald describes that old man

After a little while Mr. Gatz opened the door and come out, his mouth ajar, his face flushed slightly, his eyes leaking isolated and unpunctual tears. He had reached an age where death no longer has the quality of ghastly surprise, and when he looked around him now for the first time and saw the height and splendor of the hall and the great rooms opening out from it into other rooms his grief began to be mixed with an owed pride. I helped him to a bedroom upstairs; while he took off his coat and vest I told him that all arrangements had been deferred until he came. (161)

Furthermore, the theme of marriage is one of the main subjects that reflects the author's life. It is tackled in different parts in the novel which denotes its importance. How it alters his life in a way or another especially its effects in his writings, as what Charles E. Shain argues that the more knowledge we have of the Fitzgeralds' marriage the less his choice of those strong words "categorical imperative" surprises us. Their married life was a continual source of both the "romance" and the moral education out of which his best fiction come (20). One can notice Scott's interest in marriage when he investigates the idea of Nick's engagement

I forget to ask you something, and it is important. We heard you were engaged to a girl out west. That's right, corroborated Tom kindly. We heard that you were engaged. It's libel. I'm too poor. But we hear it, insisted Daisy, surprising me by opening up again in a flower-like way. We heard it from three people so it must be true. Of course I knew what they were referring to, but I wasn't even vaguely engaged. The fact that gossip had published the banns was one of the reasons I had come east. You can't stop going with an old friend on account of rumors and on the other hand I had no intention of being rumored into marriage. (25)

the involvement in the Army has a tie relation in Scott's pertinence with Zelda. His marriage with her was after his joining the Army. He fell in love with her in June 1918 when he was assigned to Camp Sheridan, near Montgomery, Alabama. So when he could not graduate, he joined the Army and was commissioned a second Lieutenant in the infantry. This was in 1917 when he convinced that he is going to be dead in the war (Brucoli 4). As a result of his experience in the Army, Fitzgerald describes the war and the commission

Then come the war, old sport – It was a great relief and I tried very hard to die but I seemed to bear an enchanted life. I accepted a commission as first lieutenant when

it began . In the Argonne forest I took two machine gun detachments so far forward that there was a half mile gap on either side of us when the infantry could not advance-we stayed there two days and two nights. (66)

While it has a connection with war, It was not bad experience in the Army since it remind him about his girl. Fitzgerald never wends to war but he was stationed around the country(Bloom 10). Despite that he wrote about war and especially Caraway ' s experience and memory , he narrates

Across the courtesy by the while palaces of fashionable East egg glittered along the water, and the history of the summer really begins on the evening I drive one there to have dinner with the tom Buchanan. Daisy was my second cousin once remove and I'd know tom in college , and just after the war I spent today with them in Chicago. (GG 11)

Additionally, in Montgomery Alabama, Fitzgerald fell in love with the 18 years old belle Zelda, the youngest daughter of supreme court judge (Brucoli4). He himself mentioned in his journal that he fell in love with a girl of eighteen whose name Zelda Sayre (Shain 16). This latter Purposely embodied Caraway's cousin Daisy Buchanan. She was bold and had local fame for frivolousness and blandness. She did whatever she want , she got that confidence as a result of her youthful beauty (Shain 17). Both the wife and the character share almost the same description and characteristics. This leads us to deduce the fact that the author depicted the image of his real wife in the personality of Daisy Buchanan.

one of the reasons that lead the author to write about his wife in his great fiction that She was in a way or another his inspiration for writing, in addition to Literature, Princeton and alcohol as other influences (Brucoli 3). Concerning Princeton he spent a lot

of time there, and was lucky to find Edmund Wilson and John Peaddle bishop as best friend's among them who gave him "the only education he never got, and above all they gave him a respect for literature which was more responsible than anything else for making him a serious man" (qtd. in Shain 14). whereas alcohol is considered as an habitual substance in his life, the image of his broken engagement with Zelda clarifies his addiction. He spend a period of three weeks drinking because he thought that he loose his girl and future wife (Shain 21). He drink everywhere at Princeton, in Minnesota, in military and even in Montgomery. Although his family was not drinkers, his father drank too much which explain what the son was doing (Wanger 36). this can be proved in the novel; one can observe that almost all the chapters include the word drink or alcohol and approximately every scene contains the practice of drinking. To exemplify this, Nick narrates

I was still with Jordon Baker , we were sitting at a table with a man of about my age and a rowdy little girl who gave way upon the slightest provocation
nouncontrollable daughter . I was enjoying myself now. I had taken two finger bowls of champagne and the scene had changed before my eyes into something significant , elemental and profound. (GG 49)

Moreover, New York has an amazing taste in Fitzgerald's life. On the 3rd April, he married his Zelda in the city where they spend their good time as young celebrities. The husband attempt to get sturdy literary celebrity, but his playboy image draw an obstacle way in front of his work. Likewise, the Fitzgeralds took their apartment in the same city (Prigozy 5).

New York was one of Scott's favorite place not because it was the locus of his marriage and his new life with his wife, but it was even present in mostly every details of

his story. This repetition brings to light the secret of this town in the author's memory. It is stacked in his mind throughout the development of the events of his narration ,especially when he describes the journey of his main characters to this town, he refers to its beauty "those big movies around fiftieth street are cool, suggested Jordan .I love New York each summer afternoons when every one's away there is something very sensuous about it – overripe as if all sort of funny fruits were going to fall into your hands" (GG 121-122).

After New York , the writer moved to Europe in 1921 when he visited England , France ,and Italy with his wife Zelda during her pregnancy, but they were not pleased enough because of the loneliness they felt there without friends (Buccoli 5). this experience of the diverse voyage is nearly obvious in the words and the foreign terms used in the novel like : Hôtel de ville in Normandy, Marseille, Bois de Boulogne (GG 11-37-66). These words adds a new cultural background to the story, they reflect the author's acceptance of the others' language, it also retell the happiest experience of an individual. The same journey was by Jay when Scott accounts " After that I lived like a young rajah in all the capitals of Europe –Paris ,Venice ,Rome-collecting jewels , chiefly rubies ,hunting big game , painting a little ,things for myself only, and trying to forget something very sad that had happened to me long time ago" (GG 66). the last line in this extract refers to the bad time that the author have seen; problems of work, money, and family .He straggled for four months in New York to finance himself through writing short stories at night ,advertising copies per day, but only one story sold for thirty dollars (Shain 18). The author notes too that he and his wife "carefully constructed an old theory" of decline and fall(Berman 31). In addition to the problem of money, the tension between the couples began nearly during their residence in France where they spent most of their time abroad . There was a romantic relation between Zelda and French aviator Edward (Prigozy 118). This incident is clearly obvious in the events of the story, this illegal romantic relationship

has a major role in Scott's ideas for his novel (Bloom 12). This reflects the overuse of cheating as prominent theme in *The Great Gatsby* when both Tom and Jay were in relation with Myrtle and Daisy. These characters reflect Fitzgerald's struggle with the reality he knew about his wife. His reaction justified in both Tom and George when both discover the truth of their wives cheating on them. But what makes it strange is that the two husbands did not blame them, but instead they put all the censure on men. Concerning Gatsby, Tom blasphemed him publicly. He mentioned the illegal way of his fortune, ended it with being the reason behind his murder (GG 130). However, George Wilson misled all the truth and because of his bigotry; he did not know that his wife was the mistress of Tom. At last, he accused Gatsby of being his wife's beloved and murderer at the same time (153). Scott's image toward betrayal was embodied in his protagonist who presents the French Edward.

The next step after France was ST. Paul, Scott's birthday place when his first and only child came to life on October, 1921 (Brucoli 5). Frances Scott who is known by Scottie. Her mother, Zelda Sayre Fitzgerald was amazed with her, she describes her in a special way when first talk to her "Oh God. goofy I'm drunk. Mark Twain. Isn't she smart – she has hiccups. I hope it's beautiful and fool-a beautiful little fool" those words recorded by Fitzgerald when he first used them in his Ledger and later in *The Great Gatsby* by the character Daisy Buchanan, but this time he chose only the last part of the statement (Brucoli 302-303). Both Daisy and her daughter embodied the close family of the author. They are related to each other the same way as Zelda and Scottie which means that he is narrating his daily experience with his family member.

In addition to Daisy, Zelda also represents Mrs. Baker who is a sport girl. Zelda thought that her ballet training is important, her teacher as well support her when he once told her that she could be a good dancer or better than good dancer (Wanger 15). She took up tennis and golf, she continued as well swimming and diving in her class, additively, she

studied dance and became famous for her capacity (6). Mrs. Baker incarnates Zelda for her active personality. She practices golf and tennis, she behaves like those sportive who take care of their body and health. As an example Scott narrates " For a while I lost sight of Jordan Baker, and then in midsummer I found her again. At first I was flattered to go places with her because she was a golf champion and everyone knew her name " (GG 59). And he re-accounts

her grey ,sun-strained eyes started straight ahead but she had deliberately shifted our relations, and for a moment I thought I loved her. But I am slow thinking and full of interior rules that act as brakes on my desires ,and I knew that first I had to get myself definitely out of that tangle back home , I h 'd been writing letters once a week and singing them : " love , nick , and I could think of was how , when that certain girl played tennis , a faint mustache of perspiration appeared on her upper lip .Nevertheless, there was a vague understanding that had to be tactfully broken off before I was free. (61)

Furthermore, the Fitzgeralds have small residence in ST. Paul, while on October 1922, they lived in a notable large hose in Great Neck, Long Island .Their life became famous and axiomatic in American history through the story of *the Great Gatsby* which indicates Gatsby 's parties , audience and guests who came to enjoy their time. In their house, the Fitzgeralds' life attain its peak; it was 36,000 the amount of money they expend during their first year. This was announced by Scott in his essay for the Saturday Evening Post (Shain 32). The same parties the author attend with his wife in Great Neck are described in his novel. Jay prepare a lot of parties and spend a lot of money to amuse his guests and to attract people ,or in other words to became famous. Not only for that purpose but also to get back his girl. In his house or his big mansion, people prefer to spend a lot of time, not only for listening to music but they entertain with the sight of the beautiful

images in the mansion. This image of these parties draw from the memories of the author and his beautiful nights in the big houses in Long Island.

Moreover, Daisy Buchanan is noticed by many as a mingle of Zelda Sayre and Ginevra King (Bloom 15). This later is Fitzgerald 's major attachment when he was at Princeton, she was his inspiration for many of his fictional novels (Brucoli 332). When he was 18 years old during the Christmas holiday of his sophomore year, she was his first love (Brucoli 3). He later used "Memory of Ginevra's wedding" as a source for the fourth chapter of *the Great Gatsby* (Brucoli 333).

He confess his love to his daughter Scottie saying in a letter "She was the first girl I ever loved and I love faithfully avoided seeing her up to this moment to keep that illusion perfect ,because she ended up by throwing me over with the most supreme boredom and indifference. I don't know whether I should go or not "(qtd. in.Brucoli 333). Their relation from 1915 to 1917 was temporarily mutual, but Genevra ended it for different causes as money and social class. Though it seems that there are other reasons which she mentioned in her letter like the matter of reliability, which demand her to take the same decision Zelda took in 1919 about marriage (Berman 15). Ginevra's letters are more concerned with mind rather than money in which she concentrates on thoughts. They are intelligent and cognitive, she describes her feeling in good way (Berman 16). In one of her letters, she describes her attitudes in Chicago or at west-over school . She wrote to Scott

I didn't care how I acted ,I liked it, and so I didn't care for what people said .
Naturally this was crazy a girl has to control her feelings , which is hard for
me the inner workings of my mind would or would not be of interest to you . .
. . nothing under the sun could control our feelings – they're bound to show
themselves you are crazy ! . . . I say foolish things sometimes , I am just a

liable to write them in my letters again ,I would think myself crazy you said that fine days always depressed you you seem to feel the same way that I do about being crazy about people , and I suppose it's just human nature to want to own things , only a girl ,I think would rather belong to somebody she loved “. (qtd . in Berman 16)

She seemed accustomed sufficiently with the new language of self and analysis to discover consciousness and also the bleak of Fitzgerald. She knew that he has no interest in knowing her but wants her instead of that (Berman 17). At some points, she is not representing the characters of his fiction but instead she was his source of reconstructing memory in which he makes his stories biography that reissues facts (Berman 17). She was not only his inspiration in social themes of his stories but indeed was more than that. To exemplify that here is an extract from her 1915 letter

your view is ridiculous –just because you and I –for we are remarkably alike – just because you and I happened to be ‘fresh ‘(excuse me) and have more emotional feeling than most other people have , we’re bound , simply bound to let it out some way , sometime : and nothing under the sun can control our feelings – they rebound to show themselves – you know you can’t (sic) help falling madly for a girl . It isn’t really you yourself that does it , it’s an indescribable thing inside you. (qtd. in Berman 24)

The uncompleted love between the two teenagers makes it difficult for Scott which lead to his disappointment. He knew about her engagement in June 1918 before meeting Zelda Sayre. After that he heard about her marriage with a wealthy Chicagoan who serves as instructor at a naval air station named Ensign William Hamilton Mitchell (Brucoli 333-333).

The main cause of his lost love is money ,this can be concluded from Ginevra's marriage to a rich man instead of her beloved the poor one. For her there are many reasons but for Scott money was the essential reason. "the whole idea of Gatsby ' like what he mentioned ' is unfairness of a poor young man not being able to marry a girl with money – theme come up again and again because I lived it " lived it with Genevra king ,who appears as a central model for Daisy and almost the same with Zelda Sayre. She put a limit in their relation through rejecting him as a suitor. He wrote two quotations after his first visit to her home in Lake Forest in which he shows his disappointment in love "poor boys shouldn't think of marrying rich girls " tolerably because of her father. Fitzgerald felt hurt as a remark came from him. While in the second quotation he seemed far contender " I'm going to take Ginevra home in my electric" it is so hard to him and so hearting since he do not own a car. An interview later on with Ginevra about their relation, she considered him as unimportant and never counted young Scott as marriageable material (Bloom126-127).

Ginevra's marriage with that wealthy man embodied in Daisy's marriage with the reach Tom Buchanan, the two characters represents the high class .Daisy used to live with her husband because her family are wealthy as well ,they accepted Tom as suitor for their beautiful daughter immediately without halting. They knew about her relationship with Jay but they thought that Tom suit her more than him . Like Fitzgerald Gatsby used to interact with Daisy through letters. The last one makes a lot of changes, Scott narrates

She began to cry- she cried and cried. I rushed out and found her mother's maid and we locked the door and got her into a cold bath. She wouldn't let go of the letter. She took it into the tub with her and squeezed it up into a wet ball , and only let me leave it in the soap dish when she saw what it was coming to pieces like snow. (76)

Fitzgerald In his story seems interested with cars, he talked about it in different contexts .The yellow car owned by Jay symbolized his interest in them.”I was glad that the sight of Gatsby’s splendid car was included in their somber holiday’ (GG 69). Tom’s car also was one of the preferable one for his wife Daisy who liked to travel to New York .

Ginevra’s husband the Chicagoan William was a rival to Scott, or was in a way responsible for his lost love and the cause of his terrible sadness. He embodied in the character of Tom Buchanan, even his description was so harsh as the following extract that shows the Chicagoan character

All right, said Daisy . what‘ll we plan? She turned to me helplessly . what do people plan ? Before I could answer her eyes fastened with an owed expression on her little finger .look ! she complained .I hurt it ,We all looked – the knuckle was black and blue. you did it , Tom ,” she said accusingly . I know you didn’t mean to but you did to do it . That’s what I get for marrying a brute of man , a great big hulking physical specimen of a – I hate that word hulking , objected Tom crossly even in kidding .Hulking insisted Daisy. (17-18)

In addition to his bad characteristic Tom was a thief of Gatsby’s girl and the one who steel his dreams. Jay sometimes looks like a jealous. maybe because he feels that he is a loser who cannot get his girl while Tom did. This was almost the same feeling of Scott after Ginevra’s marriage. This feeling lead him to lose hope for love. He told Loura Guthrie once “I am always searching for the perfect love ” is it because he had it as a young man, but he answered “no ,I never had it, I was searching then too” this kind of search prevent him from involving himself completely to anyone. His fiction illustrated that there is no such perfect love he is looking for (Bloom 119).

Fitzgerald describes his life through the character of Jay Gatsby. This is true and appears in the characteristics and the aim of his protagonist. He was poor and fell in love with wealthy girl, they share the same experience of love. Both of them lose their dream, they had refused from being husbands for beautiful and rich women. Scott loses his Klipspringer and Jay loses his Daisy. The author in contrast did not try to regain his girl or to rebirth his love while Jay did. This latter got enough money and changed his social state only for the purpose of realizing his dream. Scott's luck of fortune led him to make his protagonist a new rich character and since he was disappointed in love, the end of the story is tragic which narrates uncompleted love. Like Scott, Jay could not change the view of his girlfriend on him. And since the author knew that poor men can not marry rich women, his female protagonist could not accept Jay even after his richness. She still has that image of poor Gatsby in her mind.

F. Scott Fitzgerald used different materials from his early life as letters of love, marriage, and his experience with his family members. He combined between real event and fictitious one. In doing so, his great literary narration is considered as autobiographical fiction. He gathered all the characteristics of such genre when he covered many aspects of the twentieth century American context.

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Chapter three

Reinventing the Past: Fictionalised Personal Trauma

After dealing with biographical research which explores every detail about the writer's life experience with referring to both his literary work and his historical background. This chapter will complete the process. It is clearly that *the Great Gatsby* is a tragic story which narrates the loss of love. The protagonist who is considered as the target of this love, embodies the feeling of the writer. For this purpose it is important to apply the psychoanalytic theory on this novel. The writer narrates his love experience indirectly. This fact is concluded from the second chapter. To go deep to this experience it is significant to shed light on the hero of this story and the developed events he witnessed. Trauma as an essential theme of psychoanalytic theory is discussed in this chapter and applied on the protagonist who presents the author's behaviours and impression of his lost love. The traumatic experience of the author is embodied in the main character. It is considered as one of the essential parts Scott came across in reality and incarnate in the plot of his fiction.

Readers use psychological approach as a way of understanding people to conjecture about other's boosts, relationships, and conversations which leads to rise different questions. These questions are a tool that guide the readers to know the details about characters (Dobie 54). Such questions considered as a force that helps to trace the main characters and developments of human personality. Sigmund Freud starts working on his theories of human psyche and his students depend on his ideas to understand the way people act. Recently, Jack Lacan refers to linguistic theories, as an attempt to depend on Freud's work to confirm that language shapes our unconscious and conscious mind through giving us our identity. Freud's quest for understanding leads him to prove different

and new ways of looking at ourselves. His theories affected plenty of fields such as philosophy, psychology, and literary criticism. They give the reader the opportunity of deep understanding of themes exist in Western literature such as family authority. In addition to its important in the analysis of characters, Freudian Theory gives the value of recognize the indirect meaning of the writer's reference in this text and to read between the lines. The only thing that is not cover in theory is the aesthetic part. It is not dealing with the beauty of a little piece (Dobie 54). That is to say this theory is not concerned with the use of beautiful terms, description or style. In fact, it deals with hidden meaning the author refers to.

It was not easy or quickly for Freud to come up with his brilliant ideas. In 1895, he published studies in Hysteria with Joseph Brewer which is about the symptoms of Hysteria that are the consequences of forgotten trauma from childhood. after 5 years he wrote *the interpretation of Dreams*, where he put essential concepts of psychoanalysis. Where it became the basis for the analysis of a literary text. After that, Freud applies his theory on the interpretation of religion, mythology, art and literature. Concerning literature, writers and artists themselves engaged with it using Freud's ideas (Dobie 55).

since 1960s there was a development in Freudian approach Which experienced Renaissance thanks to the French psychoanalyst Jaque Lacan and his significant ideas. In the light off structuralist and post-structuralist theories, his world described as reinterpretation of Freud. Unlike the anthropologist Claud Levi-Strauss and Linguistics Freudian De Saussure and roman Jakobsen, Lacan's work is innovative complex and not easy to understand it. He amazed the psychoanalytic world according to his new thinking. He concentrated on the conscious with little bit difference from the Freudian approach (Dobie 67). Lacan developed new theories independent of the established profession. these theories are explained in his Publications *Ecrits*, they are lectures for graduate-level

students (Dobie 68). Lacan was interested in denying the unconscious as “the core one’s being” this remark makes his colleagues unsatisfied. He weakened western humanist concept of stable self by repudiating the ability of breaking the content of the unconscious into consciousness, while Freud intended to make hidden drives desire conscious so they could be managed. Lacan states that the ego cannot replace the unconscious for the aim that it is just an illusion made by the unconscious (Dobie 68). As another difference from Freudian theory, Dobie adds, “Lacan’s notion that the unconscious, “the nucleus of our being” is orderly and structured, not chaotic and jumbled and full of repressed wishes, as Freud conceived it “ (68).

To deal with psychological trauma let's first start with trauma as a significant concept in this research. In her book *Trauma, Torture and Dissociation: a psychological review*, Ida Alayarian defined the term with referring to the Oxford English Dictionary as “a deeply distressing experience” or as “emotional shock following a stressful event ” (58). It is also as she confirms “a complex combination of biological, and social phenomena that can create lasting emotional difficulties” (59). While she defined psychological trauma as the following “the key meaning of psychological trauma refers to an event that is extremely stressful and overwhelming for the person involved and may affect their ability to cope” (58). It emerged in the late of the 19th century (Robson 17) .

In other context, trauma defined in Diana Taylor’s article “ Trauma and Performance” as the following “before it can be talked about, trauma manifests itself as acting out both the individual and the social body” (3). She also adds that “ even though trauma manifests itself through reiterated acts, it creates a sense of helplessness and paralysis. Again and again we hear, “I couldn’t do anything” or “I didn’t know what to do”” (3-4). She confirms her ideas saying that “ whether we situate trauma in the individual or social body, its expression depends on live re-enactments and interactive

performance. Expression involves repetition, compulsion and other acts that compartmentalize knowing” (4).

Any negative attitude in society or culture and the non- supportive responses toward the traumatized person can cause a collection of post trauma stressors “ which may lead to second dramatization this is related to trauma in adult life (58). The cause of emotional trauma can be a car accident, a break-Up of important relationship, a contemptibility or a Deep disappointing experience of a loved one, in addition to all the disabling condition which include repetitive experience like neglect and concentration camps (58). These traumatizing events can affect emotionally on individuals, even if it has no physical graze (59). Scott in his novel describes trauma in different contexts; Daisy Buchanan experienced that moment of lost. It was hard for her to lose her beloved especially during her prominent occasion “marriage” (GG 76).

Furthermore, concerning The definition of what is psychological traumatic, Alayarian asserts that is so broad and differs according to the individual's personality structure of his response and intenseness of the events and it's subsequence. Hence it is hard to decide what particular event is traumatic (58).

In an attempt to make relation between the two concepts, it seems that psychological theory of development as a whole is based on trauma. this can be conclude from the three main issues considered in psychoanalytic literature. First point is the powerful forces and their demands on people in Freud’s work; when everybody thought that people were rational, he showed that our Behaviour based on biology. when everybody believed that people are responsible for their actions, he emphasize on the effect of the society. when everyone saw that male and female are really rules put by nature or God, he showed their dependence on family and gender Dynamics, second point is the

principal theory of neurotic symptoms as a result of psychological trauma and psychoanalytic theory of neurosis. Third point is the idea of the ego defence. Even if someone is not comfortable with the idea of Freud concerning the unconscious, it is obvious that we involve in little manipulations of reality and as well as our memories to serve our needs and desires (Alayarian 59).

“Bereavement” as a result of loss is considered as a way of stressful issue in life experience which leads to hard time and difficult affects like grief (Psychological 31). This can be seen in the novel when Jay suffered five years because of his loss “He had waited five years and bought a mansion where he dispensed starlight to casual months so that he could ‘come over’ some afternoon to a stranger’s garden (GG 79). And the writer himself experience hard time during his broken engagement. All this was because of that stressful thinking of losing his Zelda Sayre.

In Freud formulation, trauma impedes the process of memory and break down the difference between present and past in which the past repeated and lived again in the present. However, he did not work on the consequences of impeding of memory (Robson 19). The traumatic scene in the novel is obvious when Jay’s painful Life Starts in the moment he lose his first love Daisy who is” the first ‘ Nice’ girl he had ever known” (GG 143).

Oliner Marion M. asserts in his book *Psychic Reality in Context* that he believes in the absence of sufficient difference between the events in external reality and their impact in the literature of trauma, and also between recent events in an individual memory and those that remembered as a result of unconscious process (5). He attempts as well to differentiate between the real experience of trauma and the way of its emerge in memory. After that he realise that there is an artificial separation between them; the subjective

experience of trauma rely on memory (21). That is to say an individual's traumatic experience increases when that person remember or think about it. In the novel, one can notice that Jay's new life without Daisy depends on his past memories with her

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 oblivious embrace (GG 97).

Freud writes on his hysteria about the impact of psychological trauma on memory and narrative. he propounds that hysterics have experienced traumatic event which act as “ gap in the Psych” not quite registered in consciousness and cannot be remembered. He also Defined hysteria as a disorder of memory. Traumatic memories steel inaccessible to conscious and repeated unconsciously (Robson 19). The narrativazation of trauma is curative not because it retells the happening events ,but it modifies and represent the past in less perturbed fashion (23). one can see that Scott narration of his novel is a way to forgot his pain or in other words to put his bad experienced events into his literary work. his way of writing and the changes he makes are form of fiction that helps him to enjoy the pain rather than being anguished. Throughout the story, the author gratified his imagination as well as his fact when he relates many traumatic memories with else narrated in the novel. Scott describes “Gatsby's eyes floated toward her . Ah , she cried ‘you look so cool, ‘ their eyes met, and they stared together at each other, alone in space. With an effort she glanced down at the table” (GG 115). This extract expresses a romantic mood through which the author enjoyed his past love memories.

It is not possible to narrate any lived experience without changing it. However trauma needs truth in its context. For this purpose, Narrativist of trauma investigate the main problems of the relation between lived experience and text ,between” life” and” writing” .It is also important to indicate that not all text of lived Traumatic experience are expressed as autobiography, others are formed in fictional way, self consciously presented into narrative form (21). Thus, when he wrote his novel, Scott depicts his traumatic experience through the character of Jay, While a lot of events seemed fictional as his description of the two eggs the imaginative places” I lived at West Egg the well, the less fashionable of the two, though this is the most superficial tag to express the bizarre and not a little Sinister contrast between them” And also “across the courtesy bay while places of fashionable East Egg, glittered along the water and the history of Summer really begins on the evening “ (GG 11).

For the purpose of erasing this problem of relating life and “writing“ in trauma narratives literary criticis assume that the text gives easy access to the life experience of the writer which means that the literary text is implicitly treated like any other kind of first-person account of trauma, as unmediated ”testimony“ to lived experience (Robson 22). As an example for this solution, the content of this novel is considered as a testimony which leads us to know more about the author; his traumatic experience through analysing one of the target characters who is the protagonist himself. Fitzgerald’s lost love can be seen in Jay’s missing girl . The female character Daisy Buchanan who left Gatsby alone and lived with other wealthy Chicagoan man. These events allow us to know more about the writer as many little hints about his life.

Moreover, it is important for the reader to use the text as individual testimony in order to believe the narration as it is given. However, this kind of reading makes two troubles; the first one is that the individual experience can straightforwardly be recounted

in narrative the second one is that text allows us to exceed to author's life. So in order to know the experience of the author that states privily or surreptitiously, the reader must read through text this sort of criticism analyze the text over authorial biography. Catherine Robson asserts that most critics see that the connection between the author and his text is steady and constant, and can be proved by the reader or the critic (23). A reader can see that Gatsby's parties in his Mansion used by the writer in order to express his desires and that dream of regaining his Ginevra. His fiction determine what he wants to realize through a character, this can be recognized in the sacrifice of Jay for his girl as Scott states in a conversation between caraway and Jay

you ought to go away, I(Nick) said . It is pretty certain they 'll trace your car , go away now, old sport .Go to Atlantic city for a week, or up to Montreal. He (Jay) could not consider it .He could not possibly leave Daisy until he knew what she was going to do . He was clutching at some last hope and I couldn't bear to shake him free. (GG 142-143)

Furthermore, "the author's life constitutes a "focal point" for textual criticism, so that the text provides a privileged means of access to the writer's life and, conversely, the writer's life offered a way into the text" (qtd. in.Robson 23). That is to say that the same opportunity one get from analyzing an individual or writer's biography, can get it as well from his narration or literary work. This can be proved when we first benefited from the sources of the author's life, his first and unforgotten beloved Ginevra. The novel ,as well as, is significant in the sense that it shows the hidden desire of the writer through the description and the characteristics of his main characters.

Additionally, a lot of narratives of trauma who depend on lived experience are clearly formed in fictional Style instead of biographical one. Expressing traumatic

experience by a fiction or biographical fiction became a matter of discussion within critics (24-25). Concerning fictional form there are different explanations for its use. First, it is great to know a traumatic experience in the sense that it is very hard to discuss the memories that the mind is trying to avoid. It is possible to put some alters to those memories in fiction as if it is the process of Reinventing the past that is remembered by the individual (Robson 25). In the Case of *the Great Gatsby*, Scott did not write his full traumatic experience, maybe for the purpose of its bad effect on his memory; that's why one cannot notice the fictional style and the different changes he did. These alters makes his novel special and allow him to reinvent his memories according to his desire. One of these changes appears in the social status of Jay as he became wealthy to own his girl.

Kathrin Robson suggest that the emphasis on textual contexts rather than the author's life leads us to go farther and get what we cannot know from that text (25). The point is the biographical source has less importance than the literary text itself. That is due to the big influence of the process of writing on the author. As making him interact worthy to the sense that he expresses himself indirectly. One of the examples that serve this idea of textual context is the reason behind making Gatsby's source of money illegal in the story, he narrates "You see, I carry on a little a little business on the side, a sort of side-line, you understand. And I thought if you don't make very much- You're selling bonds, aren't you old sport?" (GG 82). The author here abdicated from his moral Behaviour. one can guess that Zelda's insistence on Scott to have a lot of money to marry her lead him to write with such way. This idea became clear after reading Scott's literary piece.

In this regard, *The Great Gatsby* symbolised the traumatic experience of Scott Fitzgerald. It depicts his lost love through Jay Gatsby, the protagonist who suffer because of a beautiful girl. His psychological trauma is traceable in the development of the story. Ginevra King represented the character Daisy Buchanan. They share the same

characteristics; beauty, wealth, and love. This literary story is considered as the only path through which the writer is sharing his feelings and past memories with his readers. It is also a sort of solution for his bad memories in which he reinvent them using fictional thinking. In doing so Scott releases his traumatic experience and hold out the tribulation that came after.

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General Conclusion

The twentieth century American literature is characterized with diversity. It depicts all the issues of that time especially cultural and social one. A lot of authors pan out in doing so. They used to write their personal experience as a path to discuss the social condition of their society. Literature was the only gate through which most of them find their comfortable place.

By asserting his life indirectly, F. Scot Fitzgerald amazed the world with his third novel. He tried to make a simple but successful artistic piece. The hint of his personal life is manifested through his narration. He enjoyed writing a love story and made his audience amazed and puzzled at the same time. His style of writing and the way of narrating the events build a strong bridge toward his fame. *The Great Gatsby* reflects a story of an adult who lose his first and best love. The incidents states in this novel express what did Fitzgerald encounter during his early life. Starting from his lost love, than to the breaking up engagement to the problem of working and financial support. These traumatic experiences are clearly depicted in the plot of the story. As well as the characters represent most people in Scot's life.

The biographical analysis of the novel is useful for the explanation of what led Scot to construct his story with reference to his life. It is so important to the sense that it guides the reader in his research about an individual personal experience, makes it easy to read between the lines of the author's plot. This makes sense to the significance of the novel itself. It considers as essential element through which the reader has an excess to the writer's aims and style of writing. In addition to psychological trauma as a significant theory in this research which paved the way to many ambiguities. It became obvious that

Trauma affects the writer's fictional narration. The author and throughout his accounted story of this novel reflects the relationship between fiction and his traumatic experience.

This theoretical reading to *The Great Gatsby* allows us to understand such strong link between Scott's fictional narration and his real life experience. This potential step in research comes as a response to the literary theories that help us to know more and more about literature and authors.

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List of Acronyms and abbreviation

GG: The novel *The Great Gatsby*