

Tribhuvan University

Satire of Materialism in F. Scott Fitzgerald's *The Beautiful and Damned*

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Letter of Recommendation

Mr. Chop Lal Oli has completed his thesis entitled “Satire of Materialism in Fitzgerald’s *The Beautiful and Damned*” under my supervision. He carried out his research from 2066/05/02 B.S. to 2067/02/30 B.S. I hereby recommend his thesis be submitted for viva voice.

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Approval Letter

This thesis entitled “Satire of Materialism in Fitzgerald’s *The Beautiful and Damned*” submitted to the Central Department of English, Tribhuvan University by Mr. Chop Lal Oli has been approved by the undersigned members of the Research Committee.

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Abstract

F. Scott Fitzgerald's second novel *The Beautiful and Damned* exposes a severe satire of materialism of post-war generation who live only on the pursuit of wealth and decadent pleasure. In the novel, the couples, Anthony Patch and Gloria Gilbert get married on the expectation that someday Anthony will inherit his grandfather's property. They drift into a lifestyle far beyond their means. Their life together deteriorates into a sordid round of adultery, alcohol and debt, and contempt gradually takes the place of love as they are in a constant desire for more in a materialistic manner. This brings doom in their life. Thus, by exposing the couple's self-indulgence and self-destructive extravagances, Fitzgerald satirizes the materialistic life of American people in the first half of the twentieth century.

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Chapter I

Fitzgerald's Fictional World

This research work studies F. Scott Fitzgerald's second novel, *The Beautiful and Damned* as a biting satire of the Jazz Age as people during the time pursued wealth and decadent pleasure. This hedonistic attitude is reflected through the characters, Anthony Patch and Gloria Gilbert who get married hoping that Anthony will get his grandfather's fortune. So, they go on a greatest spree and embark on adultery, alcohol and debt, and contempt. These things take the place of love as they are in a constant desire for more and more in a materialistic manner. This brings trouble in their life. Thus, by exposing the couple's self-indulgence and self-destructive extravagances, Fitzgerald satirizes the materialistic life of American people in the first half of the twentieth century.

The Beautiful and Damned is set against an era of intoxicating excitement and ruinous excess. The novel is a scathing, ironic tale of a couple that parallels the real-life relationship of Fitzgerald and his wife, Zelda from its romantic beginning to its tragic end. Anthony Patch's marriage to the beautiful but selfish Gloria is romantic at first but the union slowly disintegrates as reality sets in and their goal becomes Adam Patch's fortune. Gloria's beauty fades, and Anthony's drinking habit becomes more problematic. Charting the corrosive attraction of wealth and its malign influence, the novel vividly portrays the early twentieth-century New York and the sights and sounds of the city's burgeoning night life. The novel follows the decline – fiscal, physical, and moral – of Anthony and Gloria Patch. The Patches are destroyed by great wealth; the irony in this novel is that they are undone not by the possession of money but merely by expecting it.

Anthony, the only heir of his wealthy grandfather, Adam Patch, is a young Harvard University graduate who lives on money left by his father and disdains work because he believes nothing is equal to his supposed abilities. He marries the beautiful Gloria Gilbert,

and they sink into a pointless and destructive life, squandering their income in an endless round of parties and extravagant expenses. When Grandfather, an inflexible and intolerant reformer, makes a surprising entry into a party, he writes Anthony out of his will. Following his death, the Patches must sue to claim the inheritance which lured them into destruction. At novel's end, though they triumph, the cost has been too high as Gloria's beauty has been coarsened, and Anthony's mind has exhausted by worry and drink.

Anthony and Gloria are selfish, self-indulgent characters who begin the novel with some perverse appeal but quickly deteriorate under the influence of greed, excess, and alcohol. As they move through their pointless round of pleasures, they demand wilder and stronger stimulation, but this only contributes to their downward path. A strong sense of morality runs through all Fitzgerald's works, and in *The Beautiful and Damned* it is related to the modern theme and style.

Fitzgerald, whose full name is Francis Scott Key Fitzgerald, was born in St. Paul, Minnesota, in 1896. His father, Edward, was from Maryland, with an allegiance to the Old South and its values. Fitzgerald's mother, Mary (Mollie) McQuillan, was the daughter of an Irish immigrant who became wealthy as a wholesale grocer in St. Paul. Both were Catholics. In 1908, when Francis was twelve, the family returned to St. Paul and lived comfortably on Mollie Fitzgerald's inheritance. Fitzgerald attended the St. Paul Academy; his first writing to appear in print was a detective story in the school newspaper when he was thirteen.

During 1911-1913, he attended the Newman School, a Catholic school in New Jersey, where he met Father Sigourney Fay, who encouraged his ambitions for personal distinction and achievement. As a member of the Princeton Class of 1917, Fitzgerald neglected his studies for his literary apprenticeship. He wrote the scripts and lyrics for the Princeton Triangle Club musicals and was a contributor to the Princeton Tiger

humor magazine and the Nassau Literary Magazine. On academic probation and unlikely to graduate, Fitzgerald joined the army in 1917 and was commissioned a second lieutenant in the infantry. Convinced that he would die in the war, he rapidly wrote a novel, *The Romantic Egotist*.

In June 1918 Fitzgerald was assigned to Camp Sheridan, near Montgomery, Alabama. There he fell in love with a celebrated belle, eighteen-year-old Zelda Sayre, the youngest daughter of an Alabama Supreme Court judge. The war ended just before he was to be sent overseas; after his discharge in 1919 he went to New York City to seek his fortune in order to marry. Unwilling to wait while Fitzgerald succeeded in the advertisement business and unwilling to live on his small salary, Zelda broke their engagement.

In the fall-winter of 1920 Fitzgerald commenced his career as a writer of stories for the mass-circulation magazines. Working through agent Harold Ober, Fitzgerald interrupted work on his novels to write moneymaking popular fiction for the rest of his life. *Flappers and Philosophers* (1920) and *Tales of the Jazz Age* (1922) are collections of the best of his short stories about the early twenties. In these collections, *The Saturday Evening Post* became Fitzgerald's best story market, and he was regarded as a "Post writer." His early commercial stories about young love introduced a fresh character: the independent, determined young American woman who appeared in "The Offshore Pirate" and "Bernice Bobs Her Hair." Fitzgerald's more ambitious stories, such as "May Day" and "The Diamond as Big as the Ritz," were published at the time.

F. Scott Fitzgerald is an American writer of the "Lost Generation" as his best works form a kind of spiritual history of this generation (High143). His fictional work spanned the years between World Wars I and II. The pervasive themes of Fitzgerald include moral corruption, profligate behavior, agnosticism, selfishness, narcissism,

egocentrism, and of course, a sick obsession with money and alcohol. These themes permeate all too well throughout the beautifully written *The Beautiful and Damned* and *This Side of Paradise*. Fitzgerald's first novel, *This Side of Paradise* (1920) describes this new generation. The publication of this novel made the twenty-four-year-old Fitzgerald famous almost overnight because by now people had grown up to find all gods dead, all wars fought, and all faiths in man shaken. After a couple of years while he was in Westport, Connecticut with his wife for summer vacation, he wrote his second novel, *The Beautiful and Damned* (1922). When Zelda became pregnant they took their first trip to Europe in 1921 and then settled in St. Paul for the birth of their only child Frances Scott (Scottie) Fitzgerald was born in October 1921.

Fitzgerald expected to become affluent from his play, *The Vegetable*, in the fall of 1922 they moved to Great Neck, Long Island, in order to be near Broadway. The political satire – subtitled “From President to Postman” – failed at its tryout in November 1923, and Fitzgerald wrote his way out of debt with short stories. The distractions of Great Neck and New York prevented Fitzgerald from making progress on his third novel. During this time his drinking increased. Fitzgerald was an alcoholic, but he wrote sober.

His reputation as a drinker inspired the myth that he was an irresponsible writer; yet he was a painstaking reviser whose fiction went through layers of drafts. Fitzgerald's clear, lyrical, colorful, witty style evoked the emotions associated with time and place. When critics objected to Fitzgerald's concern with love and success, his response was: “But, my God! It was my material, and it was all I had to deal with” (12). The chief theme of Fitzgerald's work is aspiration – the idealism he regarded as defining American character. Another major theme was mutability or loss. As a social

historian Fitzgerald became identified with The Jazz Age. It was an age of miracles, it was an age of art, it was an age of excess, and it was an age of satire.

The Fitzgeralds went to France in the spring of 1924 seeking tranquility for his work. He wrote *The Great Gatsby* (1925) during the summer and fall in Valescure near St. Raphael. The Fitzgeralds spent the winter of 1924-1925 in Rome, where he revised *The Great Gatsby*; they were on the way to Paris when the novel was published in April. This novel is considered to by many critics to be one of the great twentieth-century novels. Through the eyes of Nick Carraway, the narrator, we see both the glamour and the moral ugliness of the twenties. Nick's neighbour is Gatsby, a rich and successful man – possibly a criminal. But Gatsby has spent his whole life dreaming of his childhood sweetheart. He gives large expensive parties at his home.

The novel combines symbolism with psychological realism. The descriptions of the house, the parties, the music and the guests give them a “symbolic glow”. They seem to be part of an unreal world. *The Great Gatsby* marked a striking advance in Fitzgerald's technique, utilizing a complex structure and a controlled narrative point of view. Fitzgerald's achievement received critical praise, but sales of *Gatsby* were disappointing, though the stage and movie rights brought additional income.

The Fitzgeralds returned to America to escape the distractions of France. After a short, unsuccessful stint of screen writing in Hollywood, Fitzgerald rented “Ellerslie,” a mansion near Wilmington, Delaware, in the spring of 1927. The family remained at “Ellerslie” for two years interrupted by a visit to Paris in the summer of 1928, but Fitzgerald was still unable to make significant progress on his novel. At this time Zelda commenced ballet training, intending to become a professional dancer.

Another commercial disappointment, *Tender Is the Night* (1934) reflected the disillusionment and strain caused by the Great Depression and Zelda's gradual

deterioration from schizophrenia and eventual breakdown. These events scarred Fitzgerald, contributing to a deep, self-reproaching despair that brought his career to a near standstill during the mid-1930s. Fitzgerald described his tribulations in detail in the three confessional “Crack-Up” Essays of 1936, which brilliantly evoke his pain and suffering. Trying to start anew, he became a motion picture scriptwriter and began *The Last Tycoon* (1941), a novel based on his Hollywood experiences, which remained unfinished when Fitzgerald died in late 1940.

The 1936-1937 periods is known as “the crack-up” from the title of an essay Fitzgerald wrote in 1936. Ill, drunk, in debt, and unable to write commercial stories, he lived in hotels in the region near Asheville, North Carolina, where in 1936 Zelda entered Highland Hospital. After Baltimore Fitzgerald did not maintain a home for Scottie. When she was fourteen she went to boarding school, and the Obers became her surrogate family. Nonetheless, Fitzgerald functioned as a concerned father by mail, attempting to supervise Scottie’s education and to shape her social values.

Fitzgerald went to Hollywood alone in the summer of 1937 with a six month Metro-Goldwyn-Mayer contract at \$1,000 a week. This \$91,000 from MGM was a great deal of money during the late Depression years; although Fitzgerald paid off most of his debts, he was unable to save. His trips to the East to visit Zelda were disastrous. In California Fitzgerald fell in love with movie columnist Sheilah Graham. Their relationship endured despite his excessive addiction to alcohol and drugs. After MGM dropped his option at the end of 1938, Fitzgerald worked as a freelance script writer and wrote short-short stories for Esquire. He began his Hollywood novel, *The Love of the Last Tycoon*, in 1939 and had written more than half of a working draft when he died of a heart attack in Graham’s apartment on December 21, 1940. Zelda Fitzgerald perished in a fire in Highland Hospital in 1948.

F. Scott Fitzgerald died believing himself a failure. The obituaries were condescending, and he seemed destined for literary obscurity. The first phase of the Fitzgerald resurrection – “revival” does not properly describe the process – occurred between 1945 and 1950. By 1960 he had achieved a secure place among America's enduring writers: *The Great Gatsby*, a work that seriously examines the theme of aspiration in an American setting, defines the classic American novel.

A Brief Critical Review of *The Beautiful and Damned*

A master of the short story and the novel of manners, Fitzgerald is recognized by the public and literary critics alike as one of the most important writer of his time. Fitzgerald had a prophetic vision because from the very beginning he had a feeling that the twenties would end badly, both for himself and for America. He noted, “All the stories that came into my head had a touch of disaster in them” (qtd. in High 143). His second novel, *The Beautiful and Damned* (1922), was a pivotal book in his career. It is a novel which reflected the Jazz Age, so it is very much a novel of its times. In this regard Richard Ruland and Malcolm Bradbury view that the very title of the novel suggests “the touch of disaster” that Fitzgerald would find in all the works he narrated (275). Fitzgerald is known for his depictions of the Jazz Age (the 1920s). With the glamorous Zelda Sayre (1900-48), Fitzgerald lived a colorful life of parties and money-spending. At the beginning of one of his stories Fitzgerald wrote the rich “are different from you and me” (24). This privileged world he depicted in such novels as *The Beautiful and Damned* (1922) and *The Great Gatsby* (1925), which is widely considered Fitzgerald's finest novel.

In *The Beautiful and Damned* Fitzgerald did not try to offer more of the same but struck out in a new direction which anticipated key aspects of his later fiction. This is longer than *This Side of Paradise*, but, despite some digressions, it is more focused and coherent. Its style moves towards that integration of romantic and modernist elements

which will come to such dazzling fruition in Fitzgerald's next novel, *The Great Gatsby* (1925). The theme of *The Beautiful and Damned*, like that of Fitzgerald's fourth novel, *Tender is the Night* (1934), is the decline of a man and of a marriage: it traces Anthony Patch's wooing and wedding of the beautiful Gloria Gilbert and his subsequent descent into alcoholism, poverty and breakdown. At the end of the novel, he is a rich man as a result of a large legacy that has come to him after years of legal wrangling, but he has done nothing with his life and seems mentally enfeebled. Marvin Mudrick views that Fitzgerald's novels like *The Beautiful and Damned* "provoke nostalgic hyperventilation and images of plummy pathos" (292).

Literary naturalism questioned hidebound religion and put great emphasis heredity and environment. Reacting to recent scientific discoveries, to Charles' Darwin's *Origin of Species*, and theories of biological determinism naturalism was popularized by French novelist Emile Zola and its influence can be found in the works of George Eliot and Thomas Hardy. In the United States, Frank Norris and Dreiser, among others, emphasized the animal nature of human beings and the struggle for survival in their lives. Though he does not view the novel totally as a naturalistic novel, Alan Margolies finds some resemblance as he says:

While every aspect of *The Beautiful and Damned* does not resemble naturalistic novels of the time, Fitzgerald's portrayal of the lower classes, his description of Anthony's relationship with Dorothy Raycroft, and Anthony's later mental deterioration echo the writing of Norris and Dreiser. Both Gordon Sterrett of 'May Day' and Anthony Patch come from a background similar to that of Vandover in Norris's *The Vandover and the Brute* and each suffers a decline in fortune. (xvii)

While comparing the novel with his next novel *This Side of Paradise*, Nicolas Tredell talks about the beauty and techniques of the novel as he writes:

Beauty, the novel suggests, will be incarnated in Gloria Gilbert. Despite such flourishes, however, the narrative techniques of *The Beautiful and Damned* are more sparing than those of *This Side of Paradise*. It relies largely on an omniscient narrator who focuses primarily on Anthony and secondarily on Gloria and who sometimes enters the minds of other characters. There is, however, a short but significant first-person narrative. (6)

Scott Fitzgerald's fiction generally confine themselves to claiming either that Hollywood's demands and seductions interfered with Fitzgerald's already strained efforts to write "serious" fiction or that Hollywood studios have mostly botched their adaptations of his work. However, *The Beautiful and Damned* (1922) shows that the relationship between film and Fitzgerald's fiction is more complicated and more important than generally acknowledged both for his work and, more broadly, for fiction written during the cultural ascendancy of Hollywood film. Jonathan Enfield writes:

Although in recent decades scholars have generally seen *The Beautiful and Damned* as a tonally incoherent, failed novel and therefore have given it relatively little attention, I would argue that its very tonal incoherence actually makes it worth studying. Once one understands film's previously unacknowledged but crucial role in provoking and conditioning that incoherence, one can recognize the unappreciated extent to which Hollywood film shaped Fitzgerald's "serious" fiction beginning quite early in his career. Indeed, as a hyper-precise [. . .]. (2)

At the time of his death, Fitzgerald was virtually forgotten and unread. Since the 1950s, however, a growing Fitzgerald revival has led to the publication of numerous volumes

of stories, letters, and notebooks. Critics have universally praised Fitzgerald's mastery of style and technique that renders even his most trivial efforts entertaining and well-executed. Numerous critical studies on Fitzgerald's short fiction have been published, exploring his stories from socio-economical, feminist, psychoanalytical, and autobiographical perspectives. Recent critical studies have examined the relationship between his novels and short stories, asserting that although earlier critics dismissed his short fiction as inferior efforts intended to capitalize on the successes of his novels, the stories are valuable for their insight into Fitzgerald's characteristic, thematic concerns and deserve a well-considered place in Fitzgerald's fictional works. He is regarded as a profound and sensitive artist, as well as the unmatched voice of the Jazz Age.

Although these above-mentioned critics have analyzed the novel from various perspectives, they have not yet bothered to study the satire in this book. Hence, this researcher seeks to examine the use of satire. So, this research work tries to study Scott Fitzgerald's *The Beautiful and Damned* in order to analyze it as a satire on materialism. The major characters in the novel are engaged in one kind of selfishness or the other. They seem hell bent on securing a good material life at any cost without regard to morality. They try to secure good material life by expecting a huge fortune from their grandfather and involve themselves in flashy parties. So, as these characters are engaged in creating fiction about themselves and their lives, they entertain only illusion, which causes depression in their lives. This is what Fitzgerald satirizes in the novel.

This study has been divided into four chapters. The first chapter presents an introductory outline of the work, a short introduction to Scott Fitzgerald and a short critical response. Moreover, it gives an overall, general outline of the entire work. The second chapter tries to briefly explain the theoretical modality that is applied in this research work. It discusses an overview of satire, humour and irony.

On the basis of the theoretical framework established in the second chapter, the third chapter analyzes the text at a considerable length. It analyzes how Fitzgerald satirizes human foibles and hypocritical lives of his characters in the novel. It sorts out some extracts from the text as evidence to prove the hypothesis of the study – by exposing the couple’s self-indulgence and self-destructive extravagances, Fitzgerald satirizes the materialistic life of American people in the first half of the twentieth century. And finally, the fourth chapter is the conclusion of the work.

Chapter II

A Historical and Critical Study of Satire

Satire is both a specific literary genre and literary manner though in practice it is also found in the graphic and performing arts. As a genre, it has reference to a poetic form originated in the second century B.C. by the Roman satirist Lucile; later it was practiced with distinction by his successors: Horace, Persius, and best described by Quintilian in his *Institutio Oratoria* (500 A. D.). This formal verse satire written in Latin hexameters was dramatic, with the satirist, through a dialogue with an adversary, exposition of vice and folly but means of critical analysis. Alexander Pope's *Epistle to Dr. Arbuthnot* is an eighteenth century English example.

In satire, human or individual vices, follies, abuses, or shortcomings are held up to censure by means of ridicule, derision, burlesque, irony, or other methods, ideally with the intent to bring about improvement. Although satire is usually meant to be funny, the purpose of satire is not primarily humour in itself so much as an attack on something of which the author strongly disapproves, using the weapon of wit. A very common, almost defining feature of satire is its strong vein of irony or sarcasm, but parody, burlesque, exaggeration, juxtaposition, comparison, analogy, and double entendre are all frequently used in satirical speech and writing.

The word "satire" comes from Latin word *satura lanx* and means "medley, dish of colourful fruits"; it was held by Quintilian to be a "wholly Roman phenomenon" (Ullman 172). By implication, it means a hotchpotch in literature. But its origin often has been confused with the Greek satyr play- the fourth play in the dramatic bill, with a chorus of "goat men" and coarse comic manner. According to Gilbert Highet, "the essence of the original name was variety in a certain down-to-earth naturalness, or coarseness, or unsophisticated heartiness" (231).

A satire, generally speaking, is an attack on foolish or wicked behaviour by making fun of it often by using humor, sarcasm and parody. C. Hugh Holman defines satire “as a literary manner in which the follies and foibles or vices and crimes of a person, humankind, or an institution are held up to ridicule or scorn, which the intention of correcting them” (293). This manner may be present in various art forms and may employ many methods. Satire is also applied in magic songs and ritualistic invective in Greek, old Irish and Arabic literatures, where the ritual curse was believed to have powerful effects.

Satire has usually been justified as a corrective of human vice and folly. Satires are the jokes about serious things. So, although satire is often comic, its object is to evoke not mere laughter but laughter for a corrective purpose. It always has a target such as pretense, falsity, deception, arrogance- which is held up to ridicule by the satirist’s unmaking of it. The satirist usually cannot speak openly or does not wish to do as he chooses means that allow him to utter the unspeakable with impunity.

However, satire differs from the “comic” though both use laughter. Comedy evokes laughter mainly as an end in itself, while satire derides; that is, it uses laughter as a “weapon and against a butt that exists outside the work itself” (Abrams 275). That butt may be an individual, or a type of person, a class as institution, a nation, or even the entire human race.

A satirist thus attacks them with a motive of correcting human vice and folly. In this regard, Alexander Pope remarked, “those who are ashamed of nothing else are so of being ridiculous” (qtd. in Abrams 276). Its frequent claim has been corrigible faults, excluding those for which a person is not responsible. As Swift said speaking of himself in his ironic, “Verses on the Death of Dr. Swift” (1739):

Yet malice never was his aim;
He lashed the vice, but spared the name
His satire points at no defect,

But what all mortals may correct
 He spared a hump, or crooked nose,
 Whose owners set not up for beaux. (qtd. in Abrams (276))

Satirists like ironists say one thing and mean another. Wayne C. Booth introduces the term “stable irony”, by which he means that once a reconstruction of meaning has been made, the readers are not then invited to undermine it with further demolitions and reconstructions. But irony to D.C Muecke is:

A way of writing designed to leave open the question of what the literal meaning might signify: there is a perpetual deferment of significances. The old definition of irony-saying one thing and giving to understand the contrary- is superseded; irony is saying something in a way that activates not one but an endless series of subversive interpretations. (31)

Satirists present one thing or situation under the grab of another, which may appear ridiculous on the surface. The combination of just and earnest is a permanent mark of satiric writing- the central method of device. A satirist, though he jokes and makes readers laugh, tries to reveal human vice and folly, which (to him) is the truth. Satirists declare that their truth is what people do not want to hear. While tracing the history of satire back to the ancient time, we find two main conception of its purpose: one is to wonder, to punish, to destroy, and the other is to warn and cure. The first types of satirists believe that the rascality is triumphant in the world, and are pessimistic. Jonathan swift says that though he loves individual, he detests mankind. These misanthropic satirists look at life and find it, neither tragic nor comic, but ridiculously contemptible and nauseatingly hateful. Gilbert Highet draws the distinctions between pessimistic and optimistic satirists and their writings:

The misanthropic believes it (evil) is rooted in man’s nature and the structure of society. Nothing can eliminate or cure it. Man, or the particular gang of

miserable mankind who are under his scrutiny, deserves only scorn and hatred
 [. . .] the satirist is close to the tragedian. He believes that folly and evil are not
 innate in humanity, or, if they are, they are eradicable. They are disease which
 can be cured. They are mistakes which can be corrected [. . .] sinners are not
 devils, fallen forever. They are men self-blinded, and they can open their eyes.
 (236)

The two most important satirists were Juvenal and Horace, who represent pessimist and optimist respectively. Juvenal illustrates rhetorical or tragic satire of which he is at once the inventor and the most distinguished master. His satire attacks vices or abuses in a high-pitched strain of impassioned declamatory eloquence. Horace and his followers assail the enemies of common sense with the weapons of humor and sarcasm so that the wrong doer will get rid of the wrongs. These types of satirists believe in the doctrine “no one errs willingly.” The optimistic satirists write in order to heal and the pessimistic satirists in order to punish. In Horatian satire, according to Abrams (188), the character that the speaker manifests is a witty and tolerant man of the world, who is moved more often to wry amusement than to indignation at the spectacle of human folly, pretentiousness, and hypocrisy. But in Juvenalian satire the character of the speaker is that of a serious moralist who decries modes of vice and error in a dignified and public style.

Satirists always aim at revealing the bitter truth; no matter whatever motives they may have behind their works. Early experiences of life make the people view the world differently. In this regard, Hightet says:

In fact, most satirists seem to belong to one of two main classes. Either they were bitterly disappointed early in life, and see the world as a permanent structure of injustices; or they are happy men of overflowing energy and

vitality, who see the rest of mankind as poor ridiculous puppets only half-alive, flimsy fakes and meager scoundrels. (241)

Satirists wish to stigmatize crime or ridicule folly, and thus to aid in diminishing or removing it. Dryden says he who draws his pen for one party must expect to make enemies of the other. According to him, the true end of satire is the amendment of vices by correction. He says he who writes honestly is no more an enemy to the offender than the physician to the patient, when he prescribes harsh remedies to an inveterate disease; for those are only to prevent painful surgery.

A satire, on the surface, appears to be full of aesthetic feelings or like a romance, but its underlying intentions attack a particular target in a disguise. Satire, according to Abrams, is “the literary art of diminishing or derogating a subject by making it ridiculous and evoking towards it attitudes of amusement, contempt, scorn, or indignation” (187). *New Encyclopedia Britannica* defines it as “artistic form, chiefly literary and dramatic in which human or individual vices, follies, or shortcomings are held up to censure by means of ridicule, derision, burlesque, irony or other methods, sometimes with an intent to bring about improving”(467). But all ironies are not satires. However satires are often stable ironies. Morton Gurewitch, in his PhD. Dissertation on European romantic irony, describes irony as only corrosive. He says:

Irony, unlike satire, doesn't work in interests of stability. Irony entail hypersensitivity to a universe permanently out of joint and unfailingly grotesque. The ironist doesn't pretend to cure such a universe or to solve its mysteries. It is satire that solves. The images of vanity, for example, that world's satire are always satisfactorily deflated in the end; but the vanity of vanities that informs the world's irony is beyond liquidation. (qtd. in Booth 92)

Irony, as dictionaries tell us, is saying one thing and meaning the opposite. For its clarification, quoting Booth, we have:

Irony is usually seen as something that undermines clarities, opens up vistas of chaos, and either liberates by destroying all dogma or destroys by revealing the inescapable canker of negation at the heart of every affirmation. It is thus a subject that arouses passions. (Preface IX)

Northrop Frye, in *Anatomy of Criticism*, says the ironic fiction writer, deprecates himself and, like Socrates, pretends to know nothing, even that he is ironic. Highet says: “any author, therefore who often and powerfully uses a number of typical weapons of satire- irony paradox, antithesis, parody, colloquialism, anticlimax, topicality, obscenity, violence, vividness, exaggeration is likely to be writing satire” (18)

Satire in Literary Works

There has been common and widespread practice of satirical writings. Highet’s over implication on history of satire is: “most of us are apt to think that the history of satire begins with the Romans of republic, continues in Latin for three centuries, and diverges into Greek with Lucian” (35). Highet sees it as one of the most original, challenging and memorable forms of literature, and says: “it has been practiced by some energetic minds – Voltaire, Rabelais, and Swift; by some exquisitely graceful stylists – Pope, Horace, Aristophanes, and occasionally, as a paragon, by some great geniuses – Lucretius, Goethe, and Shakespeare” (1).

One of the chief kinds of Greek satirical writings was philosophical criticism, which is supposed to have begun with Ionian Xenophanes. The lines below, from his poem “Ieers or looking askance”, satirized the whole human race:

Now, if hands were possessed by oxen, by horses and lions, and they could paint with their hands, and carve themselves statues as men do,

Then they would picture the gods like themselves with similar bodies. Horses would make them like horses, and oxen exactly like oxen. (qtd. in Highet 36)

It is already mentioned the satire is most as old as literature itself. But in England in the eighteenth century it was the basic form of literature. There was social political and religious unrest among the people. People of the Augustan age wanted certain freedom and excellence in their constitution which resulted in revolution. There were naturally different groups of people holding different views and opinions demanding different kind of freedom. In this regard, Halifax, a statesman, demands in his *The Character of Trinner* (1688) an impartial law based on faith and a healthy compromise between monarchy and republicanism. Though James II, a catholic, threatened constitution tradition, it was reduced by William III and he was praised by Locke calling him their great restore. Any how conventional parliament was reinstated in 1689. Thus we see that the aim of Politian of that age was to deal with the needs of normal man. It was not philosophical. The authors from 1668 to 1800 such as Samuel Butler, Dryden, Cowley, Burke and others were concerned more with current practical practices than with philosophical principles. At that time, religion politics were intermingled with a party, business, election contests, foreign policy, church and state. The prevalence of corruption, perpetual agitation, pamphlets and news sheets cries for liberation were the catchwords voiced by the people. Richard Sargged wrote in his "Epistle to Sir Robber Walpole": "from liberty each nobler science spring bacon, brightened and a Spenser song; a clerk and Locke new treats of truth expose and Newton reaches heights unknown before" (176).

After various struggles among themselves, they got political liberty. As they got freedom they wanted "full freedom." There was a sudden and speedy change among the people. They wanted to jump from one pole to another at once. Most of them, particularly aristocrats misutilized their rights and duty. They broke some conventions which were

necessary for harmony in the society. Consequently there was a lack of social order. Flirtation of girl was very common. W. H. Hudson says that “the manners of the Augustan Age were coarse; political was scandalously corrupt. Dryden (comparatively) it would be better to quote Dr. Johnson views as revealed in his the lives of poets. He says:

Dryden drew more of man in his general nature and pope in his local manners. The notions of Dryden were formed by comprehensive speculation and these of Pope by minute attention. There is more dignity in the knowledge of Dryden and more certainty that of Pope. (123)

The style of Dryden is precious and varies, that of Pope is cautions and uniform, Dryden obeys the motion of our mind, and Pope constrains his mind to mind to his own rules of composition. Dryden is sometime vehement and rapid; pope is always smooth, uniform and gentle. Again he says:

The dilatory caution of pope enabled him to condense his sentiments to multiply his emerged and to accumulate all that study might produce or chance might supply. The flights of Dryden therefore are higher, and pope continues longer on the wings if Dryden’s fire the ablaze brighter, of Pope’s the heat is more regular and constant. Dryden often surpasses expectation and Pope never falls below it Dryden’s read with frequent astonishment and pope with perpetual delight (231)

Jonathan Swift was satirist of more rapid and sweeping type than Pope. His *Gulliver’s Travels* (1763) is a bitter satire on human race. Swift once said to Pope’ “I hardly hope or detest that animal called man” (265). This remark is an elaboration of his cynical attitude. He is also considered as a misanthrope. All these aforesaid authors contributed in the amelioration of the 18th century society by their satirical writings.

Pope has a unique place among them. He does not write personal satires only. For instance, most people would accept *The Rape of the Lock* as a true master piece of light satire that is to say, which is amusing and good tempered, yet not with an element of social criticism. The poet has universalized the poem making Belinda, a symbol of the fashion of the 18th century.

In the 19th century, Mark Twain became the best-known American satirist, publishing satires in a variety of forms, including ‘news satire and full-length books. In Britain, at roughly the same time W.S. Gilbert created seemingly harmless and unobjectionable comic operas that often tore apart the customs and institutions held so dear by the British public.

In the 20th century, satire has been used authors such as Aldous Huxley and George Orwell to make serious even frightening commentaries on the dangers of the sweeping social changes taking place throughout Europe. The film, *The Great Dictator* (1940) by Charlie Chaplin, is a satire on Adolf Hitler and his Nazi army. A more humorous brand of satire enjoyed a renaissance in the U.K. in the early 1960s with the satire boom, led by such luminaries as Peter Cook, Alan Bennett, Jonathan Miller, David Frost, Eleanor Bron and Dudley Moore and there is an increasing perception that satire must be explicitly humorous, which has not always been the case.

Different Forms of Satire

Although the purpose of satire has always been to correct the fault and weaknesses of human beings, it has been expressed in different forms. One of the chief means of satire is Humor. Humor means to arouse laughter or create comic situations. The origin of the word ‘humor’ is Latin, which is used for ‘liquid’, “fluid” or “moisture.” In early Western physiology, the four fluids of the body that were thought to determine a person’s temperament and features were four humors (fluids) of the body: blood, phlegm, choler and yellow bile. They need to be in proper proportion. When one fluid exceeded its normal

amount, then disproportion occurred. These four fluids are to remain in balance otherwise, the normal temperament of a person happens to be misbalanced.

It was believed that the individuals in whom this disproportion occurred would be in a choleric humor if yellow bile were predominant. There would be melancholy humor if blood were predominated and phlegmatic humor if phlegm were predominant. Whatever humor predominated, the lack of balance indicated a deviation from normal, an excess that requires correction.

As far back as Plato and Aristotle, they took laughter as a proper corrective of the excessive. When we laugh there emerges excessive of one element. The object of humor is to create laughter to satirize the event or situation. Humor is an artistic device to correct one's excessiveness and to ridicule upon an incident and situation. The person who possessed an excess of any humor becomes humorist. *The New Encyclopedia of Britannica* defines humor as "the only form of communication in which a stimulus on a high level of complexity produces a stereotyped predictable response on the psychological reflex level" (682). It means the response can be used as an indicator for the presence of the illusive quality that is called humor. The study of humor provides clues for the study of creativity in general.

Satire is activated through humor. In humour, both the creation of the subtle joke and the secretive act perceiving the joke involve the delightful mental movement of a sudden leap from one plane of associative context to another. An example of a masochist is taken for the humorous state. A masochist is a person who likes a cold shower in the morning so he takes a hot one. It is a twisted manner. One does not believe that the masochist takes his hot shower as a punishment: he only pretends to be believed.

There is a bewildering variety of moods involved in different forms of humor including mixed or contradictory feelings. In the subtler types of humor, the aggressive tendency may be so faint that only careful analysis will detect it like the presence of salt in a

well-prepared dish. In Aristotle's view, laughter was intimately treated to ugliness and debasement. Cicero held that province of ridiculous lay in a certain baseness and deformity. Rene Descartes believes that laughter was a manifestation of joy mixed with surprise or hatred or both. In Francis Bacon's list of what causes laughter, the first place is given to deformity. One of the most frequently quoted utterances on the subject is this definition in Thomas Hobbes's *Leviathan* (1651). "The passion of laughter is nothing else but sudden glory arising from a sudden conception of some eminency in ourselves by comparison with the infirmity of others or with own formerly" (683).

How the humor came into use in western literature is a wide range of research, it goes back to the time of Plato and Aristotle in Greek literature. In Greek tragedy, the humorous characters were presented in plays, and later in Shakespearian comedy they appeared as successfully as in the Greek stage. James Bergson says, "laughter is the corrective punishment inflicted by upon the unsocial individual" (683). In laughter, we always find an intention to humiliate and consequently to correct our neighbour. Sir Max Beerbohm, the 20th century English wit found "two elements in the public humor: delight in suffering contempt for the unfamiliar" (87). The American psychologist William Mac Doug argues: "laughter has been involved in human race as an antidote to sympathy a protective reaction shielding us from the depressive influence of the shortcomings of our fellow men" (683).

Much of theorists agree that the emotions discharged relief in laughter always contain an element of aggressiveness. Laughter provides relief from tension. It also satirizes the situation considered to be opposite from the reality. Sigmund Freud involves Spenser's theory of humor into his own with special emphasis on the release of repressed emotions in laughing (684). In the mind of man, a vast amount of stored emotions exist derived from various, often unconsciousness, sources: repressed sadism, unavowed fear and boredom. These emotions are released by the help of humor. Humor is a delicate task of analysis as

some of them are never consciously perceived while others would make one wince. People are literally poisoned by their adrenal humor; it takes time to take a person out of a mood. Fear and anger show physical after effects long after their causes have been removed. So, the purpose of humor is to laugh at people to rectify their faults. Laughter is not acquired skill but a natural gift. But there are other outlets such as competitive sports or social criticisms which are acquired skills.

Satirical works often contain 'straight' (non-satirical) humour – usually to give some relief from what might otherwise be relentless 'preaching'. This has always been the case, although it is probably more marked in modern satire. On the other hand some satire has little or no humour at all. It is not 'funny' nor is it meant to be.

Humour about a particular subject – politics, religion and art for instance – is not necessarily satirical because the subject itself is often a subject of satire. Nor is humour using the great satiric tools of irony, parody, or burlesque always meant in a satirical sense. As satire and irony are closely related, it is desirable to talk about irony briefly.

Irony

The term "irony" basically refers to the contrast between the statement of what is said and what actually it means. The importance of irony in literature is beyond question. One need not accept the view that all art, or all literature, is essentially ironic – or the view that all good literature must be ironic. In short, irony, in drama and literature, is a statement or action whose apparent meaning is underlain by a contrary meaning. *Oxford Advanced Learners Dictionary* of current English defines the term irony as, "The amusing or strange aspect of a situation that is very different from what you expect; a situation like this: the use of words that say opposite of what you really mean" (822). Likewise, *The New Encyclopedia Britannica* defines the term irony from the point of view of its literal implication. It defines irony as, "Either Speech (verbal irony) in which the real meaning is concealed or contradicted

by the literal meanings of the words, or a situation (dramatic irony) in which there is an incongruity between what is expected occurs” (432).

Tracing out the definitions we come to know the very basic meaning of irony as a situation in which ‘what is’ always differs from ‘what appears’. We come to know that the creative writers use irony as a literary device to show the gap between what is expressed and what is intended. The expressed meaning is for the concerned person or whom it is addressed and intended meaning is for the privileged reader. Thus, Irony, in its simplest form can be defined as a mode of speech, which brings a meaning contrary to the words. This concept of irony would be a fitting one in Greek comedies, however, such a simplified definition itself sounds ironical since irony in its concept and function is quite varied, dynamic and broad in its present uses. Now, irony has got a permanent seat in literature as a prominent tool for writers even to reveal existence, life and death.

All good literature entails irony as a device – every work of art could be valued from ironical perspective though it may have more or less ironic instances. One need only list the major writers in whose work irony is significantly present: Sophocles, Euripides, Plato, Aristotle, Chaucer, Swift, Pope, Austin, Fitzgerald and many others. Such a list implies the impossibility of separating an interest in irony as an art from an interest in great literature, one leads directly to the other. Irony in the present context is a way of writing designed to leave open the question of what the literal meaning might signify. The old definition of irony – saying one thing and giving to understand the contrary – is superseded. Thus latest sense of irony says something in a way that activates not one but an endless series of subversive interpretations. The following chapter analyzes the text, *The Beautiful and Damned* and examines the use of satire and irony in it.

Chapter III

Satire of Materialism in *The Beautiful and Damned*

Scott Fitzgerald's second novel *The Beautiful and Damned* (1922), is a savage and haunting satire of the young, rootless post-war generation who live only on the pursuit of wealth and decadent pleasure. Anthony Patch's marriage to the beautiful but selfish Gloria is romantic at first but the union slowly disintegrates as they come down to reality and their goal becomes Adam Patch's fortune. Gloria's beauty fades away, and Anthony's drinking habit becomes problematic. Exploring the corrosive attraction of wealth and its malign influence, the novel is also a satire on vivid portrait of early twentieth-century New York and the sights and sounds of the city's rapidly increasing night life.

The Beautiful and Damned is a novel of its times, which fully captures the frenzied culture of the Jazz Age despite the fact that its most glamorous scenes are set almost a decade earlier in what modernists call the twilight of Victorianism. On a biographical level, the vagaries offer an example of Fitzgerald's celebrated "doubleness," the habit that his dramatic personae exhibit of criticizing the very revelries in which they participate. On a dramatic level, the contradictions in the Patches' presentation reflect the confusion of their values. In the novel, Fitzgerald satirically and ironically stares at the materialism of American society and materialistic dream of success through the eyes of his romantic heroes. It was the singular period the Jazz Age that he lived in. Materially, it was the time of 'economic prosperity,' but in the meantime, spiritually it was surely a 'waste land' in human mind. The traditional morality, common sense, and sense of value were all denied by young men and women after World War I.

The Jazz Age was a time of drunkenness, parties, flappers, and other sordid and decadent facets explored, enjoyed, or reviled. The time heralded in great works by literary

giants, music that crossed race lines, and lives lived in ignorant bliss and happiness, unaware of the dark times later to come: “The Great Depression.” It was during those times of booze and inhibitions that authors like F. Scott Fitzgerald made their indelible mark upon the world, taking their own experiences and using them as fictional gems. The novel *The Beautiful and Damned* is clearly such an example, for it mirrors Fitzgerald’s own life with his wife, Zelda. The pages tell a story of a young man, Anthony Patch, and his clueless but lovely wife, Gloria, and their dramatic decline into a muddied world filled with alcoholism, transparent friendships, and a constant desire for more in a materialistic manner. Patch is a man of leisure; he has no work skills nor has any drive to obtain any, for he places all of his faith on the will of his sick but internally strong grandfather Adam Patch, who lives in New York City amid a whirlwind of status, the privileged, and the socially acceptable intellectuals. His friends, Maury and Richard Caramel, are his rocks of stabilization but they too give in to the luxurious pleasures from time to time.

To satirize the practices of the Jazz Age, Fitzgerald brings his own personal elements of his life. He dramatizes his time through the fictional characters who represent the Jazz Age. Before he began the novel, Fitzgerald humourously told a friend in a letter that it “concerns the life of one Anthony Patch between his 25th and 33rd years (1913-1921). He is one of those many with the taste and weaknesses of an artist but with no actual creative inspiration. How he and his beautiful young wife are wrecked on the shoals of dissipation is told in the story” (qtd. in Parini iii). The young people of the privileged class during the Jazz Age were influenced by its effects. They used to enjoy night after night, danced till dawn, fueled by money, alcohol, and a taste for fun. Anthony Patch and his wife Gloria are the epitome of 1920s glamour. Attractive and wealthy, they have access to all of their era’s opportunities for adventure. And yet, as the couple soon finds, while their lifestyle offers its share of carefree amusement, it yields just as much power to ruin them. Languishing in

pampered boredom as they await Anthony's much-anticipated inheritance, the couple finds no purpose for their life and turns to recklessness. This self-destructive behavior affects them, which reflects the sobering vision of the dark side of the Jazz Age. Patch begins a downward movement from the very beginning, and his decline is closely linked with that of his wife, Gloria.

One of the first things that Fitzgerald does in his attempt to criticize the Jazz age is through the selection of the title itself ironically reflects the damned era, that is, Jazz Age. It satirizes how the earlier "beautiful" America has become a "damned" one due to people's materialistic attitude. The sad story of Anthony and Gloria Patch parallels the tales of Dick Caramel and Maury Noble, two highly promising friends of Anthony Patch from Harvard, both of whom follow the same pattern of excess and disintegration. Idealism, in each case, turns sour, and these intelligent young men soon find themselves, like the Patches, obsessed by materialism. In this regard, *The Beautiful and Damned* occasionally reads like a cautionary tale for young capitalists.

Fitzgerald exposes people's materialistic attitude in *The Beautiful and Damned* by weaving a love story of young lovers who hold a fetishized obsession with wealth and physical pleasure. He provides a real date of that period to historicize the text. The very first chapter of the novel satirically offers the readers the year of the Jazz age in which middle class people indulged in material quest: "IN 1913, when Anthony Patch was twenty-five, two years were already gone since irony, the Holy Ghost of this later day, had, theoretically at least, descended upon him" (3). This is how Fitzgerald satirizes the Jazz age's practices in the early twentieth century America.

Fitzgerald presents his characters as typical, and this novel can easily be read as an indictment of an era that this author is usually thought to celebrate. From the beginning, Fitzgerald was suspicious of his times, "the greatest, gaudiest spree" in history, which he

rightly imagined would elicit “the death struggle of the old America” (123). By the “old America” he meant the hand-nosed, righteous practical world of Anthony Patch’s wealthy grandfather, whose stupendous fortune he hopes to inherit. Anthony, although he has enough for a comfortable existence, moves to New York to wait for his grandfather to die so that he can inherit several million dollars.

In the beginning, Patch seems an innocent, a dreamer who has lost touch with the real world through his privileged upbringing. He leads quite a luxurious life as even his bathroom is furnished with inexpensive paintings and library. By humourously mentioning the luxurious bathtub, the writer attacks the excessive comfort-seeking behaviour of the people:

The bathtub, equipped with an ingenious bookholder, was low and large.

Beside it a wall wardrobe bulged with sufficient linen for three men and with a generation of neckties. There was no skimpy glorified towel or a carpet—instead, a rich rug, like the one in his bedroom a miracle of softness, which seemed almost to massage the wet foot emerging from the tub. (11)

Fitzgerald describes Patch’s favourite place of fantasy in the bathroom of his beloved New York apartment. “It was his pride, this bathroom. He felt that if he had a love he would have hung her picture just facing the tub so that, lost in the soothing steaming of the hot water, he might lie and look up at her and muse warmly and sensuously on her beauty” (11). As a carefree bachelor, he enjoys this fantasy of sensual gratification. It seems appropriate, given his mentality, which he would decide to write a book about the “history of Middle Ages – an era of gallant Knights in pursuit of idealized young maidens” (15). This satirically reflects the attitude of the people of the Jazz Age.

After Anthony Patch meets Gloria Gilbert, the story develops. She is a fresh-faced thrilling incarnation of the flapper, one of those thoughtless, iconoclastic young women whom the Jazz Age worshipped. Gloria “took all the things of life for hers to choose from

and apportion, as though she were continually picking out presents for herself from an inexhaustible counter” (62). She is also a girl of tremendous nervous tension and of the most highhanded selfishness. She is obsessed with getting a good tan, and drinks with abandon and drives recklessly. The work ethic that her parents take for granted is, to her, ludicrous. She does not care if her friends work at all. She retorts: “I don’t see why they should; in fact it always astonishes me when anybody does anything” (66). This attitude does not, as it should, appall Anthony. Indeed, it works insidiously to cause his downfall, although the fault lies with him as well. He has never fully imagined an adult life for himself, and he never will.

It seems inevitable that Anthony Patch and Gloria Gilbert should be drawn to each other, thus mingling fantasies and idealizations. She likes him because he is “so clean [. . .] sort of a blowy clean, like I am” (131) and he likes her because she is just “beautiful” (69). It’s all very superficial, but the compacted power of their mutual fantasy is compelling for them. The problem is that marriage is not the easiest way for the narcissistic to find happiness. Gloria views that “marriage was created not to be a background but to need one. Mine is going to be outstanding. It can’t, shan’t be the setting – it’s going to be the performance, and the world shall be the scenery” (147).

The Beautiful and Damned is the satirical evocation of place and time of the Jazz Age which comes to life under Fitzgerald’s quick pen. He calls up the crowded streets, the music, and the excitement of young people making their way in the world, the cocktail parties, the cars, the clothes – the pop and fizz of life itself – better than any other writer of the period. The parties that are thrown by the novel’s principal characters “occur in a cottage in Connecticut like the ones the Fitzgeralds rented in Westport in May, 1920” (55). Thus, the novel satirically explores the self-destructive extravagance of his time. Crude reality keeps intruding upon the Patches, and they are forced to think briefly about earning a living. A lazy

and hedonist Anthony fancifully clings to the notion of writing his book about the Middle Ages.

Meanwhile, they spend money like water. The hope of Anthony's massive inheritance from his grandfather Adam Patch becomes a fantasy that sustains them, a lure that pulls them forward into future. Without it, the marriage itself would be without foundation. This dreamy couple remains willfully childless, wishing to remain childlike themselves, if not downright childless. Lethargy soon overwhelms them, with the expected consequences. Gloria "lulled Anthony's mind to sleep" (191). Satirically, it is Gloria who is very much responsible for leading him to inactiveness through material comfort. She realizes that Anthony has become "capable of utter indifference towards her, a temporary indifference, more than half lethargic" (276). This terrifies her as it should. She tries, unsuccessfully to stir him into further fantasies.

Only now and then do the Patches rise to their old level of fantasy, imagining a future that sounds like childhood rapture:

That spring, that summer, they had speculated upon future happiness—how they were to travel from summer land to summer land, returning eventually to a gorgeous estate and possible idyllic children, then entering diplomacy or politics, to accomplish, for a while, beautiful and important things, until finally as a white-haired (beautifully, silkily, white-haired) couple they were to loll about in serene glory, worshipped by the bourgeoisie of the land. (277)

Ironically, the good times commence when Anthony's grandfather dies. Fitzgerald writes with some drollness with their increasingly irregular, increasingly dissipated life that they hope rested.

Before long, the "radiant hum" of their marriage grows dim (67). Their original conception of marriage, needless to say, is horribly flawed; he hopes to play the role of

temporarily passionate lover and she becomes his permanent mistress. However, both are condemned by their own egotism and their ability to see that love is merely a form of self-gratification. Their irrational dependence as a dream of future wealth is wholly misguided, even corrupt.

In *The Beautiful and Damned* Fitzgerald vividly depicts the agony of Anthony under the waste land of the Jazz Age in America. Anthony is clearly a lonely quester in an American city which has become a wasteland of sterile values. Anthony cannot endure the recognition of restlessness, living in the generation of restlessness, and wishes to get the peace of living by doing nothing but by escaping from it. Anthony and Gloria, who lived in the First World War and the postwar time and society, made up a new illusion in their hearts instead of avoiding the restlessness to cling to the certainty. It was an intangible shadow of restlessness and solitude flowing at the bottom of the jazz Age that Anthony tried to wipe away. In this connection, the meaningless view of life is perceived in the conversation between three men:

MAURY: I know—with intellectual lyrics that no one will listen to. And all the critics will groan and grunt about “Dear old Pinafore.” And I shall go on shining as a brilliantly meaningless figure in a meaningless world.

DICK: (Pompously) Art isn’t meaningless.

MAURY: It is in itself. It isn’t in that it tries to make life less so.

ANTHONY: In other words, Dick, you’re playing before a grand stand peopled with ghosts.

MAURY: Give a good show anyhow.

ANTHONY:(To MAURY) On the contrary, I’d feel that it being a meaningless world, why write? The very attempt to give it purpose is purposeless. (23)

Therefore, under such a meaningless modern society Anthony wants to cling to the party, and on the other hand, Gloria does not cling to her eternal youth and beauty. The meaningless is the illusion which Anthony believes as the most certain thing. The tragedy and disillusion are always promised for those who believed the illusion. They have the damned destiny on their back ever since he believed in the illusion. In other words, they are damned because they dedicate their youth to falsity. Gloria cannot reconcile herself with the loss of her beauty, and Anthony clings perversely to empty illusion that these qualities are unchanging.

Anthony and Gloria feel in their youth that life is meaningless. In this respect, as Edmund Wilson says, it is evident that Fitzgerald, in *This Side of Paradise*, tried to discover “a meaning in life”, while in the *The Beautiful and Damned*, he feels “the meaninglessness of life” (15). This attitude emerges clearly in a conversation as follows:

‘There’s only one lesson to be learned from life, anyway,’ interrupted Gloria, not in contradiction but in a sort of melancholy agreement.

‘What’s that?’ demanded Maury sharply.

‘That there’s no lesson to be learned from life.’

After a short silence Maury said:

‘Young Gloria, the beautiful and merciless lady, first looked at the world with the fundamental sophistication I have struggled to attain, that Anthony never will attain, that Dick will never fully understand.’ (255)

Youth of Anthony and Gloria has been lost ever since they believed that life is meaningless. In fact, as Robert Sklar says, *The Beautiful and Damned* “might as well be about the ‘Stone Age’ as the ‘Jazz Age’” (17). In the mental aspect, Anthony and Gloria lived in the Stone Age of America. Sailing on the sea toward what he naively assumes will be a new life,

Anthony is broken old man muttering to himself. To win the hollowest of victories, he has devastated himself. At the conclusion of this novel Fitzgerald describes as follows:

Only a few months before people had been urging him to give in, to submit to mediocrity, to go to work. But he had known that he was justified in his way of life—and he had stuck it out stanchly. Why, the very friends who had been most unkind had come to respect him, to know he had been right all along. Had not the Lacys and the Merediths and the Cartwright-Smiths called on Gloria and him at the Ritz-Carlton just a week before they sailed?

Great tears stood in his eyes, and his voice was tremulous as he whispered to himself.

‘I showed them,’ he was saying. ‘It was a hard fight, but I didn’t give up and I came through!’ (449)

At the end of the novel, this sad young Anthony regards his lost youth as a road to the triumph of a hard fight. As for Anthony, living on the lost paradise was a very strict ordeal to transcend ‘the meaningless of life’. A major theme in *The Beautiful and Damned* is that life is meaningless.

In this way, Fitzgerald vividly paints the portraits of the ‘lost paradise’ of the Twenties in America as an imaginative young artist through *The Beautiful and Damned*. However, Fitzgerald’s hero, Anthony lives in the world of illusions, and at the end of the novel, he awakes clearly from his illusion and taste the bitterness of corrupt reality in the Jazz age of America.

The novel shows Fitzgerald’s concern over the fate of the younger generation of the twenties in America. Through Anthony’s damnation in *The Beautiful and Damned* he tries to warn the younger generation against the danger of their hedonistic life. The values of hard work, investment, and self-restraint which used to be cherished no longer attract the youth’s

attention. On the contrary, they actualize their new acquired freedom in parties, in drinking bootleg liquor, in their dancing mania, accompanied by the new rhythm of jazz music symbolizing their freedom.

Success can mean many things. It is often associated with money, wealth, fame, achievement, good life, and others. In *The Beautiful and Damned* Fitzgerald relates the American Dream of success to the idea of wealth, which the novel attacks. He explains clearly the effect of wealth on Anthony's life and how wealth itself becomes destructive and ruins his life.

Being the only grandson of a multimillionaire has inevitably made Anthony dream that some golden day he will inherit most of his grandfather's money. The dream has already filled his mind early in his life and has developed along with his growth that it becomes a kind of obsession in him. It appears again and again in his conversation with his wife, Gloria:

I think we ought to travel a lot. I want to go to Mediterranean and Italy. And I'd like to go on the stage some time. [. . .] And then some time when we have more money we'll build a magnificent estate, won't we? Oh, yes, with private swimming pools. Dozens of them. And private rivers. Oh, I wish it were now.
(137)

Unfortunately, Anthony's good life and the prospect of a great inheritance have apparently paralyzed him, in a sense that they have caused him to lose his motivation to work.

In the twenties, the time of Anthony's life, "It is estimated that a person earning \$ 6,000 or more a year was in a select income group, approximately the upper five percent of the population" (Bogart 5). Anthony's income is about seven thousand a year, the interest of money inherited from his mother. With that amount of money young Anthony, living after the mode of the true man of leisure, can get whatever he wants— good apartment, expensive clothing, good food, and other forms of enjoyment. Like other youths of his time Anthony is

full of disillusionment. He thinks that money can buy everything, thus guarantee his happiness. He believes that in that period the new institutions of commercial leisure—amusement parks, vaudeville, and spectator sports—suggested that fun could be bought like anything else.

Anthony's good life—which symbolizes the prosperity of the decade—has made him think that he does not need to commit himself to work. "I do nothing, for there's nothing I can do that's worth doing" (65). Obviously young Anthony believes in the futility of effort; that is why he does not understand "why people think that every young man ought to go down-town and work ten hours a day for the best twenty years of his life at dull, unimaginative work, certainly not altruistic work" (65). Without working Anthony has been able to live above average, that is why the idea of work is apparently out of his mind.

Actually, Anthony's conviction of the futility of effort, of the wisdom of abnegation has only started in his early Twenties. This conviction has been confirmed by the philosophies he has admired as well as by his association with Maury Noble, and later with his wife, Gloria (284). This fact indicates that Anthony's conviction of the futility of effort is also shared by his contemporaries. Apparently, Anthony and his contemporaries merely adopt this philosophy to justify their pleasure-seeking lives.

In fact, M. Cowley, the chronicler of the Twenties, also notices that the younger generation of the period "had grown up in the years when middle-class Americans read Herbert Spencer and believed in the doctrine of automatic social evolution" (26). Consequently, young men and women of Fitzgerald's time believe that "the world would improve without their help" (26). In a way, this serves as a kind of excuse for their careless way of life.

During the decade urban life became more and more fascinating, especially for young people, that living in the city becomes their dream. The growth of the city has also tempted

the newly married couple, Anthony and Gloria, to come in search of happiness together. Just like other members of the young generation of the time, they regard New York as “the city of luxury and mystery, of preposterous hopes and exotic Dreams” (282). As a big city, New York is certainly the place where the American dream is exposed daily through the media and the way of life of its rich inhabitants. Moreover, New York also offers its inhabitants so many opportunities for amusements such as nightclubs, speakeasies, movies, and theatres. Therefore, like those who settle in big cities, Anthony and Gloria are tempted to conform to an urban standard and way of living. The glamorous life around them has unavoidably poisoned their mind in such a way that they bitterly determine to live as they do, believing that their dream will come true.

The trouble is that Anthony and his wife take leisure almost as a way of life. They spend most of their time to enjoy life fully, drifting from one place to another, going to parties and getting drunk with their friends almost every night, and enjoy other forms of entertainments.

[. . .] they had loitered, restive and lazily extravagant, along the California coast, joining other parties intermittently and drifting from Pasadena to Coronado, from Coronado to Santa Barbara, with no purpose more apparent than Gloria’s desire to dance by different music [. . .]. (191)

This shows how the writer attacks hedonistic attitude of Gloria. They simply live for now because they do not believe in the future. For them “This is life! Who cares for the morrow?” (70). That is why, they neglect work at all. What they seek is the pleasure of the present, to live for their private selves and for immediate self-expression. Actually Anthony has realized that “he had been futile in longing to drift and dream; no one drifted except to maelstroms, no one dreamed, without his dreams becoming fantastic nightmares of indecision and regret” (282). Nevertheless, Anthony and Gloria have decided "Not to be sorry, not to lose one cry of

regret, to live according to a clear code of honor toward each other, and to seek the moment's happiness as fervently and persistently as possible” (226). This deviant attitude seems to be common among the youth in the period of transition.

The great development of mass media such as magazines, television, radio, movies and advertisements has made the American dreams rise beyond the bounds of reality. Through these media the clichés of the American good life are bombarded. Advertisements of various products increasingly confuse many young people of what they are actually after in their life. Success is interpreted in different ways. Car, for example, which is very popular at that time, not only offers faster transportation but also status. More than that, it also gives the image of being successful. That is why Anthony and Gloria decide to buy a new car. The idea of having a car has already excited them and made them forget momentarily about their problems. They do not care if their new roadster only provides them with instant satisfaction for it is the pleasure of the moment that they really seek.

It is also indicated that the development of moving picture industry in America has influenced young people of that time. In addition to their popular entertainment appeal, movies exerted a tremendous influence in shaping the values and attitudes of the American people. Gloria announces, “I want to be a successful sensation in the movies; “I hear that Mary Pickford makes a million dollars annually” (213). Mary Pickford is one of the silent screen leading figures in the twenties. Apparently, due to the growth of moving picture industry, many young people are interested to become movie stars which are relatively a new profession at that time. Certainly it is the glamour and excitement of that celebrity—a person who becomes famous through the mass media—that they seek because it offers admiration and envy.

The widespread distribution of mass media has made celebrities very popular among the American society. They often become interesting subjects of discussion, and even

models—especially for the youths. The popularity of these celebrities is generally regarded as a symbol of success. Accordingly, it is momentary, like news itself, which loses its interest when it loses its novelty. (117). Nevertheless, people dream to be admired and envied like those celebrities without any hard work. The idea of becoming an actress appeals to Gloria very much but Anthony objects to her intention:

‘But it’s so silly! You don’t want to go into the movies—moon around a studio all day with a lot of cheap chorus people.’

‘Well, I can’t see how you’d object to my trying.’

‘I do though. I hate actors.’

‘Oh, you make me tired. Do you imagine I brave a very thrilling time dozing on this damn porch?’

‘You wouldn’t mind if you loved me.’ (214)

Gloria frivolously ponders about becoming an actress. This is indirectly made known to the reader through the voice in “A Flashback in Paradise.” Fitzgerald writes:

THE VOICE: At first it was thought that you would go this time as an actress in the motion pictures but, after all, it's not advisable. You will be disguised during your fifteen years as what is called a ‘susciety gurl.’ (8)

Apparently Anthony still believes in the old values, especially those concerning women’s role in society. That is why he objects to the idea of Gloria becoming an actress. He seems to think that just being in love is enough for a woman. Thus he expects Gloria to stay at home and make herself pretty when he comes home. Though he indulges in many delightful activities, he tries to treat his wife as a material object to be consumed, which also the target of Fitzgerald’s attack.

The younger generation of the twenties no longer believes that success can be achieved only by starting very low. From the beginning Anthony has considered himself to be the elect; hence, he considers that he “would one day accomplish some quite subtle thing that the elect would deem worthy” (3). Apparently, Anthony dreams to be a booster, which is experienced by some lucky Americans at that time, including his grandfather. He wants to strike himself rich without having to work hard. That is why Anthony always wishes his grandfather to die so as to grab his fortune. It seems that through Anthony’s intention to leave work at all to achieve his goal Fitzgerald wants to show and criticize one among other signs of the decline of the American dream of upward mobility.

The fact that Anthony is disinherited forces him to face the reality of his life. So far he has accustomed to enjoying a life of leisure, therefore, even though he realizes that things have changed, it is very difficult for him to accept the reality that he has to commit himself to work.

In the early days of his marriage with Gloria “seventy-five hundred a year had seemed ample for a young couple, especially when augmented by the expectation of many millions” (390). Now that the value of the dollar decreases, the same amount of money they receive has less purchasing power. Therefore, living within their income has become impossible. Meanwhile, Anthony counts that their capital will last for about another seven years, if they keep loafing. Moreover, the payment of their lawyer’s retaining fee of fifteen thousand dollars shows the fact that their bankruptcy is startlingly obvious.

The promise of money inherited from his grandfather has spoiled Anthony in such a way that to think of starting from “wreck” is a horror for him. He says:

Here I am, thirty-two. Suppose I did start at some idiotic business. Perhaps in two years I might rise to fifty dollars a week—with luck. That’s if I could get

a job at all; there's an awful lot of unemployment. Well, suppose I made fifty a week. Do you think I'd be any happier? Do you think that if I don't get this money of my grandfather's my life will be endurable? (408)

Here, the writer criticizes Anthony's dependency on others for economic gains without hard work. Nevertheless, Anthony attempts to become a salesman. In the twenties salesmanship becomes increasingly important because of the changes in the structure of society: the shifting emphasis from capitalist production to consumption. Being a successful salesman needs personal magnetism, a quality which supposedly enables a man to influence and dominate others. Unfortunately Anthony lacks this quality, thus his attempt to succeed in this field is wrong.

Failing in achieving success as a salesman, Anthony joins the army. Just like his contemporaries, Anthony sees war as something glorious. For that reason he wants to seek fame as a war hero. Anthony's contingent happens to be sent to the Southern Camp, meaning that he has to leave Gloria alone in New York. This really is something for Anthony because since their marriage he never stays away from his wife for more than a night. He finds this as a kind of freedom, a freedom from his dependency on her.

Anthony's weakness and dependency on women is also shown through his relationship with Dorothy Raycroft, an innocent girl from a poorer background. Anthony finds in her a new excitement and stimulus which enable him to regain his self-confidence. Once again he believes that he is still admired. Anthony feels he is somebody in front of her. Anthony's affairs with Dorothy Raycroft are actually an inevitable result of his increasing carelessness about himself. He is so indulgent and thoughtless that he lacks the ability to decide what is good for him:

He did not go to her desiring to possess the desirable, nor did he fall before a personality more vital, more compelling than his own, as he had done with

Gloria four years before. He merely slid into the matter through his inability to make definite judgments. (324-325)

Anthony dreams to succeed in the army but his affair with Dorothy has ruined his dream. He often breaks the military discipline in order to meet her. Finally, he is caught by a military policeman and his rank is reduced without trial. Again this incident shows his carelessness in achieving his goal, if he has one at all. Obviously, this phenomenal carelessness marks the decline of the American dream of individual achievement.

In this way, *The Beautiful and Damned* is a representative novel as it reflects Jazz Age's vulgarity and dazzling promise. While doing so, the novel launches a devastating satire on the age in which the rich in New York spend nightlife recklessly, and squander talent without any ambition; it is also a shattering portrait of a marriage fueled by alcohol and wasted by wealth. Fitzgerald has created a satirical yet poignant portrait of the generation, not only for his contemporaries, but for all future readers. This is what the writer satirizes through this representative work.

Chapter IV

Conclusion

Fitzgerald's *The Beautiful and Damned* brutally satirizes the American materialism of the Jazz Age. The novel, which was written in the early twenties, is a reflection of the undisciplined, irresponsible, fast-paced living of the younger generation of the period, Jazz Age. The novel, with its inclination for the portrayal of material reality and with its sensitivity to social experience, exposes and criticizes the practices of the decade of the Twenties. Though this period superficially appears as a time of peace and prosperity, the reality beneath seems to be quite contradictory. Through some literary evidence published during that period, it can be seen that the decade of the Twenties is in fact marked by sharp contrasts between: certainty and insecurity, stability and confusion, content and discontent, and conformity and rebellion.

Through one of the major characters, Anthony's damnation Fitzgerald tries to warn the younger generation against the danger of their hedonistic life. Apparently he believes in the power of this novel to communicate his concern over the fate of the younger generation. As the author becomes more mature, he no longer advocates the pleasure-seeking morality of the youth because he has been able to prophesy its tragic outcome. His maturity itself comes with his awareness of the dangers of the irresponsible youthful life. That is why he feels responsible to save the younger generation from the coming damnation.

Apparently, Fitzgerald expresses his view of American women of the period. He exposes their materialistic attitude as he even equates them with leeches that suck everything out of their man and leave them impotent. No wonder that he blames the beautiful Gloria for the "damnation" of her own life and that of her husband Anthony. Nevertheless, there is a feeling in Fitzgerald's works that the author himself admits women's superiority over men. Gloria Gilbert and Daisy Fay, then known as flappers—free-spirited women who love life—

who become the dominating symbol of the Twenties, are fine examples of this type of women, beautiful, independent, irresponsible, and men-suckers. Throughout the novel Fitzgerald seems to suggest that during the Jazz Age beauty serves as a magic wand for women to take everything they like from life.

As the “prophet” of the Jazz Age Fitzgerald not only condemns his generation but also provides it with a way out. Despite his personal doubt, the writer suggests that work is the only salvation for the young people to avoid damnation. Even though they work simply to forget that there is nothing worthwhile to work for, they must work. The activity is expected to occupy much of their time and energy so as not to give them any opportunity to loaf about.

Thus, the researcher comes to the conclusion that the novel *The Beautiful and Damned* is a satire of materialism of the Jazz Age as it exposes the attitude the young, rootless post-war generation who live intent only on the pursuit of wealth and decadent pleasure which is reflected through Anthony Patch's marriage to the beautiful but selfish Gloria. This study also shows the use of satirical treatment over the fate of the younger generation of the Twenties. Through Anthony's damnation, he tries to warn the younger generation against the danger of their hedonistic life. The values of hard work, investment, and self-restraint which used to be cherished no longer attract the youth's attention. On the contrary, they actualize their new acquired freedom in parties, in drinking bootleg liquor, in their dancing mania, accompanied by the new rhythm of jazz music symbolizing their freedom.

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