

# 1. INTRODUCTION

## **Fitzgerald's Life and His Family Background**

Scott Fitzgerald was born at the family home on Laurel Avenue in St. Paul, Minnesota, on September 24, 1896. He was the third child of Mollie McQuillan and Edward Fitzgerald. Fitzgerald's parents were Roman Catholic. His father, Edward, was from Maryland, with an allegiance to the Old South and its values. His mother's family, the McQuillans, was a wealthy and socially prominent St. Paul family.

Edward Fitzgerald's wicker furniture business failed when Fitzgerald was two and the family moved to Buffalo, New York, where Edward took a job as a salesman. However, he was not good at sales and finally gave up trying to make it on his own after a desultory effort. The Fitzgerald moved back to St. Paul in 1908 where Edward went to work for his father-in-law. These sad experiences cast a great shadow over Fitzgerald and his writing; the figure of the father, or a would be patriarch, dying or fading into nothingness like in *This Side of Paradise*.

Fitzgerald entered St. Paul Academy when he was a boy, and started to write for the school newspaper when he was thirteen. During 1911-1913, he attended the Newman School, a catholic preparatory school in New Jersey.

After the completion of schooling at Catholic Prep School, he entered Princeton University, where he grew on his writing abilities by writing for

school media. However, he neglected his studies and was put on academic probation.

In 1917, Fitzgerald joined the army to fight in First World War. And he never joined the University to complete his degree. In June of 1918, he was assigned to Camp Sheridan in Alabama. There, he fell in love with Zelda Sayre. After being turned down during a marriage proposal due to his lack of success, Fitzgerald returned to St. Paul to begin work on his novel, *This Side of Paradise*. The book was published in 1920 and made him very popular at the age of twenty four. After this Successful stint Fitzgerald married Zelda with whom he had fallen in love in Alabama. The Fitzgerald lived in Paris for some years as expatriates. After his return to America he spent his last years in Hollywood.

### **Fitzgerald as a Novelist**

F. Scott Fitzgerald is one of the “lost generation” writers along with great American novelists like Faulkner, Hemingway, and John Dos Passas. As many lost generation writers, Fitzgerald was also involved in war and had fought for America in World War I. But after the end of war, they were disillusioned by the war experiences and were in quest of richer literary and artistic milieu and freer way of life.

Many prominent American writers of the decade following the end of World War First, disillusioned by their war experiences and alienated by what they perceived as the crassness of

American culture and its “puritanical” repressions, are often tagged (in a term first applied by Gertrude Stein to young Frenchman of the time) as the lost generation.(Abrams 208)

These lost generation writers became expatriates and moved to London or Paris to flower their literary mind. But seeing Fitzgerald very specifically leaving other lost generation writers, he is also a representative of social history of that time. Cowley thinks Fitzgerald as a writer had a good sense of living in history. “Fitzgerald never lost a quality that very few writers are able to acquire: a sense of living in history” (30).

His novels represent the voice of his generation. He showed the social happening of that period of time with his literary skill. Malcolm Cowley further stresses:

Those who were lucky enough to be born a little before the end of the last, in any of the years from 1895 to 1900, went through much of their lives with a feeling that the new century was about to be placed in their charge; it was like business in financial straits that could be rescued by a timely change in management. As Americans and optimists, they believed that the business was fundamentally sound. They identified themselves with the century; its teens were their teens, troubled but confident; it's World War not yet known as the First was theirs to fight on the winning side; its reckless twenties were their twenties. As they

launched into their careers, they looked about them for  
 spokesman and no doubt he was Francis Scott Fitzgerald. (19)

Reviewing Fitzgerald's first novel *This Side of Paradise*, Cowley says, "The novel spoke in the voice of a new generation." (Second Flowering ix)

Fitzgerald novels perfectly capture the history of social aura of America. The American people were introducing a new culture "the Jazz Age" and Fitzgerald was the representative of the era.

Fitzgerald, whose original phrases "The Jazz Age" and "emotional bankruptcy" aptly characterize certain aspects of the twenties and thirties and whose novels are steeped in cultural history, embodied a society and an era". (Dear Scott 2)

Along with this, John Kuehl and Jackson R. Bryer judge Fitzgerald as a novelist of expressing mostly his own personal happening/incidents in the form of writings.

He sought ways to convey personal subject matter objectively. From the publication of *This Side of Paradise* (1920) to the publication of *Taps at Reveille* (1935), the compulsion of self-advertisement was frequently manifested through his obsessive consternation over the physical appearance of his books. (Dear Scott 3&11)

Fitzgerald never took much care of grammar, syntax, punctuation etc  
“Fitzgerald is usually personal and passionate, paying little attention to  
grammar, syntax, punctuation and spelling”. (4)

### **Fitzgerald’s Career as a Novelist**

Fitzgerald entered Princeton in 1913. He had already decided his career as a writer. In the beginning, he wrote some musical comedies. He spent most of his first year of Princeton writing an operetta for the triangle club and consequently “flunked” in several subjects. War came along in 1917 and Fitzgerald quit Princeton to join the Army. Then he never returned to Princeton to complete his degree. Convinced that he would die in the war, he rapidly wrote a novel, “The Romantic Egotist”. But the novel was rejected by the publishing company, “Charles Scribner’s Sons” in which they praised the novel’s originality and asked that to be resubmitted when revised.

In June 1918 Fitzgerald was assigned to Camp Sheridan, near Montgomery, Alabama. There he fell in love with a celebrated belle, eighteen years old Zelda Sayre, the youngest daughter of an Alabama Supreme Court Judge. The romance intensified Fitzgerald’s hopes for the success of his novel, but after revision too, the Scribner’s rejected it for the second time.

The war ended just before he was to be sent overseas. After his discharge in 1919 from Army post he went to New York City to seek his career so that he could marry Zelda. There he started to do work for advertising agency but his thirst of being a novelist never died. There too he

used to write whenever he got time. The work in advertisement agency couldn't help Fitzgerald earn enough money and unwilling to live in his small salary Zelda Sayre broke their engagement.

Fitzgerald quit his job from advertising agency in July 1919 and returned to St. Paul to rewrite his novel as *This Side of Paradise*. It was accepted by editor Maxwell Perkins of Scribner's in September. The novel is set mainly at Princeton where Fitzgerald passed his college life.

The publication of *This Side of Paradise* on March 26, 1920, made the twenty-four-year-old Fitzgerald famous almost overnight, and a week later he married Zelda Sayre in New York. They embarked on an extravagant life as young celebrities. After a riotous summer in Westport, Connecticut, and the Fitzgerald took an apartment in New York City; there he wrote his second novel, *The Beautiful and Damned*. The Fitzgerald went to France in the spring of 1924. He wrote *The Great Gatsby* during the summer and fall in Vales cure near St. Raphael. They spent the winter of 1924-25 in Rome, where he revised *The Great Gatsby*. They were enroute to Paris when the novel was published in April.

*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 a critical praise, but sales of *Gatsby* were disappointing, though the stage and movie rights brought additional income later.

The Fitzgeralds remained in France until the end of 1926, alternating between Paris and the Riviera. There Fitzgerald made a little progress on his fourth novel, a study of American expatriates in France. But Fitzgerald took a long time to complete it. His fourth novel named *Tender is the Night* was published in 1934. He was very ambitious in regard of novel's success but it was completely a commercial failure. Set in France during the 1920s, *Tender is the Night* examines the deterioration of Dick Diver, a brilliant American psychiatrist, during the course of his marriage to a wealthy mental patient. Fitzgerald went to Hollywood alone in summer of 1937 with a six-month Metro- Goldwyn- Mayer screenwriting contract at \$1000 a week. But MGM dropped Fitzgerald from the work at the end of 1938. After that he worked as a freelance scriptwriter and wrote short stories for Esquire magazine. 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 :  
December 21, 1940.

### **Main Features of Fitzgerald's Writing**

Most of the Fitzgerald's writing have deep personal experience. He always tried to shape his experiences on the form of art by his gifted skill of craftsmanship. Arthur Mizener, one of the Fitzgerald's biographers in his book *Afternoon of an Author* describes Fitzgerald as a writer of dual character in which the deep personal experience is attached with an almost scientific coolness of observation. He says,

...one of the most remarkable things about Scott Fitzgerald as a writer is a dual character of self-knowledge, the curious way in which he combined the innocence of complete involvement with an almost scientific coolness of observation, so that he nearly always wrote about deeply felt personal experiences. This curious sense of experience is everywhere in Fitzgerald's work because it was the permanent foundation of his awareness of experience... (3)

Similarly, Malcolm Cowley finds Fitzgerald's writing as "a series of felt dreams and misadventures that he had had in his life. He wrote truly about his dreams and misadventures and discoveries in *Second flowering*" (24).

Surveying all of Fitzgerald's novels, from *This Side of Paradise* to *The Love of the Last Tycoon* we find, Fitzgerald's fundamental perception are more obviously personal, they derive their energy from some actual experience in which Fitzgerald was deeply involved. His own personal experiences were narrated in the novels. Cowley, in *Second Flowering Works* says, "In this Side of Paradise the main character, Amory looks and talks like Fitzgerald himself. The story told in many digressions, is what Fitzgerald had felt personally at that period of time" (23).

His most popular novel, *The Great Gatsby* has the similar kind of experience. The novel depicts the illusion of Gatsby's life, failure of Gatsby's



dream and the dream failure that money could give everything he wished for.

Mizener comments in *Afternoon of an Author*:

I am very far from wishing to suggest that Fitzgerald was able to state discursively all that is implied by *The Great Gatsby*; it is nonetheless revealing that he thought was “the loss of those illusions that give such colors to the world so that you don’t care whether things are true or false as long as they partake of the magical glory”. (9)

Similarly *Tender is the Night* has the story that resembles Fitzgerald’s experience of that phase of his life where he is trapped within psychological conflict that he had faced in the midst of his life. On the same way, *The Love of the Last Tycoon* also deals with his own experiences that he had in Hollywood before the end of his life.

#### **Typical Features of Fitzgerald’s Characters**

Fitzgerald’s characters can be classified on the basis of their certain characteristics. The major characters selected by Fitzgerald are psychologically complicated and tend to reflect the past experiences of the author as well as public experiences. His characters are often romantic, obsessive, alcoholic, neurotic, isolated etc. Obsessions of wealth, alcoholism, critical relationship in the minds of the characters are inseparable parts of his novels. Amory and Rosalind in *This Side of Paradise*, Dick in *Tender is the*

*Night*, Gatsby and Daisy in *The Great Gatsby*, Stahr in *The Love of the Last Tycoon* all incur one of the above mentioned characteristics in the novels.

Some remarkable features of the major characters are described below:

### **Alcoholism**

One of the conspicuous features of Fitzgerald' character is being alcoholic. Almost all of his novels contain such a character that sometimes becomes very drunk and is open on the aspect of drinking. The characters seem to be very free and they do what they want to do. It is nearly impossible for us not to get reference of alcohol at least more than once in Fitzgerald's novels. Another aspect of his novels is that in most of them his characters take alcohol because they are engaged in party. The colorful party always has alcohol as a favorite beverage in it. *The Great Gatsby* has many alcoholic scenes as well as in *This Side of Paradise* and *The Last Tycoon*. The characters do not mind drinking – whether happy or unhappy, successful or unsuccessful.

### **Fascination towards Wealth**

Fitzgerald always makes some of his characters fascinated by wealth on a great extent. The characters become very hungry for money. Their feelings are guided by money. They love the money so much that they forget the spiritual aspect. The love for physical things become so great that the characters discard the spiritual values. Gatsby, a determined man to get Daisy earns big money in *The Great Gatsby* by illegal means. The fascination for

wealth in Fitzgerald's character seems so strong that they choose money for love. Rosalind in *This Side of Paradise* and Daisy Fay in *The Great Gatsby* are amazingly fascinated by wealth. Rosalind in *This Side of Paradise* shows attraction towards wealthy Dawson Rider after finding Amory poor. Rosalind addresses Amory: "Amory, I am yours- you know it. There have been times in the last month I'd have been completely yours. But I can't marry you and ruin both of our lives without money (195)."

Similarly, Amory hates being poor, he thinks it is essential to become rich by following whatever means. "...I detest poor people; I hate them for being poor. It's essentially cleaner to be corrupt and rich than it is to be innocent and poor (187)."

In the same way, Daisy Fay in *The Great Gatsby* goes for wealthy Tom Buchanan instead of poor Gatsby. She loves Gatsby but marries Tom Buchanan.

### **Extremely Sensitive or Obsessive**

It is also one of the many attributes of Fitzgerald's characters. The characters are so sensitive or obsessed that they think of the same thing frequently. They seem pretty abnormal. Dick in *Tender is the Night* is such a character who is psychologically trapped within a situation and seems obsessive. Amory in *This Side of Paradise* is also an extremely sensitive man. Many times in the novel, he says, how good looking he is, how good he is at sports. Then finally at the end of the book he realizes none of that really

matters, he has to find the meaning of life. He says, “I know myself, but that is all” (This side 281) shows that Amory realizes that knowing own self is the most important thing in life. In addition to this Gatsby in *The Great Gatsby* is extremely sensitive. Gatsby is in love with Daisy and aspires to do anything to get her. Gatsby feels that money could buy his love; he tries to earn money at any cost. Near the end he is a very rich, wealthy man of the city but his wish of getting Daisy remains unfulfilled and money could not afford it.

Lastly, he realizes material things don't really matter much. In other novels, such as *Beautiful and Damned*, *Tender is the Night* also have the obsessed characters. They do things in similar fashion and get the lesson at the end.

### **Romantic**

Fitzgerald himself was a romantic person; it would be fair to say that there was a big impression of British romanticists like Keats, Byron on his life. In his personal life he read Keats much and applied himself in a Byronic way. Cowley writes, “He liked to imagine himself as the hero of romantic dramas and he worked hard to cut a figure among his classmates”. (SF 29)

## 2. AUTOBIOGRAPHY AS A LITERARY GENRE

### Introduction

Autobiography, like poetry, drama and fiction is considered to be a separate form. But it is not easy to define it as a genre like them. However, it has its own long tradition as well as history as a form of literature. Though accurate time has not been traced, St. Augustine in *The Confession* is considered to be the first to apply it in the form of literature.

Autobiography is a record of one's own life in the form of literature. It is the exploration of self. It is a sequence of events from birth to death, during which he/she has many names and relations, jobs and experiences, joys and sorrows, meetings and separations and commitment, success and failures etc which are the part and parcel of his/her life. These are the different aspects of life that he /she generally has to come across and autobiography is the medium of expensing those personal things. It reveals the person as he/she is to himself or herself. So, autobiography is a self written document.

Autobiography is not only a direct reflection of the author but also an indirect reflection that may be rendered through symbolic representation. So, that autobiography is not simply the reflection of the author but also artistic as well as symbolic reflection of the author's individual and public life. It is far from day to day record. James Joyce's novel *The Portrait of an Artist as a*

*Young Man* (1915), Wordsworth *Prelude* (1805), and F. Scott Fitzgerald's *This Side of Paradise* are good examples of autobiographical writings.

### **Meaning and Definition of Autobiography**

Many scholars, critics and dictionaries have defined autobiography from diverse perspectives. Oxford Advanced Learner's Dictionary defines autobiography as, "the story of person's life written by that person". Likewise J. A. Cudden in *The Penguin Dictionary of Literary Terms and Literary Theory* interprets autobiography as "an account of person's life by himself or herself". (Cuddon 61)

Observing the above mentioned definition, autobiography is the account of person's life, who is writing that account and it is linked with biography. The events and incidents might not exactly be the same as mentioned in biography but symbolically represents it.

Joy Paul Guilford Defines Autobiography in *A History of Psychology and Autobiography* as:

What is a life a sequence of personal events of birth, school, marriage and parenthood, work, retirement and death? I recall one time hearing Charlette Buhler defend the thesis that, in effect, a life is like a symphony; it has a control theme, with variations on that theme. There is a strong feature of unity about it... If a life is a kind of symphony an autobiography is written

about an unfinished symphony and it gives only one rendering or interpretation". (169)

Thus, Guilford sees autobiography as a sequence of personal events that the writer animates in harmony.

According to Steven Kepens in *The Text as Thou*, autobiography is:

The reconstruction of the moment of life, or part of life, in the actual circumstances in which it was lived. Its centre of interest is self not the outside world. Autobiography is the shaping of the past. It imposes a pattern and life constructs out of it a coherent story. (106)

Observing these definitions, it can be concluded that life, which has a central theme, is a sequence of events from birth to death. Autobiography is not necessarily a record of his/her whole but an unfinished harmonious record or rendering and reconstruction of self. It deals with the significant past experiences, feelings, circumstances, events of an individual and it is a self written biography. M.H. Abrams says autobiography is a biography written by the subject about himself or herself. (Abrams 15)

He further stresses autobiography as:

It is to be distinguished from the memoir in which the emphasis is not on the authors developing self but on the people and events that the author has known or witnessed and also from the private diaries or journal, which is day to day record of events in

a person's life, written for personal use and pleasure with little and no thought of publication. (22)

Abrams' definition shows that an autobiography has a complete involvement of its writer. It is a self written biography but it is not a mere record of the people and events that he witnessed, or a daily record of events of one's life which are not publicly important. It deals with author's developing self, and only those events and experiences, which have public concern, are included in it.

To make the point clear it would be better to explore on the questions like what should autobiography include? Collier's *Encyclopedia* defines autobiography as

It is a life narrative written by the author him/herself, a definition which can be held to include such other forms of literary self-revelation as memoirs, journals, diaries and letters. All these forms are closely related and often shade into each other, they can therefore, be conveniently discussed in one article. What is autobiography? Asked George Barrow. Is it merely a record of the incidents or a man's life or is it a picture of the man himself, his character his soul? (843-44)

From this definition, it is clear autobiography has two aspects: one includes factual narration of past events and experiences and the other comprises self-



revelation, the mental picture of the writer. A good autobiography, however, includes both.

For self- revelation, autobiography takes help of symbols. In this sense it would not be improper to say that autobiography employs symbolic as well as biographical materials. Carl. R. Roger in the book *A History of Psychology in Autobiography* clarifies this concept saying:

I assume the purpose of an autobiography is to reveal the person as he is to himself and, either directly or indirectly, to reveal some of the factors and force which entered to the making of his personality and his professional interests. So perhaps the first question to answer is who am I? Who is this person whose life history is to be explored? (343)

Similarly, William Spengeman in his book *The Forms of Autobiography* also argues about 'self'. He says:

Without a self one cannot write about it, but whatever one writes will be about the self it constructs. Autobiography, thus, becomes synonymous with symbolic action in any form, and the word ceases to designate a particular kind of writing. (168)

Thus 'self' is a focal point of such writings, and symbol is the handy instrument to reveal the 'self' (soul). In this sense, symbol is integral part of autobiography. The main concern of each and every autobiography is the realization of the absolute self, and enterprising or enacting it symbolically.

Almost all writers make use of symbols which express and soothe their burden. It can appear in any form or in any kind of writing e.g. novel, poetry, drama etc. That is why autobiography is not a jumbling or gathering or collecting all of the factual aspects of him/her rather it is artistically filtered and coherently organized piece of art. It is written not only for one's self-satisfaction but for the benefit of other book reading people as well.

It becomes clear that autobiography, despite of its biographical nature, is a matter of art, and as a work of art it gives pleasure to the reader and creator, at the same time.

### **The Origin and Evolution**

The autobiography has a long history but the exact date of origin is not traced. Albeit most critics and scholars agree that the 1<sup>st</sup> Autobiography is St. Augustine's *The Confessions* of the 4<sup>th</sup> century A.D.

According to J.A. Cuddon's *Dictionary of Literary Terms and Literary Theory*, "St. Augustine's *The Confession* of the fourth century A.D. is an intensely personal account of spiritual experience and extraordinary instance of psychological self analysis of a kind." (Cuddon 62)

Many authors wrote autobiographies in different forms in different ages and periods, Adam Bede (673-735) in his book *Ecclesiastical History* gives a brief account of his life.

The idea of individual- self existence and writing of autobiography isn't also the product of the present century Cuddon argues, "The term 'autobiography' appears to have been first used by Southy in 1809". (68)

Despite continuous debate over the self-existence of autobiography, there have been many autobiographies and critical and journal writings over it since the theoretical and practical foundation of the genre modeled by St. Augustine. It is considered that autobiography has come into existence from 4<sup>th</sup> century with St. Augustine's *The Confessions*. But the sequence of forms in autobiography and the causes behind its formal change from history to philosophy and ultimately to poetry and fiction depict the picture of the entire development of the genre from the Middle Age to present.

Spengeman clarifies it saying,

What I call historical autobiography seems to me to accord perfectly with the climate of opinion- regarding the self that prevailed from the middle ages to the Enlightenment, philosophic autobiography to reflect the changes in the climate which occurred around the turn of the 19<sup>th</sup> century and poetic autobiography to express the radically altered conditions that resulted from the ideological upheavals of the nineteenth century, only St. Augustine remains a true anomaly in this pattern. (XV- XVI)

St. Augustine's *The Confession* had become an excellent specimen for many years. It is still taken as a classic example and theoretical basis of this genre. Autobiographies had appeared in diverse forms and for various purposes.

Adam Bede (673-735) had given a brief account of his own life in *Ecclesiastical History of English People*. After that there was a little note of inaugural kind of spiritual autobiography in *The Book of Margery Kemp* by Margery Kemp (1373-1439). In 16<sup>th</sup> century also the autobiographies were common. Benvenuto Cellin (1500-1557) and Cardan (1501-1576) also wrote the vivid autobiographies but it was the cult of anthropocentric humanism, during the Renaissance, which encouraged people to explore and analyze themselves in greater detail than even before. This kind of subjectivism led them to write autobiography. Marlow (1564-1593) and Shakespeare (1564-1616) explored the self of their characters and presented them to the audience. Marlow's *Dr. Faustus* and Shakespeare's *Tempest* have the autobiographical elements. Thus the analysis of characters and personality in the literary works like plays, essays, fiction, poetry etc has become frequent. Similarly many critics applied the autobiographical approach to study these literary genres.

Due to the popularity of the autobiographies, the practice of keeping diaries, journal, memoirs and autobiographical narratives had become a fashion since 17<sup>th</sup> century. Samuel Pep's *Diaries*, John Bunyan's *Grace abounding to the chief of sinners*(1660) and Thomas Brown's *Religio Medici*

(1642) were more or less self-revealing form of autobiographies. Benjamin Franklin, an American scientist and litterateur's *Autobiography* (1766) and Frenchman Rousseau's *Confessions* (1781) were the most powerful and influential books ever written. Almost from its origin in the 18<sup>th</sup> century novels and autobiographies have been closely connected and this is true even in the present century. The writers, especially novelists use the genre as medium of expressing their "self" and personal matters through the characters.

Cudden in his '*Dictionary*' writes:

During the 18<sup>th</sup> century we find there is some connection between autobiography and then relatively new form of the novel. For example, Defoe's *Robinson Crusoe* (1719) and Stern's *Sentimental Journey* (1768) are taken to be a kind of autobiographical fiction or fictionalized autobiography. A good deal of fiction since has been fairly thinly disguised autobiography. (70)

This tradition gradually improved from 19<sup>th</sup> century onwards and one finds almost all kinds of autobiographies like factual, detached narrative, self-exploring and revealing narrative and narrative of soul's progress etc.

Wordsworth's '*Prelude*' (1805) is a poem written in autobiographical form. It is a classic example of autobiographical poetry. As one reads it, one starts to consider the poem as an autobiography of Wordsworth,

Simultaneously, one also reflects and may show his inclination to think of autobiography as a species of poetry.

For the development of autobiography as a distinct genre many have contributed in the 2<sup>nd</sup> half of the 19<sup>th</sup> century. Leigh Hunt's *Autobiography* (1850), Charles Dickens *David Copperfield* (1849-50), George Eliot's *The Mill on the Floss* (1860), Carlyle's *Reminiscences* are the immense contribution in this area. Some of them have become best models for the later autobiographers.

Gradually there was a big interest in writing the autobiographies. There were three events that helped to expand its popularity. This was due to high increase of essays on autobiography appearing in the literary journals; and the publication of Wilhelm Dilthey's purposes for the study of human history based on the reading of autobiographical documents. Thereafter this genre has spread in all directions.

In the beginning of 20<sup>th</sup> century, many writers from different countries have made the mark by writing in this genre. Russian Maxim Gorki's *Childhood* (1913), Irish Oscar Wilde's *De Profundis* (1905), Irish James Joyce's *The Portrait of an Artist as a Young Man* (1916), Fitzgerald's *This Side of Paradise* are the major works. Thus autobiography has got the international popularity and world recognition.

In the field of poetry, William Butler Yeats poems are classic examples that comprise the autobiographical elements. Yeats is an outstanding poet

who wrote somehow touching the autobiographical form while writing poems.

David Daiches writes in *A Critical History, Vol. - 4*:

The career of W.B. Yeats epitomizes the history of English poetry in his lifetime. He made the poetry to express his passion, and concept of love, sex, art, religion, nationalism, symbolism etc and made his poetry best autobiographical. (1126)

Many critics and Scholars had taken the autobiography not as a free-standing genre but only as a sub- category of biography up to 1930. At the same time there were many critics who justified autobiographical writing as a separate treatment of literary genre on primarily psychological grounds.

Basically, it was the influence of Freud's theory and work especially, *An Autobiographical Study* (1927) which set the trend. So, Autobiography could keep its own self- identity even when psychology was enjoying its heyday and sweeping power.

After the 2nd World War, autobiographical writing gained momentum. The flood of personal histories, generated by the war, sometimes puzzled the people and sometimes won their heart and the writers represented it in their writing. John Osborne's famous play *Look Back in Anger* (1956) can be studied in the light of public as well as personal autobiography. In political level too, there were famous autobiographies of great politicians and thinkers

like Russell, Churchill, Nehru, Gandhi and others. Among them Gandhi's *The Story of My Experiments with Truth* is a popular one.

After this too, there is a continuous progress in the field of writing autobiographies. Thus autobiography has a distinct place as a literary form. It is the outcome of long and continuous struggle.

### **Types of Autobiography**

St. Augustine, who is regarded as the founder of autobiographical genre, has set the problems for all later autobiographers and the genre as well. This is: How can self know itself? This is the fundamental issue that has always made the scholars ponder over it. The autobiographers have labored on the various things in response to the continuously changing ideas about the nature of self. They use different literary devices to express their opinions in regard of necessity and interest. Due to the diverse way of expression using different devices the autobiographical writing differs from writer to writer. That is why autobiography must be divided into various types on the basis of use of different literary devices, way of expression, concepts etc.

St. Augustine designed three forms of autobiography.

Historical, Philosophical and Poetic

From Spengeman opinion the whole autobiographical works can be studied under three categories. This is more scientific and practical distinction than others. So it would be appropriate to discuss them in brief.



### **Historical Autobiography**

This sort of autobiography deals with the self- recollection. It seeks to connect the writers' past with present to find the change in him/her in between. Personal traits, spiritual reality, and objective truth form the original foundation of historical autobiography.

Cuddon writes: "From classical themes.... history and autobiography is the personal history of the author". (Cuddon 66)

Similarly Collier's Encyclopedia mentions: "The Autobiography is the personal history of the author". (Collier 555)

Likewise, Spengeman writes, "For any historical autobiography that makes his present knowledge the effect of casually connected experiences in his past". (37)

Dante and St. Augustine frequently used this form. Similarly numbers of novelists have used this form as a means to write their own life history. *The Mill on the Floss, Portrait of an Artist as a Young Man, This Side of Paradise* are the novels where the novelists have used this form of literature.

### **Philosophical Autobiography**

This sort of autobiography deals with the exploration of self. The autobiography aims to do something the life has not done, conveying through inquisitive action to self- knowledge. The autobiographer discovers the truth from his/her own life by projecting an unbroken life through the very experiences that have caused his/her problem in the first place. The

philosophical autobiographies not only include an individual but also all human beings. From the individual realization and experience, it goes to reflect all human beings' realization and experience.

J.A. Cuddon argues, "Disagreeable facts are sometimes glossed over or repressed, truth may be distorted for the sake of cinematic or harmony and the occlusions of time may be observed as much as they reveal". (68)

St. Augustine's *The Confessions*, Rousseau's *Confessions* and Wordsworth's *The Prelude* are the classic examples of philosophical autobiography. Novels like *The Portrait of an Artist as a Young Man*, *This Side of Paradise* can also be studied from this angle.

### **Poetic Autobiography**

Poetic Autobiography doesn't aim to give his readers his own biography but to express the self by using symbolic actions. Only symbolic expressions can exhibit autobiographers' private nature. Through symbols the poet expresses the self to the readers.

Spengeman writes: -

The effect of such an autobiography will be not to inform the reader but to transform him. By participating in the symbolic actions through which the writer realizes that divine ME of his; the reader comes to share the autobiographer's achieved state of being and view of the world. As the words of the text are cause and adequate symbol of the writer's spiritual evolution, so are

they the correlative objects of an analogous development in the reader's soul. (13)

Symbolic expression is the only choice to carry out or express the author's unique and private self. In fictions, novels and drama too, the authors make the use of characters as they are the source of symbolic actions he is trying to understand and their ungraspable meaning seems to be the secret of his own true being. In that sense, novels like *Portrait of an Artist as a Young Man*, *David Copperfield*, and *This Side of Paradise* drama like *The Glass Menagerie* can also be read from Poetic autobiographical perspective.

According to the uses of autobiographies in study, Spengeman divides the genre in two sections:

Autobiography as a source of information

As a literary form.

But the opinion of some critics of autobiography is different. They like to divide autobiographies in various ways as spiritual and secular, humanistic, private and public, religious, subjective and social, national and political. There are also divisions of autobiography according to the time 4<sup>th</sup> century autobiography, 18<sup>th</sup>, 19<sup>th</sup>, 20<sup>th</sup> century autobiographies etc. There are also some scholars who read autobiography in the light of psychology calling them as psychological autobiographies

### **Autobiography as a Distinct Genre**

Autobiography has a long history. We have already talked about its origin and evolution. The history of its origination is quite long and many scholars have considered St. Augustine as a precursor of this genre because autobiography as a literary genre emerged after the publication of St. Augustine's Confessions. Up to this time, the way of writing autobiography has tremendously changed. Its present status is the outcome of long struggle. It is always going for its headway but its concept is changing with the time and its emphasis is also shifting.

In the long course of its history, now autobiography has placed itself into such a position where we can talk about its own identity and impression as a form of literary genre. Particularly when novels got popular from 18<sup>th</sup> century, autobiography emerged as a distinct literary genre. But autobiography as a genre can comprise many other literary and critical forms such as poetic, dramatic, narrative, critical forms of genre etc.

Every work of art more or less consists of the fact and fictions. So autobiography, as a work of art also may consist of fiction; Cuddon writes: "An autobiography may be largely fictions and connected to life". He refers to Dr. Johnson and says that in Dr. Johnson's opinion "no man was better qualified to write his life than himself". (68)

Thus, almost all autobiographies can be studied in 2 ways: as a source of information and as a literary form for pleasure. The same work can be studied either as a source of information or as an aesthetic form.

Autobiography is a mirror of the artist. It reflects the artist's life incidents but the modern notion of autobiography is quite changed. It is not only close to the biographical aspect; rather it is a literary form which has a distinct and independent identity. It gives the best account of the individual and reflects the self of the author during the time of creation rather than factual presentation of the history of the self. So it may be the imaginative work combining the facts and fiction in any forms e.g. novel, poetry etc. But the historical or biographical aspects of the author cannot be ignored.

From what has been above discussed, it is clear that autobiography is a distinct genre where we can study writer's life through the text he has written. So, I have selected this approach to the study and analyze the novel *This Side of Paradise* by F. Scott Fitzgerald. Even though the writer has tried to disguise himself and his family members, this book can be clearly seen as an autobiographical work.

### **3. THE NOVEL FORMING AN AUTOBIOGRAPHY**

#### **Introduction**

This chapter defines the novel from an autobiographical aspect and tries to prove that the novel is a complete autobiography of the writer. The informative section of autobiography that we talked in the earlier chapters helps us to interpret the novel from autobiographical perspective. The relevant experiences of the author and the main characters in the novel will be shown running parallel. We try to show the novel as a depiction of a man named Amory from his birth to early 20s where we find Scott Fitzgerald's life completely resembling Amory's life. It is only that Fitzgerald's own experiences, feelings, emotions and events have come through the disguised character symbolically. He has tried to define himself in symbolic as well as philosophic ways. In the novel, Amory, a handsome boy moves to Prep School to Princeton University to build his career. Whatever the incidents happen during this time of schooling everything has been expressed in a disguised form. We will cite much to make it transparent that Fitzgerald has depicted his life story and articulated his family, society, friends and his philosophy of life in the form of long fiction.

#### **Amory Blaine Resembling Scott Fitzgerald**

Amory Blaine is the central character of the novel. The novel depicts much of Blaine's schooling period which matches Fitzgerald's life.

Amory is a handsome boy. "He was an auburn haired boy with great handsome eyes, a facile imaginative mind and a taste for fancy dress." (This Side of Paradise 4)

This Amory perfectly looks alike Fitzgerald in physical appearance. Fitzgerald himself was handsome in appearance and had a taste for fancy dress. Malcolm Cowley in *Second Flowering Works and the Days of the Lost Generation* mentions Fitzgerald a man with handsome personality.

"Fitzgerald was a man with a very good looking personality". (SF 22)  
In the same book, Cowley has stressed this with Fitzgerald's own words of judgment of his appearance. Here he declares that his handsomeness was one of the crucial aspects of winning top women's heart. "I did not have two top things; great animal magnetism or money. I had two second things though: good looks and intelligence". (SF 22)

Blaine in the novel is less touched with father figure. His mother Beatrice O' Hara has come to guide Amory as a head of the family. It is Beatrice, who manages and guides Amory to go to St. Regis and then to Princeton. This is what happens in Fitzgerald's life perfectly.

Fitzgerald's father, Edward was a business failure and the family had to live in the inheritance of Fitzgerald's mother Mollie Fitzgerald. Fitzgerald's schooling was possible on Mollie's financial support and guidance.

Edward Fitzgerald failed as a manufacturer of wicker- furniture in St. Paul and he became a Salesman for Proctor and Gamble in

upstate New York. After he was dismissed in 1908, when his son was twelve the family returned to St. Paul and lived comfortably on Mollie Fitzgerald's inheritance. (F. Scott Fitzgerald: A Life in Letters)

Malcolm Cowley stresses Fitzgerald as a person having dreams of becoming a football star, popular man in college, earning much money and marrying a beautiful girl in his life. He also says that these dreams are perfectly acted by the character of his novel with intense emotion.

Fitzgerald lived harder than most people have ever lived and acted out his dreams with an extraordinary intensity of emotion. In the beginning they were dreams of becoming a football star, and a big man in college, of being a hero in the battlefield, of winning through to financial success, and of getting the top girl. It was the emotion he put into his dreams, and the honesty with which he expressed the emotion. (24)

Amory in *This Side of Paradise* has also many similar dreams as of Fitzgerald. While in Princeton he dreams of becoming a football star in his freshman year. His interest in football is so intense, that he likes to make a mark as a good football player in his freshman year. "I'm going take a whack at freshman football" (This Side 40):

Having decided to be one of the gods of the class, he reported for freshman football practice, but in the 2<sup>nd</sup> week, playing



quarterback, he wrenched his knee seriously enough to put him out for the rest of the season. (This Side 43)

In Princeton like Fitzgerald, Amory also tried to be very popular by writing to the literary magazines and also by getting involved in dramatic act with Triangle Club. Amory at first writes for Nassau Literary Magazine and then he prefers to write for Daily Princetonian and involve with Triangle Club for acting and writing comedies.

Amory at first wrote for the Nassau but later he found that writing for the Nassau Literary Magazine would get him nothing but that being on the board of the Daily Princetonian would get anyone a great deal. He found that the most ingenious brains and talents were concentrated upon Triangle Club, a musical comedy organization that every year took a great Christmas trip. Amory also thought of involving with the club. (TSP 45)

In a very similar way, Fitzgerald also wrote to the Nassau Literary Magazine and later wrote to the Daily Princetonian being a chief writer. In one of his autobiographical essays that Arthur Mizener has collected in *Afternoon of an Author*, Fitzgerald writes:

Nassau Literary Magazine is the oldest college publication in America in which I wrote in the early days while being in Princeton. In its files you can find the original Craig Kennedy stories as well as prose or poetry by Woodrow Wilson, John

Hibron, Henry Van Dyke etc. *The Princetonian*, the daily is a conventional enough affair though its editorial policy occasionally embodies coherent ideas, notably under James Bruce, Forrestal and John Martin now of *Time*. When it was late to press John Brigg and I used to write whole issues in the interval between darkness and dawn. (75)

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*. (A Life in Letters)

Fitzgerald in Princeton did not pay much attention to his study and had to undergo with academic probation as he flunked in several subjects. He spent more time in writing an operetta for the Triangle Club. Later war came along in 1917 and Fitzgerald left Princeton to join Army. (New York Times)

Similarly, Amory in Princeton is also interested in writing rather than his study of academic courses. He fails in many subjects and as the war is too close, he leaves Princeton to join the war.

Blinski's review is much referential to this; she writes:

Amory attends Princeton and his primary concern is to be popular. After he earns an "F" in a class, he decides to take nothing in from his classes and only learns through personal

reading and discussions. Near the end of his stay at Princeton Amory joins up for World War 1<sup>st</sup>. (37)

The dream of Fitzgerald of marrying a beautiful girl strikingly matches the attempt of Amory to marry beautiful Rosalind. Albeit the novel doesn't say whether Amory marries Rosalind, the Amory - Rosalind love affair matches Fitzgerald's love affair with Zelda Sayre. Amory falls in love with beautiful Rosalind and tries to marry her. "She was perhaps the delicious, inexpressible, once- in - a- century blend" (TSP187) He searched a job and worked for advertising agency dreaming to earn much money so that he could go on trip with Rosalind.

The wave of love swept Amory into an advertising agency early in March, where he alternated between astonishing bursts of rather exceptional work and wild dreams of becoming suddenly rich and touring Italy with Rosalind. (TSP186)

But Amory could not earn as his prospect so Rosalind declines Amory's purpose of marrying him citing his unsustainable financial state. "Amory, I'm yours. You know it. There have been times in the last month I'd been completely yours. But I can't marry you and ruin both our lives. (TSP195)

The rejection of Rosalind to marry him left Amory a broken- hearted man and goes for the drinking bout for some days. "Amory gets drunk for three weeks when Rosalind throws him over. (Cowley 23)

This is very similar happening in Fitzgerald's life too. Zelda Sayre broke the relation with Fitzgerald when she found that Fitzgerald's meager income from advertising agency could not sustain them. Fitzgerald could not control and stayed drunk for many days due to the rejection of marriage. Cowley notes:

He was trying to save money, but the girl in Alabama saw that the effort was hopeless and broke off the engagement on the score of common sense. Fitzgerald borrowed from his classmates, stayed drunk for three weeks, and then went home to St. Paul. (22)

Through all these evident it is clear that Amory strikingly resembles Fitzgerald. So Amory has come in a disguised form of the author himself.

#### **Rosalind's Similarities with Zelda Sayre**

Rosalind, a beautiful girl whom Amory likes extremely and falls in love with her can be easily compared with Zelda Sayre whom Fitzgerald marries later when he succeed in becoming popular and earning money to support Zelda comfortably. Rosalind in *This Side of Paradise* exactly matches Zelda Sayre, the beloved of Fitzgerald. The novel does not tell whether Rosalind marries Amory but the incidents that happen in Fitzgerald's life with Zelda before their marriage is parallel to Rosalind - Amory relation and happening. Young Amory falls in love with Rosalind, who is very beautiful.

But all criticism of Rosalind ends in her beauty. There was the shade of glorious yellow hair, the desire to imitate which supports the dye industry. She was slender and athletic, without underdevelopment and it was a delight to watch her move.....

(TSP18)

Similarly, Biographer Scott Donaldson, in *Fool for Love*, describes Zelda at the time as a "petite seventeen- year- old with.... rose – pink coloring and red-gold hair". (Donaldson 60)

Fitzgerald himself praised much of Zelda's beauty and Cowley quotes his saying, "the most beautiful girl in Alabama and Georgia" (Second 22)

We know Rosalind loves Amory much. "Rosalind- I love you and will always love you." (TSP195) but says that she can't marry him for he is not financially secure, "I can't marry you and ruin both our lives. I like sunshine and pretty things and cheerfulness and I dread responsibility. I don't want to think of pots and kitchens and brooms" (TSP 196).

This makes Amory very much sad and he indulges on three weeks drinking spree.

In the same way Zelda loved Fitzgerald but rejected to marry him because he did not have good income to support her.

Fitzgerald was trying to save money, but the girl in Alabama saw the effort was hopeless and broke off the engagement on the score of common sense. Fitzgerald borrowed from his

classmates stayed drunk for three weeks and then went home to St. Paul to rewrite his novel *This Side of Paradise*. (SF23)

The novel depicts the love incidents of Zelda and Fitzgerald before their marriage so it does not say about their marriage later but in real life after the success of his first novel *This Side of Paradise*, Fitzgerald earns money and fame which helped him to marry his beloved:

The publication of *This Side of Paradise*, on March 26, 1920, made the twenty- four- year- old Fitzgerald famous almost overnight, and a week later he married Zelda Sayre in New York. (A life in Letters)

#### **Sigourney Fay Identical With Monsignor Darcy Fay**

Monsignor Darcy Fay, one of the major characters of the novel is closely related to Fitzgerald's long time guide Father Sigourney Fay. Fitzgerald had to leave his parents for study and Father Sigourney Fay almost guided him in regard to his study and career developing work. So, Fitzgerald respected the Father figure and named him Monsignor Darcy Fay and represented him in a disguised way in the novel:

During 1911-1913, Fitzgerald attended the Newman School a Catholic Preparatory School in New Jersey. There, he met Father Sigourney Fay, who encouraged him to pursue his ambitions and to achieve personal success and distinction. Fitzgerald respected Father Sigourney Fay and created a

character named Monsignor Darcy Fay in *This Side of Paradise* who represents the father figure. (A Brief Life of Fitzgerald 61)

Similarly, Pearl James in *History and Masculinity* stresses on the letter (TSP 157), written by Monsignor Darcy Fay to Amory stating that it was the authentic one which was written by the father figure to Fitzgerald. "Indeed, these letters were authentic historical documents in so far as Fitzgerald received them from other people and simply inserted them into his manuscript" (12).

#### **Nostalgia Prevailing In This Autobiographical Writing**

Nostalgia is a major element that forms an autobiographical writing and in this novel too it has dominated as a technique to express Fitzgerald's experiences. He has recalled the past memories and written it to give the form of literature. He has used nostalgia as a means/ medium to write his novel.

The life story of Amory up to the age of mid 20s is the life story of Fitzgerald himself and he has recalled it through the character named Amory in the novel. Cowley states that the novel is the memory book of the author. *This Side of Paradise*, published at the end of March 1920, is a very young man's novel and memory book." (SF22)

Fitzgerald has recalled the past days by the name of Amory to the largest extent. Young Amory moves to Preparatory School and then to Princeton, his academic life at Princeton, his enlistment in army for 1<sup>st</sup> World

War all matches Fitzgerald's own life story in such a way that it is not hard to say that Fitzgerald is doing nothing than merely recalling just his past days.

The New York Times writes:

Scott Fitzgerald son of Edward and Mary McQuillan Fitzgerald was sent at the Newman School, in Lakewood, N.J.,. He paid more attention to extracurricular activities than to his studies. When he entered Princeton in 1913 he had already decided upon his career as writer of musical comedies. He spent most of his first year writing an operetta for the Triangle Club and consequently flunked in several subjects. He had to spend the summer studying. In his sophomore year he was a "chorus girl" in his own show. War came along in 1917 and Fitzgerald quit Princeton to join the Army.

### **Symbolic Quest of Author's Self**

The author has explored the self as well as a particular period in his life through the character and the text. The experience of the author is recollected in the novel through the characters of the novel. The novelist is concerned with the symbolic action about the developing self. Those actions used by the novelist focus not only on the autobiographical element but also help us to think the novel in a philosophical way.

Using symbols, Fitzgerald projects his experiences of both private and public world. He has also seen life, society of that period metaphorically.



Most symbols are fashioned from his own experience. Amory's father, who is absent after the beginning in *This Side of Paradise* is a symbolic representation of his own father, Edward Fitzgerald. The symbol that he has used in the novel reflects his real life situation.

Fitzgerald has poeticized his autobiography. The use of images, symbols has depicted the reality of his life. In the novel, Amory most often scribbles and recites poem at Princeton. This shows Fitzgerald was much influenced by the poetic work and was trying to apply it in his writing. Fitzgerald in *Second Flowering Works* has stated, "The talent that matures early is usually of the poetic type, which mine was in large part. The only thing that will help you is poetry, which is the most concentrated form of style" (SF 33).

Another significant symbolic action of the novel is, Amory does not narrate the experience of war. When he goes to war and comes back after the war the section of the novel is termed as Interlude March 1917-February 1919. Amory does not express the war experience. This can be taken symbolically too. Fitzgerald was enlisted as army officer but he never went to battlefield and saw the combat. So, Amory the disguised Fitzgerald has no war experience to narrate in the novel. "Fitzgerald who did not get overseas in World War 1st felt that he has missed a test of manhood and worried about how he would have behaved in battle" (Scott and Ernest 14).

Fitzgerald can also be sensed as the writer who articulates the history of the time. Cowley states, “Fitzgerald never lost a quality that very few writers are able to acquire: a sense of living in history” (SF 30). This is one aspect of Fitzgerald's literature. We can take *This Side of Paradise* representing history of the then American life.

Not only Amory but almost all characters of the novel take life freely. They are mostly tilted toward the carefree life not taking care of others. This thought was making a mark on that period in American society.

After 1914 the notion of automatic progress lost most of its support in events, but retained its place in the public mind.

Young men and women of Fitzgerald's time, no matter how rebellious and cynical they thought of themselves as being, still clung to their childhood notion that world would improve without their help; that was one of the reasons why most of them felt excused from seeking the common good. (SF26)

Actually, Fitzgerald was not only presenting his life incidents but also representing the voice of new generation in the novel. Malcolm Cowley in *Second Flowering Works* points out the extract of the novel that clearly shows it:

“Here was a new generation”, Fitzgerald or his hero, it isn't clear, which, says, in the last chapter”, shouting the old cries, learning the old creeds, through the reverie of old days and

nights, destined finally to go out into that dirty gray turmoil to follow love and pride; a new generation dedicated more than the last to the fear of poverty and the worship of success; grown up to find all gods dead, all wars fought, all faiths in man shaken, with energy, candor and a sort of innocence; Fitzgerald (or the hero) was speaking for his contemporaries. (23)

#### 4. CONCLUSION

This research has studied Fitzgerald's *This Side of Paradise* as an autobiographical novel. The major characters, events, circumstances and other dominating elements in the novel are the centers of this study. Those characters, events and circumstances in the novel have been compared with the author's family, friends, events and circumstances of his life. The research studies the author's individual and public world as well as his philosophic concept. The same kind of characters, events and settings reflect the author's personal and public life.

After the novel begins, we very soon find that Amory admitting to the St. Regis Preparatory School and then as he finishes the study there, he enrolls at the Princeton College. At Princeton, Amory gives much interest in extra-curricular activities than in study. So, he fails the examination and is put on academic probation. With all this, the 1<sup>st</sup> World War is too close and many Princeton students give up the study and go for war. Amory never comes again to Princeton to complete his study but we find him falling in love with Rosalind. Later, we find his big trial on the way of marrying Rosalind.

Amory's experiences, feelings and emotions, events and circumstances are not essentially different from that of Fitzgerald's life. Amory's schooling at St. Regis to Princeton and his affairs with Rosalind echo Fitzgerald's life.

Amory's father is not present in the novel except at the beginning for a while and then the father figure fades from the novel as if the novelist does not want him in his novel. The absence of father in the novel is a symbolic representation of Fitzgerald's own father. Fitzgerald was brought up and educated on his mother's inheritance. This indicates the early life of Scott Fitzgerald.

Beatrice O' Hara, mother of Amory is an important character in whom we find affinity with Fitzgerald's mother. From primary to college education, Beatrice's role to send Amory for educational pursuit is commendable. It is highly doubtful that if Beatrice had not encouraged and supported Amory on such a way he would not have the experience of college life and that atmosphere. In the same way, Fitzgerald's mother Mollie Fitzgerald supports and encourages Fitzgerald to carry on his study. After his father failed in business he had nothing to support his family with and it was on Mollie Fitzgerald's inheritance, the family sustenance and young Fitzgerald's schooling were possible.

Rosalind Connage, with whom Amory falls in love, has a vital role in the novel. She is a lady who mesmerizes Amory. Amory tries for marital bond but was turned down as Rosalind thinks Amory is inferior on the economic side. The refusal of Rosalind to marry Amory gives the mental blow to him and is presented in the way Fitzgerald had faced a similar situation in his life when he proposed to Zelda who too rejected him for the

same poor economic status of his. It was not easy for Fitzgerald to endure the rejection and so he gets drunk to get relief. Amory does the same thing in *This Side of Paradise*. This incident of Amory Rosalind's life party reflects the affair between Scott Fitzgerald and Zelda and its effect on Scott Fitzgerald.

Fitzgerald has projected mostly his nostalgia, feelings and emotions through his characters in *This Side of Paradise* poetically as well as philosophically. Most of the events and circumstances which are dominant in the novel are parallel to that of Fitzgerald's own life. A character that starts his schooling journey from St. Regis and ends in Princeton, his interest in football and writing plays and articles for the college Magazines, his aim of becoming a popular figure, the end of college life after the enlistment in army for World War are not essentially different from Fitzgerald's own life. These all happenings reflect the author's life as it is. Some of them must be understood poetically while other incidents philosophically.

He exposed a great deal of himself in his novel using his characters as almost see-through masks. It seems that everything in his early life is in this novel and everything in the novel has a match in his early life.

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