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PERSONAGE AND POST-ADOLESCENCE IN F. SCOTT FITZGERALD'S *THIS SIDE OF PARADISE*

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Bachelor of Arts in English

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at the

CLEVELAND STATE UNIVERSITY

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MARISSA C. HYDE

ABSTRACT

This Side of Paradise, the semiautobiographical first novel of F. Scott Fitzgerald, provides insight into the developmental life stage of post-adolescence as it depicts protagonist Amory Blaine's journey into adulthood. Early critical conversation regarding the novel focused largely on the inconsistencies in editing and form, and while such inconsistencies cannot be overlooked, the dismissive attitude of early critics curtailed any further structural approaches to the novel. To address this problem, I use an authorial critical scope to analyze the experimental, often improvisational, structure of the novel, which has typically been viewed by these critics as the work of a "clumsy" young writer. We then add the layer of Fitzgerald's experience writing and publishing the novel to the structural and developmental approaches in order to enrich our understanding of post-adolescence in the framework of This Side of Paradise. This layered conceptual approach often illuminates the inconsistencies in comparing previous scholarship against the yet-unclear post-adolescent period. One of these inconsistencies, the issue of gender in the novel, continually presents itself in existing scholarship, even without the addition of post-adolescence. In Amory Blaine, Fitzgerald has created a new sort of male character, one which is influenced by and the mirror to the female characters of the novel. Fitzgerald, though unaware of it at the time, portrays the then-emerging American identity of the post-adolescent, doing this primarily through the use of paratextual

elements and mixed literary genres, as well as an emphasis through the novel on developmental and generational identity.

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CHAPTER I

INTRODUCTION

This Side of Paradise, the first novel of the Modernist author F. Scott Fitzgerald, was an amalgamation of much of his early writing—prose, drama, and poetry included--and was pieced together in hopes of a quick publication by Scribners and Sons. After several rejections because of the “immature” nature of the writing and following several revisions, Fitzgerald’s book was published in March of 1920 and received swift praise from critics. Retrospectively, the author described this time of youthful success by saying that he “woke up every morning with a world of ineffable toploftiness and promise” (The Crack Up 86). This mood or tone by Fitzgerald suggests a period of transition between youth and adulthood, a post-adolescence not often depicted in American literature before Fitzgerald’s publication of this novel.

Fitzgerald’s *This Side of Paradise* is often viewed from a biographical lens, not surprisingly, since it delineates a trajectory similar to Fitzgerald’s young life. Because of this, the novel often features as no more than a talking point in the critical analysis of it, with much attention paid to the inconsistencies in its form and editing. The actual text and themes of the novel are often ignored. This focus leads some critics to call it

immature or dismiss it as the author's juvenilia, or failing to contextualize the work as part of the author's literary apprenticeship or acknowledge the novel's important depiction of post-adolescence as a distinct developmental phase. This critical impression of immaturity began immediately following the novel's publication, with Franklin P. Adams of the *New York Tribune* deeming *This Side of Paradise* "sloppy and cocky; impudent instead of confident; and verbose," and including a list of errors in the text (West 259). The novel's reputation for editorial errors and misuse of language continued to color much of the mid-twentieth-century critical discourse about it. Critic James L.W. West pinpoints this moment in Fitzgerald's career as "the beginning of [his] largely undeserved reputation for pseudo-intellectuality" and attempts to reconcile the errors through an analysis of the novel's editorial history (263). Though editorial arguments and Fitzgerald's pseudo-intellectualism do ultimately factor into a post-adolescent reading of *This Side of Paradise*, they only represent part of the *This Side of Paradise* scholarship and in most respects, prove to be mostly rhetorical.

In subsequent decades, less trivial threads of criticism emerged in *This Side of Paradise* criticism, such as the study of masculinity in the novel. Pearl James illustrates how the novel serves "as a paradigmatic expression of an unease about masculine coming-of-age that surfaces in early-twentieth-century American culture," and indicates that there is a difference in this masculinity than in the previous literary representations (History and Masculinity 2). Further, James investigates a queer theory version of *This Side of Paradise*, and while this is a perhaps overly dismissive approach to the novel, it examines the author's desire for idealized manhood. Greg Forter also points to a changing version of masculinity in "F. Scott Fitzgerald, Modernist Studies, and the Fin-

de-Siecle Crisis in Masculinity," in which he examines Fitzgerald's ideas about manhood with a broader focus than just his first novel. Forter, like many Fitzgerald scholars, closely utilizes Fitzgerald's biography to draw parallels within his works; for *This Side of Paradise*, Forter looks to the author's desire to marry Zelda Sayre as well as a goal of disproving his own supposed femininity. While both James and Forter address the topic of femininity in Fitzgerald, they do not address the primary representations of femininity in the novel—Amory's mother and romantic-interests. In overlooking at least half of the gender divide, these critics cannot account for Fitzgerald's depiction of the emerging post-adolescent life phase, which is best defined with a lens of multiple genders.

The nearest critical approach to considering *This Side of Paradise* in the framework of post-adolescence is the study of the novel as bildungsroman, a genre based on the journey from youth to adulthood. James frequently refers to the novel as such, though she does not provide any explanation or exploration into the topic. Jack Hendricksen, however, addresses *This Side of Paradise* in comparison to several European bildungsromanen to place the novel in this tradition. Hendricksen begins his examination with a list of typical bildungsroman features, some of which the novel includes exactly and others Hendricksen stretches to apply to it. The failings of Fitzgerald to precisely reflect the traditional stages of a bildungsroman may be explained in part because the form does not account for the changing landscape of American coming-of-age as James and Forter see it. Bildungsroman is also not a specific enough term, since its focus is on the plot of a novel rather than its form and construction—a critical factor in the study of *This Side of Paradise.*

To reconcile some of this lack of specificity, we can look to a more sociological approach for an idea of how F. Scott Fitzgerald portrays a post-adolescent literary identity. For the purposes of this discussion, post-adolescence can be viewed as either an extension of childhood or the beginning stages of adulthood, while also realizing its capacity to exist as both of these things. In "Post-Adolescence, a phase of development," Kalyane Fejtö focuses solely on this life stage in terms of psychological development, without regards to its influence on or depiction in literature (para. 1-6). This term, post-adolescence, would not have been used in any critical way during Fitzgerald's career since it has come into use for sociological research only within the last several decades. The origins of this life stage and characteristics of it, however, can be found in *This Side of Paradise*. Using "post-adolescence" to distinguish this novel is only anachronistic because this stage of identity development was not a frequent cultural phenomenon before the early 20th century. In Olivier Galland's 2003 examination of this topic "Adolescence, Post-Adolescence, Youth: Revised Interpretations," Galland addresses distinct phases of the last 250 years which correspond to the concept of post-adolescence, and particularly when children leave the purview and homes of their parents (166). The phase that correlates chronologically with F. Scott Fitzgerald is Galland's second phase, "which began with [the] industrialization" at the turn of the 20th century and continued until World War II (166-7). This phase includes the prolonged financial dependence of an individual on their family and thereafter the pursuit of independence fiscally, characteristics that can be seen in Fitzgerald's Amory Blaine as well as the female characters throughout *This Side of Paradise*.

Galland is most concerned with how extended education delays adulthood, only briefly examining those without the opportunity to pursue further education, and does not indicate that it is a socioeconomic privilege to be able to attain a college degree. However, this focus on higher education in Galland's sociological work serves well in the study of *This Side of* Paradise. One of the novel's primary locations is Princeton University and many of its characters delay adulthood through extended education.

To be more succinct in our definition of post-adolescence, this life phase can span roughly the 18 to 30 years old range, often beginning with entrance into higher education and ending with marriage or advancing career propositions. Though *This Side of Paradise* does not illustrate how its protagonist Amory ultimately ends his post-adolescence, the majority of the character's pursuits are based in finding a wife or in literary endeavors. Fitzgerald, in the text and in the themes, also depicts what Fejto calls "the traumatic meeting with external reality," which is defined as "when the questions relating to the taking of independence begin to arise" (para. 7). Fitzgerald, though unaware of it at the time, portrays a then-emerging American identity—the importance of which I will explore throughout my discussion of both male and female characters—and does this primarily through his use of paratext and mixed literary genres, as well as an emphasis through the novel on developmental and generational identity.

In order to better understand post-adolescence within the framework of Fitzgerald, we must layer our critical approach to *This Side of Paradise*, beginning with and building upon the developmental understanding of a post-adolescent period. Early critical conversation regarding the novel focused largely on the inconsistencies in editing and form, and while such inconsistencies cannot be overlooked, the dismissive attitude of

critics like Adams curtailed any further structural approaches to the novel. To address this problem, I will use an authorial critical scope to analyze the experimental, often improvisational, structure of the novel, which has typically been viewed by critics as the work of a "clumsy" young writer. We can then add the layer of Fitzgerald's experience writing and publishing the novel to the structural and developmental approaches in order to enrich our understanding of post-adolescence in *This Side of Paradise*. This layered conceptual approach often illuminates the inconsistencies in comparing previous scholarship against the yet-unclear post-adolescent period. One of these inconsistencies, the issue of gender in the novel, continually presents itself in existing scholarship, even without the addition of post-adolescence. In Amory Blaine, Fitzgerald has created a new sort of male character, one which is influenced by and the mirror to the female characters of the novel.

CHAPTER II

FEMININITY AND MASCULINITY OF POST-ADOLESCENCE

In a more contemporary analysis of *This Side of Paradise*, Sarah Churchwell depicts Amory Blaine as Fitzgerald's "ironized alter ego, [who] despises the hypocrisy of his parents' generation; swinging between cynicism and idealism, seeking an ambition worthy of his indefinite aspirations" (para. 15). Fitzgerald's semi-autobiographical novel is a journey through Amory's youth— beginning with his childhood in the Midwest and the way his mother Beatrice molded his character. This look at Amory's young life consists of only the first chapter, serving as a prologue to the post-adolescent Amory that exists throughout the majority of the novel. This post-adolescent life begins at Princeton for Amory, as he extends his education and begins to pursue both career goals and hopes of marriage with various romantic-interests—Isabelle, Clara, Rosalind, and Eleanor. The novel ends before Amory is able to transition wholly out of this life phase and move onto true adulthood; the final pages of *This Side of Paradise* include a jobless and loveless Amory having a realization on the grounds of Princeton, regarding his generation as a whole. These larger factors of career and romance are generally ignored in the critical response to the novel, especially given assessments of where the work falls in

Fitzgerald's canon and the significance of its initial success. These critical responses, even if they acknowledge some sort of difference in form or difference of literary generation, do not wholly engage the text of the novel and what it might say about a new phase of identity development.

In order to address the conditions and hallmarks of post-adolescence as they pertain to *This Side of Paradise*, we must make a distinction between the masculine experience and the feminine experience of such a developmental phase, particularly as seen in the text of the novel. Not all attributes are distinctly male or female, which is illustrated by the sociological research established regarding post-adolescence. Olivier Galland's research addresses "the extraordinarily similar paths of entry into adulthood for girls and boys" particularly when extended education plays a role (170). In the case of *This Side of Paradise*, Fitzgerald illustrates that a dichotomy exists in using Amory's experience to represent the masculine and the combined experience of Amory's four primary romantic-interests to represent the feminine perspective. Barry Gross calls these romantic-interests "Fitzgerald's golden girls" and his "chief representatives of beauty, sex, and aristocracy" in the novel ("Dominating Intention" 55).

In using *This Side of Paradise*'s portrayal of the post-adolescent life experience, Amory is an obvious choice to represent the masculine experience as he is the sole protagonist of the novel, with extensive insights being provided into the character's thoughts through the close third person narration. It is more complicated for us to use Isabelle, Clara, Rosalind, and Eleanor given the fact that each of these women is depicted primarily through Amory's thoughts of them or their relevance and importance in his life. Fitzgerald's portrayal of Amory's mother, Beatrice, can help alleviate this complication.

The earlier parts of the novel represent a time before Amory's pursuit of girls/women but relies heavily on the influence of Beatrice in Amory's life. Almost the whole of Amory's youth is depicted in the first chapter, "Amory, Son of Beatrice," which alone illustrates the protagonist belonging to his mother. When the "Freudian dreams" appear, an ostensible gesture towards an Oedipal-style attraction, it is still in reference to Amory's mother Beatrice (11). Fitzgerald's earlier inklings or suggestions towards what later would be seen as a post-adolescent identity are not reflections on Amory, but on his mother. When we analyze the women of *This Side of Paradise*, their Fundamental features become the mirror of Amory's own post-adolescent personality features; the features that Fitzgerald most often emphasizes in the design of these "golden girls" are ones that distinguish this life phase in the novel—a reverence towards their own generation, the pursuit of personage, the drive for financial security or career success, and a fixation on beauty.

Though Fitzgerald does not illustrate the apparent differences between Amory's generation and the preceding generation until nearer to the end of the novel, there are early indications of such a difference occurring with the introduction of Beatrice. Amory's mother is the most clearly defined member of the Victorian generation in the novel, having the very first chapter, "Amory, Son of Beatrice," devoted to her. The manner of Beatrice's upbringing, described as being lived in "renaissance glory," is depicted in the text as a result of her formal education (8). This and other attributes given of Beatrice in this initial section are then often given to Amory through the rest of *This Side of Paradise*—or at least put into contrast against their generational differences. By setting up this parallel between mother and son, Fitzgerald appears to offer a traditional

bildungsroman, with what Jack Hendricksen describes as the first and second stages of an "apprenticeship pattern" of the bildungsroman:

> 1. The presence of a weak or absent father and a domineering mother creates strong psychological motivations for the hero's actions.
>
> 2. The presentation of the hero as representative of his own generation determines how and why the hero either rebels against the previous generation or conforms to it. (*This Side of Paradise as Bildungsroman* 32)

While Hendriksen in his later stages and arguments insists the importance of the father and/or the death of the father, Beatrice and the generational divide serve to build Amory as a character. In his early emphasis on Beatrice, Fitzgerald demonstrates that feminine development itself plays a role in Amory's gathering of personage. Additionally, these feminine developmental traits appear as points of focus in Amory's pursuit of a romantic partner.

In Amory's first love, Isabelle, Fitzgerald reintroduces the obsessive view of the self by a character or person as a significant developmental feature. Early on in her introduction, Isabelle is compared to an actress, aware of her "conscious magnetism" and so also aware of the effect that this facade has on Amory as her post-adolescent peer (79). The awareness of a calculated self is integral to the novel's idea of personage and the development of such. Additionally, the performative nature of personage is emphasized as its definition expands through the novel. Isabelle as a character is constructed through two distinct chapters—separated with a purposeful page break in the midst of an argument between the two, and then a whole new chapter to continue the disagreement in The Egotist Considers—one intensely interested in Amory and one that disappoints him

(108-9). These two distinct Isabelle(s) are both concerned with developing as a "personage" in the same way that Amory is concerned with it. In the novel, personage is used to convey the collected pieces of one's identity and typically the display of personage is a performance in itself. The initial Isabelle, with the "conscious magnetism", is the one compared to an actress, and in that same passage Fitzgerald suggests that Amory and she are as characters in a play or the "antagonist" and protagonist in a story. Fitzgerald, in using a third-person narrative mode which focuses heavily on Amory, displays how Amory contributes to the construction of Isabelle's identity, particularly when he states that "she was all he had expected" and describes her from an idealized viewpoint (106).

Following the chapter break, Fitzgerald's secondary version of Isabelle offers Amory "the faint, mirthless echo of a smile" which appears as a more brutal performance to him than anything he had previously experienced from her (110). Amory responds to this pose by telling Isabelle that she is being "so darned feminine," indicating that he finds her deliberate construction to be different than his own (111). The novel suggests that there is something different in the way that this female character manifests her post-adolescent identity, one that makes it difficult for Amory to relate to her after he discovers it. The difference for Amory is one of physicality. Fitzgerald depicts Isabelle's developing personage as distinctly aware of how to use her body for effect.

Just as with "Isabelle," Amory's second romantic-interest Clara is the subject of her own named one-word titled section, with the first line indicating that "she was immemorial" (164). The impression that Amory has of this woman is important to note because Clara, as indicated by the typical sociological perimeters of post-adolescence,

has already left this stage of development and moved onto her early adulthood; she has been married and has children. The value of Clara for Amory is in fact that she has moved past post-adolescence and this "appeal[s] to Amory's sense of situation" (165). When referenced here, this "sense of situation" refers to Clara's widowhood and financial circumstances, which the still youthful Amory finds disappointing in their lack of drama. Clara is his first example, Beatrice notwithstanding, of what a feminine adulthood looks like, since all his other romantic-interests are in similar developmental stages to his own. The representation of Clara also indicates Amory's ideals for womanhood and femininity, as each other female does in her way, but Fitzgerald makes Clara's goodness clear by saying that "she was the first fine woman [Amory] ever knew" (168). Amory's experience with Clara and her perceived goodness set the stage for the next fine woman he encounters, Rosalind, who also becomes an idealized version of femininity for Amory.

The female version of post-adolescence is perhaps most thoroughly articulated through a critical analysis of Amory's third love Rosalind. This critical focus stems from the depth and length of the sections in which Rosalind is included, as well as the fact that with the character's introduction, there is a textual shift from prose to drama. Fitzgerald's text suggests that the construction of Rosalind's post-adolescence is typical of the female experience, particularly the role that beauty plays to her character and her generation of girls/women. Gross, in "*This Side of Paradise*: The Dominating Intention," suggests that Rosalind will always "choose what is best for her beauty," calling it her "raison d'être" (56).

This focus on beauty is another mirror of Amory's post-adolescent experience as Fitzgerald frequently occupies Amory's character with the idea of beauty outside the

spectrum of courtship; Amory's own eauty or attractiveness is frequently emphasized in the narration, including in the early section "Descriptive" in which Fitzgerald writes that Amory "lacked somehow that intense animal magnetism that so often accompanies beauty in men or women" but that "people never forgot his face (74)." Fitzgerald, however, constructs the character of Rosalind with particular regard to her beauty. Fitzgerald spends the earlier portions of "The Debutante" expounding on how this beauty influences Rosalind as a personage, even stating that "all criticism of ROSALIND ends in her beauty (202)." The criticism referred to here is often a reflection of Rosalind's awareness of her beauty and her use thereafter of this awareness. Fitzgerald also acknowledges beauty as distinctly a feminine aspect, with Rosalind saying, "I'm not really feminine, you know—in my mind" (205). This is an acknowledgement that from her appearance, beautiful as she is described, she can be mistaken for feminine of thought as well. This continues Fitzgerald's pattern of differentiating the masculine and feminine experience of the post-adolescent.

After the breakup of Rosalind and Amory near to the end of the novel, Fitzgerald describes Rosalind's post-adolescence more succinctly when he says "Amory had wanted her youth, the fresh radiance of her mind and body...So far as he was concerned, young Rosalind was dead" (296). Previously, Amory had been most taken with Rosalind's command of her developing "personage" and her self-awareness—a critical feature of Fitzgerald's post-adolescents. Amory reaches this conclusion regarding Rosalind's metaphorical death of youth, perhaps predictably, after encountering the announcement of Rosalind's engagement. For Fitzgerald, entering into marriage removes Rosalind from the same developmental stage as Amory, and further distinguishes his feelings about her

through to the end of the novel, even after his experiences with his final romantic-interest, Eleanor.

Fitzgerald creates another mirror when comparing the arrogance and literary accomplishment of Eleanor—the novel's final romantic-interest—to Amory's own, which additionally serves as a means for Amory to examine and critique his own development. The Eleanor section of the novel, at times, appears to be metafictional, such as when Fitzgerald addresses directly that this is a story to be read: "She will have no other adventure like Amory, and if she reads this she will say:...'And Amory will have no other adventure like me. (259-60.)'" This is fitting for the character of Eleanor, who is also an adept student of literature.

Additionally, Eleanor, like Amory, has an affinity for poetry, and writes it, such as the section of verse "A Poem That Eleanor Sent Amory Several Years Later (280.)" She too wishes to pursue intellectualism and literature in the way that Amory does and for this he admires her. As "they wrote poetry at the dinner table," Amory watches as she "build[s] herself intellectual and imaginative pyramids" (274-5). This fond view of Eleanor's intellectual ambition is a point in which comparing the masculine experience and the feminine experience of post-adolescence can momentarily converge, where they share a common ground without regards to the physical.

In addition to this similarity, Fitzgerald depicts Eleanor as a character who is conscious of a constructed identity or "personage", as Amory, Isabelle and Rosalind all were. The passage that clearly indicates this begins with Eleanor saying "No, I'm thinking about myself" (277). Fitzgerald even offers a parallel to the Fundamental Amory when she says that her "inside self" is the one with "fundamental honesty," followed by a

lament of the influences that prevent this fundamental self from truly being—just as earlier in the novel, Amory felt Beatrice, Minneapolis, St. Regis' and Princeton influenced him away from being the Fundamental Amory (119). The concept of The Fundamental Amory and the emergence of "personage" in the novel will come to be more clearly defined in the proceeding chapters.

In the jumble of structure, a stream of consciousness Amory finally comes to the distinction that Beatrice is the model for his feminine ideals. After a conversation with himself, serving as both "questioner and answer," the "dialogue merged into his mind's most familiar state" (301-2). In this state, Amory concludes that Rosalind was "not like Beatrice" and that Eleanor was like her "only wilder and brainier" (303). Further still, Fitzgerald addresses directly the impact of women on Amory, saying "Women—of whom he had expected so much; whose beauty he had hoped to transmute into modes of art; whose unfathomable instincts, marvellously incoherent and inarticulate, he had thought to perpetuate in terms of experience...Isabelle, Clara, Rosalind, Eleanor, were all removed by their beauty" (308). This passage does its best to illuminate ultimately how Fitzgerald uses such extensive narrative development of these female characters to build Amory's continually-evolving character.

When we use the female characters of *This Side of Paradise* to establish aspects of post-adolescent identity, the masculine experience of such is not diminished but instead expanded. Giving a thorough case study of Beatrice and each romantic-interest introduced by Fitzgerald instead creates a system for the further inspection of Amory, a character heavily dependent on that network of female influence as he strives to move into the next life phase. Given the importance of the feminine representation within the

novel, we may have the urge to attempt and fit Fitzgerald's work within a twenty-first century perspective of feminism, though this surely runs the risk of clumsy interpretation. Andrew Riccardo broaches *This Side of Paradise* and the problem of feminist interpretation of the novel, describing it as "an anticipative, proto-second-wave" type of feminism (31). The author hyperbolically calls Fitzgerald a "prophet of later values" and does not endeavor to situate Fitzgerald into the first wave (35). Whether Fitzgerald himself was concerned with his place on the feminist timeline is in truth irrelevant, and to place his name with the weight of feminism does little to truly further the discussion of either. Riccardo does, however, use all the female characters in succession to make his arguments, much like this discussion does. This sort of analysis stands in the minority, as most critics are more interested in what this novel says about the masculine experience.

Fitzgerald uses the female characters to mirror Amory's experience in a way that reveals some of the inconsistencies or omissions in the discussion of gender in *This Side of Paradise*. The novel presents a new type of young man, one with a more finely tuned understanding of feminine identity. Fitzgerald has Amory listen, observe, and reflect on his female counterparts in part because he is pursuing a wife. The masculine and feminine experience in the novel begin to blend as Amory considers what a romantic-interest needs him to be, as opposed to what his male experience may dictate.

Pearl James confirms the idea of Fitzgerald "as the author of a male bildungsroman" in the article "History and Masculinity in F. Scott Fitzgerald's This Side of Paradise," though how exactly it is a bildungsroman is not the primary concern of this piece (2). James' focus in this article is instead how "the novel figures masculinity as an

unachievable ideal" and how "Fitzgerald's turn to history...adumbrates a larger American coming-of-age story scripted in the context of World War I" (4). James only gestures towards the bildungsroman focus of "the hero as representative of his own generation" in using a contextualized World War I (Hendricksen 32). For Fitzgerald though, the war is explicitly tied to the issue of generation because Amory is noticeably more concerned with the idea following the novel's Interlude. James instead deals with anxiety and nervousness in the vein of Fejtö's "traumatic meeting" of youth and adulthood; the critic, however, addresses this anxiety as a result of gender concerns rather than as a result of a post-adolescent life phase.

Greg Forter's study of Fitzgerald and "the Fin-de-Siècle Crisis in Masculinity" takes a broader approach to these questions than James's *This Side of Paradise*-specific look at Fitzgerald does. Forter is concerned with Fitzgerald's place in the American Modernist movement, as well as "the new men's history" which specifically deals with the male experience of identity. Forter breaks down Fitzgerald at different phases, including the period of time during *This Side of Paradise*'s conception and publication. Echoing Galland's definition of post-adolescence, Forter suggests that this period of time is characterized most by "two key events of [his] early adulthood: his choice of vocation and his marriage" (308). In this way, Forter's analysis of Fitzgerald serves as a parallel to the post-adolescent Amory.

Later in his argument, Forter further engages with the postponement of adulthood when he refers to this time in Fitzgerald's life as a period "of deferred identity and thwarted possession" (313). Forter claims that this pattern is "the problem of Fitzgerald's vocation," going on to say that the vocation of a writer has an inherent femininity to it, as

opposed to something like a "fireman" that in its title alone relates to masculinity. Forter also suggests that it is the job of the writer to "incorporate femininity" into their writing as a means "to achieve manhood without conforming to its conventional contours" (313). This claim may be the key to deciphering *This Side of Paradise*'s depiction of womanhood, by suggesting that the path to understanding masculine post-adolescence comes in the form of also observing the feminine experience of this life phase. Fitzgerald displays this view in the previously mentioned line of Rosalind's, when she tries to express that she was not "feminine...in [her] mind" (205). Fitzgerald is then implying that Rosalind considers deep logic and thought to be a more masculine pursuit, not one suited to a post-adolescent female.

As Fitzgerald's Amory comes to be a model for the post-adolescent, it appears that the author too depicts Amory's position or mouthpiece for the generation that is near to entering adulthood—in the fashion of a bildungsroman. As *This Side of Paradise* approaches its end the topic of Amory's generation appears with increasing frequency, particularly as we move our discussion towards the novel's paratextual elements. The characters, especially Amory and his post-adolescent male peers, have frequent discussions regarding their generation and the large differences between it and the preceding one, referred to often in the novel as Victorian.

The beginning half of the novel does not readily engage with the topic of generation, though it often mentions the influence of their Victorian parents, as "most of the mothers were Victorian" (72). It is not until Amory and his Princeton compatriots have to reckon with World War I that any direct talk of "generation" occurs between them. The first true conversation between Alec, Tom and/or Amory comes directly before

the Interlude that punctuates Amory's experience of the war. In what is deemed "tangent[ing] off Tom D'Invilliers addresses both youth and generation in his poetic fashion:

> "You know," whispered Tom, "what we feel now is the sense of all the gorgeous youth that has rioted through here in two hundred years."
> A last burst of singing flooded up from Blair Arch—broken voices for some long parting.
> "And what we leave here is more than this class; it's the whole heritage of youth. We're just one generation—we're breaking all the links that seemed to bind us here to top-booted and high-stocked generations." (183)

The allusion to World War I and its impact on the generation shift is gestured towards again during a conversation between Amory and Tom, directly following the Interlude. "Love and war did for you," Tom tells Amory, with Amory refuting that it wasn't just him and that the war had "sort of killed individualism out of [their] generation" (248).

This more critical viewpoint of their generation shifts as the novel progresses, taking a more dire turn. "He rather longed for death to roll over his generation," Fitzgerald writes of Amory following an encounter with Alec Connage that does not go as he had expected (286). In truth, as evidence from the conversation preceding this between Amory and Alec, death had already come for their generation in the form of World War I and the untimely death of their peer Dick Humbird earlier in the novel. The desire for "death to roll over his generation" is perhaps the grimmest of Amory's assessments on his generation, though many other moments approach this sort of cynicism, particularly as the book closes. This cynicism appears to be again in line with the post-adolescent "traumatic meeting." At the very end of the novel, Fitzgerald attempts to offer Amory a lighter perspective while acknowledging the previous cynicism, saying

"Granted that his generation, however bruised and decimated from this Victorian war, were the heirs of progress" (308). When Fitzgerald refers to "his generation," we must assume that he means the male members of his generation—particularly after the focus shift following World War I in the novel. As we have seen in Rosalind's assessment of what is considered "feminine" of mind, it is the male post-adolescent's position to pursue bigger ideas and grander discussion.

F. Scott Fitzgerald depicts what Galland and Fejto do not address about the gender divide in their sociological analysis of post-adolescence: for the female post-adolescent, the construction of one's personage must rely on their physical appearance and gain financial stability through a marriage, and for the male post-adolescent, they define their identity through the expression of their ideals and gain financial stability through a career. Female post-adolescents such as Isabelle and Rosalind both are frequently valued by other characters for how they manifest their beauty and poise physically. Further, for Rosalind particularly, she must find financial security through marriage before her beauty fades, much to Amory's devastation ("The Collapse of Several Pillars" 295-6). Fitzgerald seemingly addresses the divide that this feminine emphasis on the physical creates for Amory when he says that "Isabelle, Clara, Rosalind, Eleanor, were all removed by their very beauty" (308). Here, Amory recognizes that he is unable to understand the feminine experience because of this gender divide. For Amory and his male Princeton peers, the value of gathering and becoming a "personage" is found through their intellectual or artistic pursuits.

In acknowledging that a difference exists, Fitzgerald is able to facilitate our understanding of post-adolescence beyond what the more recent sociological research

offers on the subject. Such research offers a broad view of the larger features of such a phase, while exploring the post-adolescent characters offers what can be seen as the minutiae of post-adolescence. These smaller details, such as an emphasis on beauty or the awareness of financial circumstance, were examined particularly with the women of the novel but hold true in the depiction of Amory Blaine. As the text begins to illuminate the minutiae of post-adolescence, there is also an emphasis on developing identity for oneself. For Fitzgerald's Amory, these smaller tactics of post-adolescence evolve from one particular pursuit illustrated in the novel: the quest for personage.

CHAPTER III

PERSONAGE AND PARATEXT

Identity, as a general theme, is central to *This Side of Paradise*, as the protagonist Amory Blaine and his post-adolescent peers attempt to define their own identities through their respective gendered pathways. In order to better analyze Fitzgerald's ideas of post-adolescent identity and generational identity, we must first tease out his understanding of identity development. Several terms related to identity, utilized by both Fitzgerald and critics, are referred to or defined through the course of the novel. The most obvious example is the word "personage," used liberally through the novel and even appearing in the title of the novel's second act "The Education of a Personage." It often serves as a foil to the term "personality."

Character, identity, personality, and personage are not at all interchangeable in Fitzgerald's novel and must be regarded for their differences. In *F. Scott Fitzgerald on Authorship*, Matthew J. Bruccoli uses these different concepts to inform his argument regarding Fitzgerald's ongoing legacy. Bruccoli suggests that "the evidence of [Fitzgerald's] career establishes that he functioned as a literary personage—not just a literary personality" (20). This is in line with Fitzgerald's depiction of both personality

and personage, given to the reader by Amory's mentor Monsignor Darcy in the aptly named section "First Appearance of the Term 'Personage.'" In this section, Monsignor Darcy indicates that "a personality is a physical matter" (125). This suggests that personality is the fundamental and material aspect of a person. For Fitzgerald, personage is a step beyond personality and as Mon. Darcy clarifies in the same passage "a personage...gathers." Personage in Mon. Darcy's characterization is self-constructed—a purposeful attempt at establishing an identity based on the gathering of experience and outside information.

Shortly before Monsignor Darcy begins "educating" Amory on personage, Fitzgerald introduces "the fundamental Amory" in the section entitled "Aftermath" (119). This category of The Fundamental Amory is a recurring framework in the novel, important not just for representation of Amory but the portrayal of other characters in *This Side of Paradise* as well. Fitzgerald first introduces The Fundamental Amory in a list of the life phases that Amory has seemingly passed through:

1. The fundamental Amory.
2. Amory plus Beatrice.
3. Amory plus Beatrice plus Minneapolis.
   Then St. Regis' had pulled him to pieces and started him over again.
4. Amory plus St. Regis'.
5. Amory plus St. Regis' plus Princeton. (119)

These categories equate loosely to the developmental phases, as understood by modern sociology, beginning with a newborn Amory as the initial version of "The fundamental Amory. Furthermore, Fitzgerald writes that if Amory took phases 2 through 5 and "chucked the whole thing" he would "become again: 6. The fundamental Amory." That is to say, Fitzgerald suggests that the influences and experiences of Amory's young

life contributed to his formation of identity; however, it is possible to strip these things away and view Amory without them. Additionally, the list in which Fitzgerald organizes Amory's ostensible developmental phases is only one of many examples of how the author uses lists and patterns to articulate his character's development and role. These lists and patterns shape what becomes a paratext for *This Side of Paradise*, which itself informs upon a post-adolescent perspective of the novel.

If a personage "gathers," as suggested by Monsignor Darcy, then a personage assembles pieces from many sources around one central point, the person. These pieces, for *This Side of Paradise*, can be seen in Fitzgerald's section titles. Fitzgerald's assembly of personage for Amory is evident by the structure that emerges from these titles. A provisional system of organization is apparent when a list is made of these titles (see Appendix). We may conclude that Fitzgerald employs certain systems and patterns in his section titling that may belie the novel's reputation for immaturity and disorganization. This ostensibly organized sequence of section titles should instead be viewed as a paratext of the novel. As Gerard Genette defines it, a paratext is "composed of an assorted set of practices," such as titling, dedications or epigraphs, that is a "means by which a text makes a book of itself and purposes itself as such to its readers" (261-2). For the purposes of our discussion, it is prudent to note that for Genette, a paratext is created by the text itself, not necessarily as a deliberate act by the author. By removing these section titles and creating a text of itself in the Appendix, we are supposing that these titles can function on their own. Though *This Side of Paradise*'s paratextual elements go beyond just the sections titles, it is in these section title patterns that we can best view the novel's depiction of post-adolescent development. In understanding what Fitzgerald is

showing about personality and development of identity through this paratext, it is also important to make note of when and how Fitzgerald breaks his own patterns for effect.

The first of these structural patterns, and perhaps the simplest, is the number of sections that appear per chapter. Generally, there are six to ten sections per chapter, particularly for the first three-quarters of the novel, with the average number of pages staying relatively the same. The notable exceptions to this otherwise consistent pattern are the Interlude between books one and two, and the chapters "Young Irony" and "The Supercilious Sacrifice" which signal the denouement of This Side of Paradise. Fitzgerald depicts Amory's truncated experience with World War I during the Interlude, Amory's courting of Eleanor in "Young Irony," and finally Amory taking the fall for Alec Connage—one of Fitzgerald's frequent avatars for generation in the novel— in "The Supercilious Sacrifice." Fitzgerald returns to his provisional organization for the final chapter, which has nine sections.

Another pattern employed by Fitzgerald in his section titling is the repeated use of one-word titles for often very short definitive sections, much in the vein of a dictionary or encyclopedia entry. In some cases, including the first occurrence of a one-word title, "Historical," Fitzgerald depicts events or details that cannot be incidentally included in the narration. "Historical" is used to introduce World War I:

> The war began in the summer following his freshman year. Beyond a sporting interest in the German dash for Paris the whole affair failed either to thrill or interest him. With the attitude he might have held toward an amusing melodrama he hoped it would be long and bloody. If it had not continued he would have felt like an irate ticket holder at a prizefight where the principal refused to mix it up.
> That was his total reaction. (68)

A subsequent one-word section, titled “Descriptive,” allows Fitzgerald to detail the physical appearance of Amory—”just under six feet tall and exceptionally, but not conventionally, handsome”—without distancing himself from the otherwise extremely close third person narration, which focuses more on Amory’s internal thoughts and feelings or alternatively, his indifference (74).

While these first two defining sections are only a paragraph long each, not every one-word title section is short. However, they all retain the encyclopedic quality, particularly those that focus on other characters. “Isabelle” and “Clara” provide Fitzgerald the opportunity to introduce these particular female characters. In “Monsignor,” the final one-word section, Fitzgerald uses his prescriptive section pattern to address the abrupt death and funeral of Amory’s beloved mentor, without wholly removing the reader from Amory’s final scenes (311).

Much like when the number of sections per chapter becomes variable, there are exceptions to the one-word title model that Fitzgerald uses to point towards the developing personage of Amory. The section “Restlessness,” much like “Young Irony,” signals the final act of the novel. This section differs from other one-word titled sections in that it does not necessarily define anything. Instead, it takes the form of an extended conversation between Amory and his peer Tom D’Invilliers in which Tom tells Amory “love and war did for you” and further discusses what the American novel says about the “healthy American boy” (251). In some respects, it fits with the pattern put in place by the other one-word title sections inasmuch as Fitzgerald uses it to examine an idea, authorship, without distracting from the plot. Amory asserts “I believe too much in the responsibilities of authorship to write just now” (251). Here Fitzgerald considers the

potential romantic distractions from the pursuit of a literary career, as well as what sort of girls are "really worth having" for a male writer (252). Both desire for a career and desire for a partner are indicative of how a post-adolescent eventually transitions into adulthood, according to Galland's and Fejto's understandings of sociological post-adolescence. In this passage, Fitzgerald shows that Amory and Tom are acutely aware of the importance of such things as a rite into adulthood.

A simpler pattern to parse is Fitzgerald's treatment of final section titles in each chapter. Most of the final section titles allude to their own finality—including "The End of Many Things" and "Another Ending." Others are less obvious odes to endings also appear as final section titles, which again gesture towards Fitzgerald's provisional organization. The section that signals the end of Chapter Two of Book One--the emotional end to Amory's relationship with Isabelle--is called "Crescendo!" after a musical term that often appears in the final moments of a composition (105-8). This ending was also noted for its significance when we previously examined Isabelle and the feminine post-adolescent more directly. In fact, many of these endings and exceptions to Fitzgerald's patterns continue to be significant for how the post-adolescents of the novel determine and examine their own identities.

Perhaps the easiest of these patterns to overlook are the section titles that include direct allusions to development and growth. Fitzgerald nods to a literal idea of growth with the section "Still Weeding," though in this case it does not refer to physical weeding but instead the weeding out of people from Amory's life. This section, again appearing in the novel's last quarter, concludes with a rumination on how "progress was a labyrinth," giving a direct statement on development and suggesting that Amory is again coming "to

the entrance of the labyrinth" (310). Fitzgerald generally depicts this sort of musing on progress alongside Amory's anxiety or reflections. These musings, taken out of a post-adolescent interpretation, may appear only incidental in the course of the narration. However, within the context of Fejto's "traumatic meeting with external reality," the novel directly engages with post-adolescence as it examines generation, finding a partner, and future aspirations through these section titles.

Sarah Churchwell refers to these titles as "facetious editorial headlines" that are "scattered" throughout the novel (paragraph 12). This modern observation on *This Side of Paradise* considers the section titles to be a deliberate action by a soon-to-be-great American author. However, in suggesting that they are "scattered," Churchwell, perhaps inadvertently, echoes the early criticism of the novel, which emphasized the "sloppy" or "immature" nature of the text. Much of this criticism, which we have endeavored to push against through many avenues this far, perhaps originates from a misunderstanding of the novel's flexible use of literary forms.

CHAPTER IV

MIXED LITERARY FORMS

At this point, it is possible to point to a larger pattern that has emerged in each of the novel's sections—the incredibly varied forms that shape the novel. One obvious reason for this from an editorial perspective is that Fitzgerald used his collected juvenilia into this novel. A. Scott Berg called Fitzgerald's initial publication offering to Scribners, The Romantic Egotist, "little more than a grab bag of stories, poems, and sketches recounting the author's coming of age" (Editor 12). However, this grab bag was something new, described by Maxwell Perkins in the draft's first rejection as "display[ing] so much originality" (Sons 2). More recent interpretations of this "grab bag" style give Fitzgerald more credit than mid-century critics such as James L.W. West do. Sarah Churchwell says that "Aesthetically [*This Side of Paradise*] was subversive, mixing genres and styles, including plays and verse, shifting giddily from social comedy to meta physical tragedy" (para. 13). Fitzgerald's efforts to stitch these pieces together can be seen at various stages of the novel and have been mentioned in our previous analysis, such as the encyclopedic sections with one-word titles.

As suggested above, the inclusion of "The Fundamental Amory" list provides insight into Fitzgerald's conception of identity and how it informs on the structure of the novel. This list does not exist separate from the plot; it is in response to a conversation Amory has with Alex Connage regarding Amory's failures at Princeton, still a part of "The Romantic Egotist" book of the novel. It is in this conversation that Amory acknowledges that there is a "system" to how he behaves—though Alex then points out that Amory's "system broke" (119). Even this list includes its own mixing of forms, as following the fifth item there is a brief paragraph to explain how the sixth comes into being, mentioned earlier as Amory having "chucked" away all the other influences. The fact that this selection occurs directly prior to the "First Appearance of the Term Personage," particularly given what we know about Fitzgerald's paratextual elements, cannot be discounted. This Fundamental Amory, stripped of the influences, is primed for personage and a push towards adulthood.

The mixed form also appears under the guise of poems written by "Amory." This feature begins in Amory's adolescence when he "fell in love again, and wrote a poem" about the two school girls he liked at the time (22-3). As Amory progresses into his post-adolescence and his time at Princeton, the inclusion of poetry becomes more frequent and often serves as a channel for the character to speak directly to his peers, such as in the chapter "The Egotist Considers" when he writes "In a Lecture Room," a lengthy poem, "which he persuaded Tom to print in the Nassau Lit" (129). This poem begins "Good-morning, Fool…" and addresses the reader as "you" throughout, giving the poet a distinct and authoritative voice (130-1). The final instances of poetry that Fitzgerald includes are the ones that mark the end of Eleanor and Amory's relationship. These poems, titled "A

Poem That Eleanor Sent Amory Several Years Later" and "A Poem Amory Sent Eleanor and Which He Called 'Summer Storm,'" are the final words on Amory's last love affair of the novel and their post-adolescent lives and no other poetry appears thereafter (280-3). This perhaps suggests that Fitzgerald views poetry as a more youthful form of writing or one reserved for reflections on romance.

Perhaps the clearest example of quick and indecisive changes between forms can be seen in the Interlude between the two books of the novel. The chapter, officially titled "Interlude, May, 1917-February, 1919" is primarily written as Amory's wartime correspondences with his beloved mentor Monsignor Thayer Darcy and his peer Tom D'Invilliers (185-94). This chapter clearly uses the epistolary style, as well as one poem, to show the passage of time for Amory during World War I. In our post-adolescent manner of thinking, we can suggest that this change in form is a way for Fitzgerald to move the novel forward in time quicker when no romantic-interests or career aspirations take center stage.

The extensive use of literature, cultural touchstones, and elevated vocabulary as a means to indicate Amory's intellect, or at least the perception of his intellect, is another paratextual element that informs upon our discussion on post-adolescence in *This Side of Paradise*. One of the earliest examples of this can be found in the phrase "like Freudian dreams," already a pertinent moment in regards to Amory's relationship with his mother Beatrice. Without any further explanation or direction, Fitzgerald's narration moves past the reference, signaling a "pseudo-intellectual quality"— a quality that James L.W. West suggests would become a habit of Fitzgerald's in later short stories and novels (263). Fitzgerald's use of literary or philosophical references in this way is often to bolster

Amory's appearance to the reader and not necessarily to prove intelligence to the other characters. If this early example were the only one of its kind, this feature could be dismissed as a characteristic of youth rather than one of post-adolescence. This same sort of pseudo-intellectual reference occurs sporadically throughout the novel. For instance, during his time of failure at Princeton and following the death of his father Stephen Blaine, Fitzgerald suggests that Amory is exhibiting "a more pagan and Byronic attitude" (120). References aside, Fitzgerald also includes words that would not necessarily be known to the wider commercial audience, like "bouleversement," which is situated in a passage about generation.

These are just a few examples in what is an extensive list. They also do not hold as much weight in the text as another sort of pseudo-intellectual feature, Amory's reading lists. In listing what he has most recently read, Amory does indeed exhibit an actual intellectual quality, however still coupled with his usual arrogance and vanity. Such reading lists also carry value in how they portray Tom D'Invilliers and the rest of Amory's male peers, the heavily literary relationship Amory has with them, and the part these reading lists plays in the development of these males as post-adolescents.

Barry Gross points out that "there is a reading list for each stage of Amory's development" ("This Side of Paradise": The Dominating Intention, 52). The first of such formal reading lists appears to the reader during the character's childhood and several more appear through his early post-adolescence, particularly after making friends with the equally literary Tom at Princeton. In this instance, Fitzgerald suggests that "Amory liked [Tom] for being clever and literary without effeminacy or affectation," again implying that there is something inherently feminine in the pursuit of a literary career.

As the novel progresses, the form in which these reading lists take changes. Rather than the narrator giving off a simple summary, the character Amory engages in astute arguments and discussions about literature, such as when Tom, Burne, and Amory discuss how "tremendous" Whitman and Tolstoy are for "look[ing] things in the fact, and, somehow, different as they are, stand for somewhat the same things" (149). This conspicuous shift is a signifier on Fitzgerald's part of these male post-adolescents moving toward maturity.

The last stage of Fitzgerald's reading lists is Amory's constructed personage using a literary facade to impress. Rather than giving an outright list and rather than boasting to peers, "Amory tried to play Rupert Brooke as long as he knew Eleanor" (270). In some ways, the reading lists too have been a facade or a forced kind of intellectualism. This poise with Eleanor is, however, Fitzgerald acknowledging two things—the effect of literature on Amory's personage and that this personage is a deliberate construction. The particular pertinence of this point can be seen in Fitzgerald's use of Rupert Brooke as Amory's literary avatar, as Brooke appears in the novel's epigraph. Further in the same paragraph, Fitzgerald acknowledges that these moments with Eleanor exist with such a facade, saying that rather than actually experiencing the feelings Amory "could, as always, run through the emotions in a half hour" (270)

These reading lists and their effect on Amory's personage seem to indicate Fitzgerald's understanding of literature itself as another item to be gathered in the development of personage. This understanding is often illustrated through interactions with the character Thomas Parke D'Invilliers, addressed most frequently as Tom, serving as the literary foil to Amory. In the section "Experiments in Convalescence," Amory

declares that he "wishes American novelists would give up trying to make business romantically interesting" (255). This conversation directly follows Amory's dramatic exit from his publishing job. Further, Amory jokes that he would buy Tom "a grea' big dinner on the strength of the juvenilia of your collected editions," which appears to be a direct address on what Fitzgerald himself was dealing with while constructing the novel for Maxwell Perkins and Scribners and Sons.

Maxwell Perkins served as the champion of Fitzgerald during the early incarnations of This Side of Paradise, shirking Scribners' traditionalists and encouraging revision to the fundamental flaws of the manuscript—particularly the "grab bag" nature as it would later would known epitextually. Perkins encountered considerable resistance from his Scribners' peers and superiors, still being mostly "limited to proofreading galleys...and to other perfunctory chores" during this time (Berg 12). Nevertheless, in the August 1918 rejection letter, signed in Perkins' hand, the "chief" problem that arises from the flawed manuscript "is that the story does not seem to us to work up to a conclusion;- neither the hero's career nor his character are shown to be brought to any stage which justifies an ending" (Bruccoli, Sons 2). We can again observe the preoccupation with male post-adolescents finding success through their career goals.

Another paratextual discussion arises from combining the history of *This Side of Paradise*'s editorial process with our analysis of the novel's depiction of post-adolescence. In this case, it falls in line with Gerard Genette's *epitext*, "which is any paratextual element not materially appended to the text within the same volume but circulating, as it were, freely, in a virtually limitless physical and social space" (344). The epitext of *This Side of Paradise* extends into the rejection letter correspondences which

ultimately shaped Fitzgerald's construction of the novel. Perkins suggested that the initial rejection was "influenced by certain characteristics of the novel itself," particularly that "neither the hero's career nor his character are shown to be brought to any stage which justifies an ending" and further that "not enough significance is given to…the affairs with girls" (Sons 2). We have previously examined the way in which both of these things, career and affairs, play a significant role for the Amory in the resulting manuscript. Further, Perkins suggested that "it would be well if the high points were heightened," going on to say that "we certainly do not wish you to 'conventionalize' it by any means in either form or manner."

We might speculate here that this suggestion to "heighten" but not "conventionalize" led to an emphasis on the varied forms as a way to "heighten" the aspects of affairs and development. Fitzgerald's use of the dramatic form for the entrance of Rosalind and her well-off family in "The Debutante" is perhaps the most unconventional transition in the novel. This formal transition also serves to emphasize, or "heighten," the importance of Rosalind as a romantic-interest. Upon considering this alongside the publication history of the novel, we might also speculate that Fitzgerald's editorial decisions were not only based on personal preference, but financial need.

CHAPTER V

FINANCIAL SECURITY AND POST-ADOLESCENCE

Throughout our analysis of how *This Side of Paradise* depicts post-adolescence as a life period between youth and early adulthood, several inconsistencies have arisen in how post-adolescent manifests itself among the characters. We have only briefly addressed the socioeconomic ramifications of both the post-adolescent experience and the degree to which this affects the characters of Fitzgerald's novel. While *This Side of Paradise* may not best serve the larger discussion ultimately, due to the limited perspective of post-adolescence it offers, we can examine Fitzgerald's depiction of Amory's "sense of situation" to begin examining the socioeconomics of post-adolescence. Previously, we established that both the male and female post-adolescent seek financial stability, typically through career or marriage respectively. Olivier Galland characterized this life phase not only as a "period of irresponsibility" but also through the gathering and learning of responsibility (185). This kind of learning is most pronounced in the way Fitzgerald approaches Amory's financial literacy and the female characters' anxiety regarding marriage.

As is the case with many details of post-adolescence, the matter of money begins with Beatrice in the first chapter. Regarding her education in Europe, Fitzgerald displays this privilege as being "only for the daughters of the exceptionally wealthy" (8). Beatrice, as a member of the Victorian generation, was able to receive such an "extravagant" education as a female only because she came from means. Fitzgerald is depicting something that Galland suggests in his sociological research: that extended education was not previously an option for everyone and that post-adolescence has emerged in stages over time (166-7).

Following this brief mention of the wealth Beatrice comes from, there is a noteworthy absence of any financial matters until Amory's father dies. This absence can be explained by this early portion of the novel being devoted to Amory's youth and not his post-adolescence. The section "Financial," which regards the death of Stephen Blaine, appears directly after Fitzgerald's Fundamental Amory list and immediately before the section "First Appearance of the Term Personage" (119-23). We have already addressed the ways in which these points contribute to our understanding of a post-adolescent interpretation of the novel. It is in this one-word titled section that Amory first "came into actual cognizance of the family finances" (120). As Fitzgerald depicts Amory coming into his post-adolescence, he also depicts a growing need for independent financial security. This is particular pertinent for Amory as he discovers that his father had made "several unfortunate gambles" which resulted in their income being "badly singed" (121). This places the burden of acquiring financial stability on Amory. He must rely on a career rather than an inheritance, which would be the case with those of greater socioeconomic privilege.

The Connages, Amory's peer Alec and his romantic-interest Rosalind, represent this privileged sort of post-adolescent in the novel. This representation is initially defined in the chapter "The Debutante," which introduces Rosalind; in the pseudo-play's scene setting paragraphs, the items in the bedroom of Rosalind and Cecilia Connage are described alternatively as "luxurious," "expensive," and "finery" (197). These words alone suggest that the family is well-off, able to afford these things that "one would enjoy seeing the bill called forth." The text sets Amory apart from these observations, as he does not enter the scene for several more pages. Fitzgerald does not depict Amory's entrance or reaction to entering this house. Though some of the dialogue taking place pertains to Amory's arrival at the Connage home, it stands as the only scene of the novel that Amory is not present. This fact distinguishes the Connages from Amory, as existing in a different echelon than him.

This difference is further emphasized in the reason for Rosalind's ultimate rejection of Amory. In their final scene together, Rosalind laments that were they to marry she would his "squaw—in some horrible place" and that her other suitor Dawson Ryder is a more "reliable" choice for her (226). As we have demonstrated in previous chapters, it is imperative for Rosalind to marry well so that she can gain the financial security needed for her transition into the adulthood phase. The idea of marrying "well," not just finding a husband, is perhaps a feature of her socioeconomic class and not necessarily her post-adolescence. Her standard of living is different than Amory's; as she says in the same scene, she doesn't "even do [her] own hair, usually." This standard of living, as illustrated by the description of their home, also extends to her brother Alec.

Alec Connage is first introduced in Amory's first year at Princeton, simply described as a "rather aloof slicker" (61). This descriptor is a call back to one of Amory's early, that is adolescent, methods of classifying a person as either "The Slicker" or "The Big Man" ("The Philosophy of the Slicker," 40-6). One of the aspects of "The Slicker" for the adolescent Amory is that a slicker goes to college. We can assume that access to higher education for a post-adolescent excludes those of lesser means. Other than this early assumption of Alec Connage's means, there is little indication during their time at Princeton that he is any different than Amory in financial circumstance until the introduction of Rosalind.

Fitzgerald depicts Amory's growing awareness of such a difference particularly after Rosalind's rejection. In the chapter "The Supercilious Sacrifice," Fitzgerald depicts the difference in their socioeconomic backgrounds through what Amory ultimately considers "an inheritance of power," the sacrifice illustrated in the chapter's title (289). During a night out together, Amory and Alec Connage are caught with girls in their hotel room, which was illegal under the Mann Act at the time. Amory decides to take the fall in the papers for their incident, instructing Alec to do as he says because "You have a family and it's important that you should get out of this" (290). "A family" in this circumstance means that Alec has more to lose by his family name appearing negatively in print and that it would hurt his future career or marriage prospects as a result. In Rosalind's rejection of Amory for financial reasons, Fitzgerald already illustrated that the Connages must also maintain their inherited socioeconomic privilege while pursuing the financial security that we have come to understand as a hallmark of the transition into adulthood. Some of the inconsistencies that have arisen about the post-adolescent

experience can be addressed in this socioeconomic difference between characters. However, the Connages have inherited their understanding of financial security from their family and upbringing.

This and the novel's emphasis on the influence of Beatrice on Amory leads us to believe that the financial anxiety and the urge for stability is impressed upon the post-adolescent by their parents, previously discussed here as the Victorian generation. This certainly adds more nuance to our understanding of post-adolescence as Fitzgerald helped to provide a closer look at the pursuit of financial security. This pursuit was overlooked in Galland's developmental research in favor of extended education. Fitzgerald helps to highlight that post-adolescence manifests differently for those of different classes, though uniformly manifests itself based upon parental and generational expectations.

CHAPTER VI

CONCLUSION

We may recall that Olivier Galland categorized post-adolescence as a "period of irresponsibility" before one enters into parenthood, marriage, or a career (185). For F. Scott Fitzgerald's Amory Blaine, this irresponsibility is seen through *This Side of Paradise* in varying degrees. To refer back to the Appendix, this irresponsibility can be seen in directly titled sections like "The Superman Grows Careless," "Still Alcoholic," and "Restlessness". They allow Fitzgerald to display the period of irresponsibility in a matter of fact way, as though it is common.

The sociological research on post-adolescence is, undoubtedly, limited by the quantitative nature of study rather than qualitative; that is, Galland's research is heavily data-driven, as opposed to a language-driven literary approach. We have established *This Side of Paradise* as an early example of American literature which depicts this developmental stage in the manner of the sociological research, but we have also shown the novel as a fuller representation of post-adolescence. Amory exhibits the "irresponsibility" of the stage, as well as the pursuit of a career and the hopes of a marriage which allows a post-adolescent to transition into adulthood. However this alone does not define post-adolescence, as we have seen in studying *This Side of Paradise* and

Fitzgerald's own transitional period during its publication. Additionally, we have further defined the minutiae of post-adolescence through the examination of the masculine and feminine perspectives in the novel.

Generally, the small features of post-adolescence can be seen with a fair amount of clarity in the depiction of Amory. When presented in other characters of the novel, this post-adolescent minutiae serves to either emphasize these qualities in Amory or to show where the experiences of other post-adolescents differ from his own, whether based on gender, generation, or class. The post-adolescent minutiae displayed in *This Side of Paradise* which are most likely to help us broaden our understanding of this developmental life stage are:

- a need for financial stability through one's own action
- preoccupation with beauty or appearance
- grand aspirations
- a fixation on how their generation differs from the one that preceded
- a desire to express one's own ideals

Further, we have concluded that the concept of a developing personage, in the manner of Monsignor Darcy, can also facilitate our understanding of post-adolescence. Amory Blaine, aided by the "personage" framework, gathers the pieces of his identity over time. We do not need to consider this aspect only minutiae such as the others, but a larger defining characteristic of post-adolescence in literature. Post-adolescence, as conveyed in literature rather than sociology, becomes a period of time used for the conscious gathering of one's identity, through interactions in education, in relationships, and with the world outside of the familial home or upbringing.

There are several courses of action to pursue if we wish to further our understanding of post-adolescence as a developmental phase and as a yet-unclear subgenre in literature. Generally speaking, the first course is to illuminate other texts that can be seen through the post-adolescent lens as we have established. This would primarily include texts that display aspects of both adolescent coming-of-age type stories and the stories of those newly established in marriage or careers—that is, the "adulthood" stories. To better define our tentative genre, we may also need to make distinctions between writers such as Fitzgerald, who depicted the post-adolescent experience while still in his own, and other authors writing about this life transition reflectively from an older perspective. This is only one suggestion for further study. As we have already seen, there appear to be many further avenues to take as we endeavor to broaden our understanding of post-adolescence.

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APPENDIX

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