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GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF AMERICAN CULTURE AND LITERATURE
AMERICAN CULTURE AND LITERATURE PROGRAM
MASTER'S THESIS

**REREADING HISTORY OF F. SCOTT FITZGERALD'S
SHORT FICTIONS: *FLAPPERS AND PHILOSOPHERS*
and *TALES FROM THE JAZZ AGE***

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İZMİR – 2019

DECLARATION

I hereby declare that this master's thesis titled as “**Rereading History of F. Scott Fitzgerald's Short Fictions: *Flappers and Philosophers* and *Tales from the Jazz Age***” has been written by myself in accordance with the academic rules and ethical conduct. I also declare that all materials benefited in this thesis consist of the mentioned resources in the reference list. I verify all these with my honor.

.../.../2019

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ABSTRACT

Master's Thesis

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Francis Scott Fitzgerald, who had a profound effect on American Literature of the 1920s, wished for making his readers feel the time he lived in every aspect for better or worse. Therefore, besides fiction, his works include the reflection of real events. New Historical approach, which overtly points up historical and cultural context on the texts differently from the conventional conception of history, helps to read his works in the same manner. That movement, which was come out by Stephen Greenblatt in 1980s, pursues a goal of scrutinizing the text by looking at the culture of the term. In this thesis, in the light of New Historicism I aim to unveil how hegemonic ideology and culture of Fitzgerald's time shape his and his characters' identities and dreams. Accordingly, in Fitzgerald's books *Flappers and Philosophers* and *Tales from the Jazz Age*, it will be scrutinized how the identities of the characters are on the way of shaping and eventually shaped without coercing in the direction of current hegemonic power.

Keywords: F. Scott Fitzgerald, Hegemonic Power, Ideology, North, South, Self-Identity, Dream.



ÖZET

Yüksek Lisans Tezi

Fitzgerald'ın Kısa Hikâyelerini Tarihi Bağlamda Yeniden Okuma: *Uçarı Kızlar*
ve *Filozoflar* ve *Jazz Çağı Öyküleri*

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1920'lerin Amerikan Edebiyatına büyük damgasını vuran Francis Scott Fitzgerald, yazdığı eserleriyle yaşadığı dönemi iyi ya da kötü her yönüyle okuruna hissettirme çabasında olmuştur. Bu sebeple, Fitzgerald'ın eserleri kurgu bir yana gerçek olayların yansımaları da oluşturur. Metinler üzerinde tarihi ve kültürel bağlamı alışlagelmiş tarih algısından farklı olarak adeta gözler önüne seren Yeni Tarihselci yaklaşım, Fitzgerald'ın eserlerini aynı yönde okumayı destekler. Stephen Greenblatt tarafından 1980'lerde ortaya çıkan bu akım, metni oluşturulduğu dönemin kültürüne bakarak inceleme amacı güder. Bu tez Yeni Tarihselcilik ışığı altında, Fitzgerald'ın yaşadığı dönemin hegemon ideolojisi ve kültürü kendisinin ve karakterlerinin kişiliğini ve hayallerini nasıl şekillendirdiğini ortaya çıkarmayı hedeflemektedir. Bu doğrultuda, Fitzgerald'ın *Uçarı Kızlar* ve *Filozoflar* ve *Jazz Çağı Öyküleri* adlı kitaplarında karakterlerin kişiliklerinin baskı kullanmadan hegemon çıkarlar doğrultusunda nasıl şekillendirme yoluna girdikleri ve eninde sonunda şekillendirdiği dikkatle incelenecektir.

Anahtar Kelimeler: F. Scott Fitzgerald, Hegemon Güç, Ideoloji, Kuzey, Güney, Öz Kimlik, Rüya.



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INTRODUCTION

Power may easily be considered as a multistranded conception. In all fields of human life, the impact of power is strongly felt, and policy, authority, and money are the momentous pillars of power. As Steven Lukes implicated that “real power is in the hands of hegemonies” fashioning people’s ideas and perspectives and that is to say, their preferences were shaped according to the hegemonic power’s real interests (Bealey, 1999: 255). The term hegemony is “the dominance of one group over another, often supported by legitimating norms and ideas” which is rooted in “a Greek term” translated as “dominance over”¹. Hegemony is generally known as the power of a nation or state in international relations. Nevertheless, a nation is initially hegemonic over its people. Power, which is in the hand of hegemonies consisting mostly of the elite or ruling class, could easily manipulate the people’s perception without the need of any sanctions. Michel Foucault, who gave inspiration to the New Historicists, asserted that the key feature of power is to determine people’s behavior but not exactly by force. New Historicists and Foucault believed that discourse and ideology are the essential parts of power. Discourse deviously affected the human subject who adopted its edict as a “natural thing to do and thus a free autonomous decision” then, correspondingly, “literature is accepted as actively involved in the making of history through its participation in discursive practices” (Bertens, 2001: 179). The power is wielded “as an ideological weapon and army of metaphors” striving to convince and “manipulate rather than coerce” (Brannigan, 1998: 5). Stephen Greenblatt and the other founders of new historicism, have been in search of self-fashioning of the subjects which are interpellated by the ideological and discursive power. Then, these subjects have no alternatives to carry out their subjectivity because they are not even aware of feeling the discrepancy. By starting from this point of view, the first chapter will refer to the theory of New Historicism introducing its content and argument. Its concern is to make a literary work part of a

¹ Ben Rosamond, “Hegemony”, <https://www.britannica.com/topic/hegemony>, 17.05.2016, (09.04.2018).

historic resource and scrutinize the cultural details in different disciplines such as the interpretations based on history and art.

In the light of the theory of New Historicism and historical background of the 1920s in chapter two and three, the thesis will focus on finding out interpellated selves of the characters in F. Scott Fitzgerald's short fictions –*Tales from the Jazz Age* and *Flappers and Philosophers* including the writer, and how they formulated their subjectivity according to the ideology of power. Fitzgerald was of the opinion that a writer could be wise enough as long as he wrote for the young generation of his time imitatively. He was good at addressing the real affairs of life using evocative details and nuances. The American dream, which provided people the highest aims and desires to approach wealth and freedom, was put forth to become the ideal of people especially as of the 1920s' flourishing economy. Even though Fitzgerald seemed to be discontent with capitalism as a bohemian writer, he mostly brought forward the assimilated self of the bourgeoisie culture in his works. Accordingly, Fitzgerald rejected the tradition and embraced the new, and he was opposed to dying obsolete and outmoded. Therefore, his characters fashioned their self under the dominant ideology of capitalist hegemony. As Stephan Greenblatt and Catherine Gallagher asserted that "the subjects were mere epiphenomena of specific interpellations of dominant ideological structures" (Greenblatt and Gallagher, 2000: 66). The dominant ideology of the hegemony was so overwhelmingly involved in the society that after a while they thought that it was the only truth they should adopt as if it was their own.

Having once Puritan values of self-control and purifying from earthly pleasures, American society had gradually an appetite for material wealth and hedonism which could be seen as subversion with the rise of the bourgeoisie and the industrial revolution. However, Puritan values contributed some very critical perspectives to the new order such as material success, perseverance, frugality, and achievement of prosperity. As Greenblatt asserted subversive beliefs are very significant to power to strengthen its structure of truth and normalcy. After that, money became the new god of American civilization. At the beginning of the industrial era, North Americans used money incorruptly and in a controlled way

under the direct and definite rules of Victorian thrift, productivity. However, when the nation reached financial prosperity during the 1920s, secularized and thrifty bourgeoisie culture changed just as Puritans did before. Industrial efficiency, the increase of consumer products came to the forefront by enabling satisfaction in leisure and consumption. During the twenties, merchants and advertisers were quite skillful to turn America into the nation of desire. Then, the Victorian way of thrift was carried out by very few people. The new capitalistic order generated the development of the modern self. After the Civil War, the division of the self between North and South was more distinct than before. The North struggled to sustain a dynamic utilitarian identity of Victorian thrift while the South was insistent on a self-based upon agrarian aristocracy. However, crass materialism and consumerism became the dominant ideological structures to shape identities of Victorian North and the rustic South of America. Northern and Southern characters in Fitzgerald's short fictions *Flappers and Philosophers* and *Tales from the Jazz Age* couldn't stop themselves to turn their identities into a commodified identity unwittingly. Happiness didn't rely on the Puritan spiritual values or Victorian way of life by living thriftily or winning God's favor anymore. On the other hand, when viewed from the Southern perspective it didn't only rely on a piece of land. Then, money was the only God to find happiness. Furthermore, God was the one who could be convinced with bribe as it was stated in the story "The Diamond as Big as The Ritz" in *Tales from The Jazz Age*. These characters fashioned their identities and became micro-powers in society leading to formulate the others' selves in compliance with the dominant ideology. The ideological structures of power were adopted in everywhere as Greenblatt, and his inspirer Foucault asserted and the human subject, who desired to be independent and convinced to be so, became "the ideological product of the relations of power in a particular society" (Greenblatt, 1980: 256). The transition phase of the self is torn between engagement and detachment. Fitzgerald depicted the South as fallen civilization remained between the past of Southern plantation aristocracy and the present of the Northern commodified civilization. Additionally, it could be fathomed out Fitzgerald identified the Northern characters as keeping up more with the present time when it was compared to the South. Especially, there was a perpetual conflict between the old and young generation. Southern young generation's detachment

from the past led them to be lazier and more passive consumers than the past. Then, Southern characters lose their identities and became a part of the invented selves. Idling and commodity starvation turned them into a spiritually poor and ignorant society through self-fashioning. Some of the characters, who were idle fellows, hung about the lazy streets and weren't interested in working but they were trying to find a way to have richness as soon as possible. With *laissez faire* policy and prohibition, the government left the society along with the fathers of capitalism and illegal activities. Illegalization so much penetrated the daily life that "prohibition agents, policemen, judges, and local politicians were bribed or blackmailed and some towns and cities came under the *de facto* control of criminal gangs" (Palmer, 2006: 142). These illegal activities were seemingly carried out without government's notice, but the government itself played a significant role in it. Therewithal, the characters were like hand in glove with the criminals and capitalists. Then, they became closer to the illegal actions to get rich through the most accessible way because happiness for them meant a kind of material which could be bought with money.

Mercenary urbanism and consumer-based capitalism of the North gradually penetrated the Southern rural and Northern Victorian identities. For Fitzgerald, the Southern characters were actually out of balance, and it was unlikely to identify the bounds of reality by being torn between the Southern past and Northern present. The reason was that the only truth was the present mainly represented by Northern capitalism. Then, American reality was associated with the splendid gift which was the American dream. The American dream became well known with Henry Ford, Charlie Chaplin's rags to riches stories by means of advertisements, radios, etc. It caused Fitzgerald's characters to go after the prodigal promise. Thereupon, "cutting themselves adrift from history and smashing up idols and links with an old world left them bereft of meaning" and their dream turned into the nightmare (Currell, 2009: 43). They lost their subjectivity and became the victims of their and their surroundings' bounded desires. As it was stated above, the imposition of passive consumerism and crass materialism made worse things: "the liberated lower orders of whites have borrowed the worst commercial boulderism of Yankee and superimposed it upon a culture that, at the bottom, is but little removed from savagery" (Currell, 2009: 53). Yankee was an applaudable figure in his

industriousness and mercenary while the Southern Chivalry was carefree, full with joy with his or her void of will to work due to their predecessors who were landowner aristocrats and was called as weak, hedonistic, greedy and idle by the Northern culture. That's why, they were more inclined to become passive consumers and crass materialists when they were compared to the Northern people. In the North, production was going parallel with the consumerism more than in the South during the 1920s because Northern people used to carry out the old Victorian values and Victorian culture which necessitated hard-working and strict moral rules on spending. However, as time changed, they too kept up with the new system, but they ran production and consumption together. Even though some of the characters, who tried to abstain from the mass culture and bear the trace of their predecessors, fashioned their selves in consonance with the new epoch's ideology. As Greenblatt and Foucault pointed out, an episteme determines each period and its breaking point reveals another episteme, discourses, social practices, and power relations.

Technology and works of art had a significant role to create formulated identities of the characters in Fitzgerald's works because it erased the distance between the North and South and facilitated the capitalist and political powers' work of assimilation and manipulation. Radios, moving pictures, novels, cars, trains were quite effective to bring society and entertainment together and to fashion the selves. As a case in point, flapper fashion was popularized using the music concerts in train carriages and radios because it was associated with consumerist and materialist culture. In Fitzgerald's short fictions, it could be seen that technology and works of art were quite useful to infuse the flapper lifestyle into the young women characters.

Along with taking the place of men in the industry during World War I and gaining the right to vote, new women got a taste of economic and moral freedom. Some of the flapper characters worked as a cabaret girl disregarding morality or were addicted to alcohol, cigarette, clothes, etc. Then, they were quite effective to expand the consumption culture because they had sexual freedom and the freedom of buying any mass-produced items. They were called as new women keeping up with the modern ways of life and rejecting the old ideas of womanhood which their Victorian mothers adopted. Some Northern women characters still sustained the old Victorian

values, which were domestic roles and caused them mostly to live in the men's shadow. The reason was that as in real life, Northern men characters, who were insistent on carrying out the women's gender roles of the 19th century, feared that liberated women would unseat them because they were getting stronger every passing day. Besides, materialist and consumer culture drew the Northern men's attention to express their selves and getting wealth more than caring about the family ties. Even though women had gained right to vote they continued to carry out the domesticized roles of Victorian women. They had no place in the majority by becoming invisible beings instead of chasing after their economic and moral freedom.

Rise and fall, the glittering world and harsh reality of America were interrelated to Fitzgerald's life and works. He was a writer who was after catching up with his young generation. He was of the opinion that a wise writer should have the ability to take his surroundings as an example "in the way of style, from his own interpretation of the experiences around him what constitutes material"(Fitzgerald, 2011, 6).² He wrote all the nuances down that would enable him to reflect how his social background shaped his self, then how he differentiated himself from his past in the new period. Fitzgerald's short fictions *Tales from the Jazz Age* and *Flappers and Philosophers* will be scrutinized according to the concern of historicity of literary works to make it part of a historic resource and scrutinize the cultural details. I also aimed to discover the self-fashioning process of author and characters and how they were formed in culture by analyzing his short fictions; "The Offshore Pirate", "The Ice Palace" "Head and Shoulders" "The Cut-Glass Bowl", "Bernice Bobs Her Hair", "Dalyrimple Goes Wrong", "The Four Fists" in *Flappers and Philosophers* and "Jelly Bean", "The Camel's Back", "May Day", "Porcelain and Pink", "The Diamond as Big as The Ritz", "The Curious Case of Benjamin Button", "O Russet Witch!", "The Lees of Happiness", and "Mr. Icky" in *Tales from the Jazz Age*.

² James L. W. West III (Ed.), **A Short Autobiography**, Scribners, New York, 2011, p.6.

CHAPTER ONE

NEW HISTORICISM

1.1. THE CONTENT OF NEW HISTORICISM

Texts are the inscribed witnesses of the time carrying the scent of culture and ideology. They revive the past and enable us to look over again from present even they are written in a subjective way and from different perspectives. History is embedded in the text; text is inserted in history. This engagement was evaluated by New Historicism and outlined in the 1980s by the American Literary historian Stephen Greenblatt with his early and seminal book *Renaissance Self-Fashioning*. Stephen Greenblatt and Catherine Gallagher in *Practicing New Historicism* described the concept of New Historicism as “to delve as deeply as possible into the creative matrices of particular historical cultures and at the same time to understand how certain products of culture could seem to possess a certain independence” (Greenblatt; Gallagher, 2000: 16). It was also very well defined by a British theorist Terry Eagleton in his book *Literary Theory: An Introduction* as “historiography appropriate for a postmodern age in which the very notions of historical truth, causality, pattern, purpose, and direction were increasingly under fire” (Eagleton, 1996: 197). Greenblatt, a professor at California University and the supporters of new historicism contributed to the improvement of this movement by getting together in the journal *Representation*. With their arguments, New Historicism became known and took its place in the world of criticism at short notice after its formation. Initially, it was rooted in the ideas of Hayden White, Dominick La Capra, Michel de Certeau, Michel Foucault, Louis Althusser, Clifford Geertz, and Raymond Williams then came into existence and applied in the works of Stephen Greenblatt, Louis Montrose, Richard Helgerson, Jonathan Goldberg, Stephen Orgel, Catherine Gallagher, Jonathan Arac, Joel Fineman, Elizabeth Fox-Genovese, Richard Terdiman, Vincent Pecora, Walter Benn Michaels and Jerome McGann. Their concern was to make a literary work part of a historic resource and scrutinize the cultural details in separated disciplines such as the interpretations based on history

and art. Their purpose was stated clearly in *Practicing New Historicism* written by Greenblatt and Catherine Gallagher as follows that:

Whatever progress we were likely to make in grappling with the contested status of representation would occur, we were convinced, only in close, detailed engagement with a multiplicity of historically embedded cultural performances: specific instances, images, and texts that offered some resistance to interpretation (Greenblatt and Gallagher, 2000: 4).

As Greenblatt put forth in his book *Renaissance Self-Fashioning* that “language, like other sign systems, is a collective construction, our interpretive task must grasp more sensitively the consequences of this fact by investigating both the social presence to the world of literary text and the social presence of the world in the literary text” (Greenblatt, 1985: 5). Greenblatt and New Historicism emphasize the historical moment of literary works written, then turn the field of literary works to “a historically informed base” and they are in the tendency to explore the borders and restraint on the personal interference (Hamilton, 1996: 151). In the book of essay collections, *The New Historicism*, Louis Montrose stated that “by the historicity a/texts, I mean to suggest the cultural specificity, the social embedment, of all modes of writing - not only the texts that critics study but also the texts in which we study them”³. Thence, literary texts and historical conditions are in implacable interaction. New Historicism is also a critical approach regarding power relations as the most valid context in all kinds of texts. It has brought a new perspective to the literature review by subverting and reinterpreting the concepts of history and culture. Author and individuals comprise of “a single, complex process of self-fashioning”, so New Historicism has the aim of “understanding how literary and social identities were formed in culture” (Greenblatt, 1980: 6). As for Eagleton, New Historicism has been regarded “as an epistemological skepticism” on assertive historical truth to a remarkable uneasiness of metanarrative and where “events were treated as 'textual' phenomena, while literary outputs were assumed as material cases” (Eagleton, 1996: 197). Then, New Historicism sets forth perpetual transaction among cultural, textual and political powers, which they interfere in the relation between the past and present.

³ Louis A. Montrose, “Professing the Renaissance: The Poetics and the Politics of the Culture”, *New Historicism*, (Ed. Harold Veaser), Routledge, New York, 1989, p.20.

1.2. REFLECTION OF NEW HISTORICISM IN LITERATURE

New Historicism draws particular attention to the structures of power which processed in the past and handles literary texts “as a space where power relations are made visible” (Brannigan, 1998: 6). The power indicated here is set forth by Foucault which is applied through discourses by giving the impression that a person can decide autonomously. Manipulation and implementing of “power relations”, which Foucault termed as “discursive practices”, on the text and are discovered through scrutinizing the historicity of the text thoroughly (Carter, 2006: 134). According to Greenblatt, all kinds of texts carry the reflection of latent power and subversion just as it was felt in the society by and large. Social and political force of power historically affects the “human subjectivity” (Pieters, 2001: 32). While attempting to redefine history and culture, he is in search of sorting out the influence of power on society, which is the main determiner of those two fields. Besides, he is in the struggle for analyzing the structure of the power relations. This work of analysis centers intellectual facility on how individual subjectivity formulates itself or is formulated. He ponders upon how systems of the symbol (ideology, culture, interwoven discourses, power system) surrounding the subject enable it to make itself unrestrainedly, and above all, he endeavors to find out whether there is a subjectivity or not. The book *Practicing New Historicism* in which he and Catherine Gallagher point out that social structure acutely involves significant characteristics “such as the alienated self who carries around a deep, inaccessible life and a fugitive ‘true’ self who was part of the “ideological apparatus” through which subjects are interpellated” (Greenblatt and Gallagher, 2000: 65). The concept *interpellation* was originally the idea of Louis Althusser. He defines it as a way “in which ideas get into our heads and have an effect on our lives, so much so that cultural ideas have such a hold on us that we believe they are our own”⁴. Greenblatt explained the relationship of self-fashioning between the literature and human life as follows that:

“With representation, we return to literature, or rather we may grasp that self-fashioning derives its interest precisely from the fact that it functions without

⁴ “Notes on Interpellation”, <http://www.longwood.edu/staff/mcgeecw/notesoninterpellation.htm>, (20.03. 2018).

regard for a sharp distinction between literature and social life. It invariably crosses the boundaries between the creations of literary characters, the shaping of one's own identity, the experience of being molded by forces outside one's control, the attempt to fashion other selves (Greenblatt, 1980: 3).

He follows the argument that culture fashions the subjectivity of human beings. Greenblatt's *Renaissance Self-Fashioning* explicated *the self* as “–a sense of personal order, a characteristic mode of address to the world, a structure of bounded desires – and... deliberate shaping in the formation of identity” (Greenblatt, 1980: 2). Thence, the self is “the invention of a disturbingly unfamiliar form of consciousness, tense, ironic, witty, poised between engagement and detachment” (Greenblatt, 1980: 31). Above all, the self isn't fully aware of its own status as an invention status. And thus, there is “increased self-consciousness about the fashioning of human identity as a manipulable, artful process”. (Greenblatt, 1980: 2). He believes in questioning “the textual and artefactual remains of self-fashioning” (Greenblatt, 1980: 33). In *Practicing New Historicism* “subjects, who were merely epiphenomena of specific interpellations of dominant ideological structures, could never have alternate historical realities to rescue; they would not even possess organs for sensing the dissonance” (Greenblatt and Gallagher, 2000: 66). Accordingly, ideological hegemony overwhelmingly influenced the society so much that there was no way out of it and people were not even aware of its effect because they internalized its exposure then they became a part of its flock.

Literary critic John Brannigan points out in his book *New Historicism and Cultural Materialism* that culture, as a constructive study for new historicism, is a “self-regulating system just like language” and interrelated with the power of society and it “polices its own custom and practices in subtle and ideological ways” (Brannigan, 1998: 7). For new historicists, this recognition has been extended to the *self*, particularly in Stephen Greenblatt's study, *Renaissance Self-Fashioning*. What makes the operations of the power complex is the fact that the self polices and regulates its own desires and repressions. That removes the need for power to be repressive as in his seminal article “The Invisible Bullets” in the book of *Political Shakespeare: Essays in Cultural Materialism* Greenblatt explicates well this issue by exemplifying Queen Elizabeth as follows that:

She was a ruler without standing by the army, without a highly developed bureaucracy, without an extensive police force, a ruler whose power is constituted in theatrical violence visited upon the enemies of that glory. Power

*that relies upon a massive police apparatus, a strong, middle class nuclear family, an elaborate school system, power that dreams of a panopticon in which the most intimate secrets are open to the view of an invisible authority, such power will have as its appropriate aesthetic form the realist novel.*⁵

Additionally, he expressed that social actions are automatically integrated “in systems of public signification, always grasped even by their makers, in acts of interpretation”, in the course of “the words that constitute the works of literature... the manifest assurance of similar embeddedness” (Greenblatt, 1980: 5). In respect thereof, the logic of hegemonic power gets deep into social and cultural norms and conventions. The penetration of power is a common approach among new historicist critics, as their inspirer Foucault stated that “power is everywhere; not because it embraces everything, but because it comes from everywhere” (Foucault, 1981: 93). Foucault’s idea of *power* was evaluated in *Practicing New Historicism* as follows that “his insistence on this complicity with the dirty business of power –contributed to his success in jolting his readers out of the contemplative or analytical frame of mind in which history is normally read” (Greenblatt and Gallagher, 2000: 70). Additionally, Greenblatt proposes an explanatory statement to the theory of power as in the lines that:

Achieve a concrete apprehension of the consequences for human expression – for the "I"-of a specific form of power, power at once localized in particular institutions—the court, the church, the colonial administration, the patriarchal family-and diffused in ideological structures of meaning, characteristic modes of expression, recurrent narrative patterns (Greenblatt, 1980: 6).

According to Greenblatt, the human subject itself, which is unfree and shackled, become “the ideological product of the relations of power in a particular society” (Greenblatt, 1980: 256). The human subject, group or culture cannot be thought aside from language or society because self-policing and hegemonic systems of power were so effective that it is not possible to withstand its infusion. In Foucauldian and new historicistic context, discourse is the component of power and just as ideology, the subject is impressed by discourse and internalizes its dictates as if it was “the natural thing to do and thus a free, autonomous decision” (Bertens, 2001: 179). Power doesn’t have to be oppressive because “it effectively turns the subject into its own watchdog” (Bertens, 2001: 179). For New

⁵ Stephen Greenblatt, “The Invisible Bullets”, **Political Shakespeare: Essays in Cultural Materialism**, (Ed. Jonathan Dollimore and Alan Sinfield), Manchester University Press, Manchester, 1994, p.44.

Historicists, literature has had a great role to understand history with its partaking in discursive systems. Thus, power is cultivated “without regard for a sharp distinction between literature and social life” (Greenblatt, 1980: 3). Thereupon, power is conducted, “mostly unconsciously, by the state as an ideological weapon, an army of metaphors” to “persuade and manipulate rather than coerce” (Brannigan, 1998:5). Literary works and the other texts are seen “as fields of force, places of dissension and shifting interests...and subversive impulses” (Greenblatt, 1982: 6).

Jürgen Pieters demonstrated in his work *Moments of Negotiation* that for Greenblatt, history is not a dogmatic source which cannot be questioned. On that account, “the historical context which in traditional approaches was seen as the final ground of textual analysis and its ultimate container of meaning, can no longer be taken as the factual basis that determines the text’s potential significations” (Pieters, 2001: 15). Besides, he opposes to the idea of new critics that a literary text should be analyzed independently because Greenblatt declared that “the literary text is not an aesthetic object whose formal qualities set it apart from other texts”.⁶ According to the new critics, a literary text should be treated as a “linguistic structure, the true practice of which is close reading” and referring to “history, biography, sociology or politics should be avoided” (Brannigan: 1998: 92). Then, Joel Fineman puts forth in his article “The History of the Anecdote” in the book *New Historicism* that:

In ‘historicism’ –unreflectingly or naively It may initially have been intended, and whatever it was the old and unreformed Historicism of the New Historicism may have been of an impulse to discover or disclose some wrinkling and historicizing interruption, a breaking and a realizing interjection, within the encyclopedically enclosed circle of Hegelian historical self-reflection⁷. This is why the term “New Historicism” as a term is different in kind from the New Criticism⁸.

⁶ Virginia Mason Vaughan, “Stephen Greenblatt and New Historicism”, **Modern North American Criticism**, (Ed. Julian Wolfreys), Edinburgh University Press, Edinburgh UK, 2006, p.104.

⁷ the term "reflection" is the name of both the process of thought (intellectual reflection) and a process in the actual world. It is by thought's reflective activity that thing in itself can be known through its show. **Discussion on Essence 2**, “What is Reflection?” Mustafa Cemal, 18/04/ 2018, <https://www.marxists.org/reference/archive/hegel/txt/reflect2.htm>, (10.04.2018).

⁸ Joel Fineman, “The History of the Anecdote”, **New Historicism**, (Ed. Harold Veesser), Routledge, New York, 1989, p.60.

Greenblatt and New Historicists abstain from “formulating abstract system and applying it to the literary works” and but for “constructing an overarching theory” with “independent and individual cases” they are conscious of the possible “integration of historical and literary interpretation, and generation powerful new readings”, then becoming “rather good at slipping out of theoretical nooses” (Gallagher & Greenblatt, 2000: 2, 3). The point is that they follow a great number of cultural contents where “certain artifacts –whether literary or musical –have been written, composed, read, performed, produced interpreted, revised, transformed, pressed into service” (Knellwolf and Norris, 2008: 12). They work through the concept of difference and present the people whom the power dominates “e.g., marginalized, half hidden, or even entirely excluded... [besides], women’s studies and the feminism that motivated its formation... has served as an important model for new historicism” (Greenblatt, 1985: 11).

The Marxist theory also has significant influence on new historicism for “the exercise of power”⁹ Marxism is social, economic and political doctrine derived from the work of Karl Marx and Friedrich Engels. Economics and class relations are the main concerns of that system. Greenblatt clarifies the power of capitalism on the individual selves by taking reference from American Marxist aesthetic theorist, Fredric Jameson as follows that:

*The individual, which the tendential law of social life under capitalism maims our existence as individual subjects and paralyzes our thinking about time and change just as surely as it alienates us from our speech itself. Capitalism has produced a powerful and effective oscillation between the establishment of the domains into one another. It is this restless oscillation rather than the securing of a particular fixed position that constitutes the distinct power of capitalism*¹⁰.

All history comprises class conflicts, in which “the interests of the dominant economic group” are symbolized as “the interests of society in general while the interests of the proletariat, those who sell their labor for wages, are not represented, or are represented as those of a particular minority (Brannigan, 1998: 24). As a result of that, the idea that the

⁹ Steve Golden, “The Influence of Postmodernism”, 27.02.2013, <https://answersingenesis.org/world-religions/humanism/the-influence-of-postmodernism-part-4-new-historicism/>, (10.04.2018).

¹⁰ Stephen Greenblatt, “Towards a Poetics of Culture”, **New Historicism**, (Ed. Harold Veesser), Routledge, New York, 1989, pp.2, 8.

individual makes his own destiny and history is a bourgeois ideology fabrication; then cultural forms are employed by the ruling class “to represent its interests as the interests of all humanity” (Brannigan, 1998: 187). Furthermore, for Marx and New Historicists, culture cannot be autonomous entity when there is not politics, and it hides the fact that culture is used for monitoring. Gallagher points out that both new historicism and Marxist criticism scrutinize “the dominant culture”, which is “a realm differentiate[s] itself from the social whole during the period of bourgeois ascendancy for the purpose of creating false resolutions for social contradictions”¹¹. As class issues concerning both sides, the *Petty bourgeoisie* is also one of the major components consisting of the ruling class and is used by new historicists through their studies. However, ideology plays a vital part in producing the ruling class. “It is the ‘false consciousness’ by which the ruling class come to believe (and by which other classes also come to be convinced), that its interests are the interests of the whole society, and in this way, ideology is as much a determining factor in the construction of economic interests as vice versa” (Brannigan, 1998: 25).

Only one must not form the narrow-minded opinion that the petty bourgeoisie¹², on principle, wishes to enforce an egoistic class interest. Rather, it believes that the special conditions of its emancipation are the general conditions within which alone modern society can be saved and the class struggle avoided. (Marx and Engels, 1991: 114)

Marxist thinker Antonio Gramsci evaluates this representation as the rationality of dominant class because as Marx identifies the status of the peasants: “They cannot represent themselves. They must be represented”.¹³ Then, bourgeois ideology persistently achieved growth of the great attention and approval of every class, and this condition is ascribed as hegemony which New Historicists scrutinize. New Historicism is interested more in studying “social issues, marginalized groups, and institutions that wielded power

¹¹ Catherine Gallagher, “Marxism and the New Historicism”, **New Historicism**, (Ed. Harold Veesser), Routledge, New York, 1989, p.39.

¹² The petite (meaning small or lesser) bourgeoisie is a social class between the major classes of modern capitalism. It refers to self-employed small-business owners. In the twentieth century, it mostly comprised a new urban middle class of white collar corporate employees. Robert E. Weir, **Petite/Petty Bourgeoisie**, Greenwood Press, the United States, 2007, p.610, 611, (11.04.2018).

¹³ Jon Elster (Ed.), **Karl Marx: A Reader**, Cambridge University Press, Cambridge, 1986, p.254.

(e.g., the school, the church, etc.) in the time period”.¹⁴As the new historicist critic Catherine Gallagher points out:

We have tended to insist that power cannot be equated with economic or state power, that its sites of activity, and hence of resistance, are also in the micro-politics¹⁵ of daily life. The traditionally important economic and political agents and events have been displaced or supplemented by people and phenomena that once seemed wholly insignificant, indeed outside of history: women, criminals, the insane, sexual practices and discourses, fairs, festivals, plays of all kinds. The effort has been to question and destabilize the distinctions between sign systems and things, the representation, and the represented, history and text¹⁶.

New historicist regards literary texts “as part of a general social and political discourse” and historical epochs or epistemes occupy an important place in Greenblatt’s new historicism (Brannigan, 1998: 63). Besides, *Invisible Bullets* approaches “the possibilities for subversion”, working on power and subversion is Greenblatt’s central hypothesis. Subversive beliefs are very significant to power so as to strengthen “its constructions of reality and normality” (Brannigan, 1998: 27). Greenblatt puts forth in his article “Invisible Bullets” in the book of *Political Shakespeare: Essays in Cultural Materialism* on subversion that “the subversive voices produced by the affirmations of the order, they are powerfully registered, but they do not undermine that order”.¹⁷ Thus, “the subversiveness is the very product of power,” and power does “not only produce its own subversion but is actively built upon it”.¹⁸ In spite of the fact that “subversive ideas are always contained within the controlling discourses of the era they do not become revolutionary” (Carter, 2006: 135). Greenblatt went on with the statements that: “...we locate as subversive in the past precisely those things that are not subversive to ourselves,

¹⁴ Steve Golden, “The Influence of Postmodernism”, 27.02.2013, <https://answersingenesis.org/world-religions/humanism/the-influence-of-postmodernism-part-4-new-historicism/>, (10.04.2018).

¹⁵ In the second half of the 20th century, micro politics came to be defined by French philosophers Michel Foucault, Gilles Deleuze, and Félix Guattari as a type of political regulation involved in shaping the preferences, attitudes, and perceptions of individual subjects. Matthew Scherer, “Micropolitics”, <https://www.britannica.com/topic/micropolitics>, 17.12.2015, (15.04.2018).

¹⁶ Gallagher, (ed. Veenser), p.43

¹⁷ Stephen Greenblatt, “The Invisible Bullets”, **Political Shakespeare: Essays in Cultural Materialism**, (Ed. Jonathan Dollimore and Alan Sinfield), Manchester University Press, Manchester, 1994, p.24.

¹⁸ Greenblatt, (Dollimore and Sinfield), p. 45.

that pose no threat to the order by which we live and allocate resources”.¹⁹ Then, power paves the way for the subversion to subjugate, and accordingly, hindering the probability of radical transformation. Gramsci, Althusser, and Raymond Williams have the common result that “power operates in society according to a hegemonic logic which penetrates deep into social and cultural codes and conventions” (Brannigan, 1998: 27). For Greenblatt that penetration comes into sight in self-fashioning as “the practice of parents and teachers” because “it is linked to manners or demeanor, particularly that of the elite; it may suggest hypocrisy or deception...” then, “it suggests representation of one’s nature or intention in speech or actions” (Greenblatt, 1980: 3). The results that Greenblatt has deduced from his own studies in *Renaissance Self-Fashioning* are the self-construction and “cultural institutions such as family, religion; the government are intertwined inseparably” (Greenblatt, 1980: 256). He has found “no moments of pure, unfettered subjectivity”; as a matter of fact, “the human subject itself began to seem remarkably unfree, the ideological product of the relations of power in a particular society...” (Greenblatt, 1980: 256).

¹⁹ Greenblatt, (Dollimore and Sinfield), pp. 52-53

CHAPTER TWO

HISTORY AND FITZGERALD

2.1. HISTORICAL FRAME OF the 1920s (ROARING TWENTIES)

When the World War I (1914) broke out, the president Woodrow Wilson took up the reins with the support of the Congress because the battlefield was in distant lands, and the government deemed necessary to take economic measures. He had the authority to manage “domestic industry and production”, and “to set prices for such common items as food and fuel” (McNeese, 2010: 35). “Businesses such as factories, mines, meat-packing houses, and food-processing facilities, along with all transportation systems and communications facilities, such as telegraph and telephone lines” were regulated and even managed by Wilson (McNeese, 2010: 35). The government did everything in its power to sell the war to the Americans, founding the agencies like “Commission of Public Information (CPI) to spread propaganda through the rallying talks made by the ‘Four Minute Men’,” films and other helpful facilities”, furthermore, lots of colorful artistic posters were created during the wartime to create support for the war. Wilson also created “the War Labor Policies Board to set wages, worker hours, and working conditions, all on behalf of the effort to mobilize for war” (McNeese, 2010: 36).

When the war finished in 1918, president of the USA Woodrow Wilson with his “fourteen points filtering down to earth promising freedom and nationalism” played a key role as a “war breaker” (McNeese, 2010: 11). Therefore, he was the person making an end to the war which lasted for more than four years, so Americans and Europeans called him a “hero and the Moses from across the Atlantic, the savior of humanity” (McNeese, 2010: 12). He was endeavoring to regulate the power equilibrium by reconfiguring the world after World War I, both on the country and worldwide. Along with democracy, he aimed to make a world in which war was no longer an option or even though it was, it would be the last solution. Americans were refraining from the word *war* now, and Wilson sank himself into the effort of injecting the ideology of internationalism. However, Conservative Republicans also started to become a part of the group of refrainment

by encouraging the country to evade from such responsibility by stating that “Let Europe fight its own wars” (McNeese, 2010: 76). It was essential for America to stay out of interfering in “everyone else’s business and engaging in the business of its own, renewing the U.S. economy from wartime production to that of peacetime prosperity” (76). Then, this situation paved the way for the existence of isolation and *laissez-faire*, which means the government’s less interference in the running of the economy. This mistake would cause America to shoot herself in the foot triggering the great depression in 1929. With *laissez affaire*, the government aided in the running of the economy by levying lowest taxes as far as possible and in accordance with this purpose, led up business so that there is investment more to broaden their work and provide ordinary consumers more money in order to keep spending. The business was supposed to carry on with “the process of creating wealth” (Nevins, Steele, Morris, 1992: 403). With the isolationist policy, America went into the effort of reconstruction its economy. A great advancement in business freedom and capitalist gain transformed the reforms and ideals of the last two decades, e.g., horses were superseded by cars on the roads of America. Ford cars became a monopoly at that time then, 8,000 automobiles were on the American roads in the 1900s. As of 1926, the number rose to “twenty million” then modernity and his methods were known as synonymous all around the world. (Currell, 2009: 27). In respect thereof, by 1920 Model T Ford cars were widely used in the world. Susan Currell mentioned economist Stuart Chase’s statements on that decade that:

Economist Stuart Chase noted that in this period the sales of ‘[m]otor cars, telephones, radios, rayon, refrigerators, chemical preparations – particularly cosmetics and cleaning compounds, and electrical devices of all sorts have skyrocketed.’ The fashion and synthetic textile industries expanded as the demand for cheap ready-to-wear clothing increased, while the new popularity of cigarettes and make-up among women led to further exponential increases in consumption (Currell, 2009: 171).

Besides the industrial and agricultural production, the aim was also to augment consumption with the help of new technology. Thanks to the involvement of motor cars in the lives, isolation faded away, life was at high speed and full with leisure time activities. Young people were free to go wherever they wanted, plenty of people had a job and last but not least “exacted an annual toll of life and limb as high as that

of the Civil War²⁰” (Nevins, Commager: 1967, 412). The growth of cities and the increase in technological evolution played an essential part in cultivating social development in this decade. During the 1920s the high amount of the population was in the big metropolitan areas. The hearts of the industry, business, government, recreation, education, and arts were the urban cities.

Within a few years, the automobile became a necessity rather than a luxury. The 1920s were the years called as “Roaring Twenties” or the period of “normalcy” with the historian Neil Palmer’s depiction because this decade was reflecting the “prosperity, materialism, jazz, flappers and crazes” (Palmer: 2006: 3). The *normalcy* aforementioned composes of the Warren Harding and Calvin Coolidge administrations, but the prosperity time was experienced mostly during Calvin Coolidge presidency. Americans confronted with a great many changes and *Coolidge Prosperity* created tranquility along the nation after the horrible effects of the war. President Coolidge once said that “the business of America is business”, and this vision was quite proper to define that decade (Nevins, Commager, 1967: 410). Americans were sick of idealism and frustrated with the war, and then, they had impudent eagerness to get wealth and spend. The society had never been “so materialistic” before; and “never before so completely dominated by the ideals of the marketplace or the techniques of machinery” therefore, this age was of “bigness” and “efficiency”, and people filled with admiration for such these things: “the stoke broker, salesman, the advertiser, and the moving-picture stars were the popular heroes” (Nevins, Commager, 1967: 412).

Blacks and whites from the rural south, lots of different people from other countries, enlarging the power of industrial monopolies, prohibition campaigns and new perspectives of Henry Ford on society’s lifestyle could be adduced as one of the primary changes in that period. Besides, “new mass communications, notably radio programming and sound on film, the unprecedented prominence of racial and nativist ideologies in public culture, the popularization of psychoanalysis, female suffrage

²⁰ American Civil War, also called War Between the States, four-year war (1861–65) between the United States and 11 Southern states that seceded from the Union and formed the Confederate States of America. Jenifer L. Weber, Warren W. Hassler, “American Civil War”, 20.07.1998, <https://www.britannica.com/event/American-Civil-War>, (18.04.2018).

and the prohibition of alcohol came into Americans' life" and made the twenties absolutely distinctive by comparison with the previous periods (Currell, 2009: 1). "The rejection of tradition and the celebration of the new" with the remark of Fitzgerald was that the 1920s refused to die "outmoded" and "old" (Currell; 2009, 1). It was a prevalent cultural theme that the generation of this decade denied. Then, that strain between advancement and tradition was a central contradiction within the culture of the country as stated by Susan Currell:

While often characterized as an era of apolitical individualism, an era of business culture, hedonism and political retreat, the period can more accurately be seen as an era of cultural renaissance created from the very ambivalence, the irresolvable tensions, over ideas about the past and the possibilities of the future (Currell; 2009, 1).

This decade was the period of blindness and discrepancy, and people were intolerant to the ones who criticize the American way of life. The seeds of intolerance were planted during the war, and it grew up eventually. *Nationalism* was getting fanatical, and *isolationism* was undertaking moral, idealistic and political characteristics. Fight for world democracy brought about a severe restriction of personal liberty for Americans. According to the critic Anne Shaw Faulkner, postwar environment in America was very appropriate for *Bolshevik* revolt: "There is always a revolutionary period of the breaking down of old conventions and customs which follows after every great war, and this rebellion against existing conditions is to be noticed in all life to-day".²¹ Because of the Bolshevik revolution in Russia in 1917 authorities focused on "suppressing domestic radicalism for fear of similar turmoil, and legislation such as the Espionage Act of 1917 and the Sedition Act of 1918 prevented open criticism of or opposition to the political establishment" (Currell, 2009: 24). Then Red Scare had long-term effect bringing about "Americans who had never given much thought to the threat of the radical left in their country to take that threat seriously" (McNeese, 2010: 80). Accordingly, anti-immigrant sentiment increased considerably. When the war finished, more class and race tension came to exist as

²¹ Anne Shaw Faulkner, "Does Jazz Put the Sin in Syncopation?", *Jazz in Print (1859-1929)*, (Ed. Karl Koenig), Pendragon Press, New York, 2002, p.153.

the cost of living raised, and the flow of immigration sparked off furious strikes, protests, and race riots. The postwar recession in 1919 was a major influence on the US economy with the increasing bankruptcies; then, the companies were in search of the cheaper labor force which could be easily found in the south where the voice of radicalism was less heard. Simultaneously, unions were getting effective and pursued their call for “improved wages and working conditions and for legal recognition of the right to organize” (Palmer, 2006:12).

Attorney A. Mitchell General Palmer enounced “his fear of alien immigrant” publicly and commissioned his Justice Department to start “deporting suspected radicalized aliens” by establishing “a new departmental apparatus, the General Intelligence Division” in which a young law enforcement agent J. Edgar Hoover was appointed as its chairman (McNeese, 2010: 79). Then, between 1919 and 1921 Palmer Raids were spread throughout the country against doubted potential radical citizens and immigrants. During the first few years after the war, the blacks experienced the most dreadful events since slavery was abolished with about twenty-five race riots in the country bringing about a large number of deaths and injuries. “African American soldiers’ experience of vicious attacks, lynching (at least 456 people were killed by lynch mobs between 1918 and 1927) and race riots in the ‘Red Summer’” of 1919 underlined the futility of “their wartime fight for American democracy” (Currell, 2009: 24). The most racist group that Americans ever witnessed, Ku Klux Klan became widespread again and was obsessed with the *pure Aryan supremacy* restricting “its membership to native-born, white Protestants, seeking the goal of 100 Percent Americanism” and “intimidated Catholics, Negroes and Jews” (McNeese, 2010: 83 and Nevins, Commager, 1967: 411). The naturalist and anthropologist Madison Grant, followed the argument in his book *The Passing of the Great Race, or the Racial Basis of European History* that “superior ‘Nordic’ culture was under threat in the US by the unprecedented immigration of other races and the massive migration of African Americans to the urban North” (McNeese, 2010: 43). Grant identified “scientific racism” of the era by asserting that in the cause of power, control and resources the races were in constant antagonism to each other. Even though many conservative Klan members also constituted the backbone of the

Protestant denominations, permissivism, a kind of new concept of that era, preoccupied them with many other religiously conservative American citizens.

Many young people from the middle class began to discontinue common moral values and astonished their parents with their horrendous attitudes. In 1917, Congress accepted a proposed amendment to the U.S. Constitution which stated that the prohibition of producing, selling and transporting of alcoholic beverages was requested in January 1919. Then, America ratified *the Volstead Act (The National Prohibition Law)*. Even though the prohibition amendment (the Eighteenth) was the idea of the Progressives in earlier 1850s, it now gained popularity. Supporters of the bill were of the opinion that “grain should be conserved and made into food, rather than distilled and manufactured into alcohol” (McNeese, 2010: 39). Some supporters were of the opinion that misusing and falling apart of the family, which was a key point of modern urban life, would be stopped by the prohibition law. The *Noble Experiment* with the words of President Hoover as he praised the 18th Amendment was a “great social and economic experiment, noble in motive and far reaching in purpose” (Blocker, Fahey, Tyrrell, 2003: 301). He used the term *Noble* because the purpose was to keep families together and do away with alcohol consumption which was assumed as noble aims and experiment. This period was called as the “dry decade as religious doctrines came under scrutiny” as well (Palmer, 2006: 7). The first trigger of this movement of thought dates back to 1870s, groups such as Women’s Christian Temperance Union and Anti-Saloon League stood for that “beer, bourbon and other alcoholic drinks cause not only to intoxication and addiction but to the erosion of family bonds and the abandonment of Christian values” (Palmer, 2006: 7). Therefore, this movement’s essential principle in prohibition was associated with the ideology of “the New Woman” because alcohol drinking was relevant to the abuse of women in the home, impoverishment and the deterioration of the labor force (Currell, 2009: 176). After that, alcoholic drinks were the root cause of corrosion of family bonds and the deviation of Christian values. With the First Lady Lucy Hayes’ alcohol inhibition in White House, the movement made headway in 1877, and she was called as “Lemonade Lucy” (Palmer, 2006: 7) In fact, some experts pointed out that especially the young women of that period constituted the majority alcohol consumption. Formerly, women had a place in the domestic roles as

mothers ascribed by the society; but throughout this time of progression, the transition from an agricultural economy to an industrial one and winning the vote in 1920 gave those new changes, especially to alone, working-class women. The image of the modern woman brought a very different way into the social norms and lifestyle with the participation of women in industrial work in the course of wartime. Lots of working-class women began to have a taste of freedom by earning their own money and put a stake in the capitalistic ground in which consumption and mass entertainment were at the forefront. The economic prosperity after the war led them to be a confident woman and individual, then leave their mother's traditional style behind to adopt the modern system.

The new morality was adopted by some of the American young women considerably. "The average length of women's skirt was shortened by the most liberated women" (McNeese, 2010: 87). The name *Flappers* was addressing to these women that the majority consisted of the young girls in their twenties. "That name was given to them by their detractors for the girls' practice of wearing their galoshes loose, allowing them to 'flap' around their ankles" (McNeese, 2010: 87). Their long hair changed into short bob while the women following the traditional way of fashion kept their hair long and scarcely cut it. Smoking in public, exhibiting inconvenient social behaviors, wearing "rolled silk stockings and bright red lipstick, and dancing the modern dances were all with an unashamed abandon" (McNeese, 2010: 87). Like their male peers, flappers were the symbols of "losing morality, public displays of affection and frequenting speakeasies, places where alcohol was served illegally" because between 1919 and 1933, prohibition was in force (McNeese, 2010: 87). Women's new and never-before-seen daily activities of jazz dancing, drinking, and smoking expressed a kind of repudiation against "prohibitive Victorianism and feminism", and the concept of the flapper appeared as one of the most undisguised outbreak to the old (Currell, 2009: 50). The flapper style which stood for sexual freedom and ready-made items of the mass production, necessitated nearly no or limited underclothes, chiffon clothes, miniskirts and so on. Her short cut hair served as female courage and eroticism. Daily activities of jazz dancing, drinking, and smoking, which was formerly perceived as prostitution, emphasized women's right to sexuality and personal freedom.

The twenties were instilled with a blend of odd and extraordinary features becoming the main factors of that period soon. The increase of hotels, restaurant ballrooms in Chicago enhanced the urbanization, migration and the nightlife boom after World War I, and Chicago became the heart of jazz in the early 1920s along with the prohibition which ignited the jazz music and subculture. The change in American music was welcomed and flourished with jazz and blues which were unquestioningly connected with African-American music style and were the dominant forms in the 1920s. Jazz music dated back to old times of black music, Ragtime, which had first come out in 1890s. It harbored fast mellifluous piano rhythms, and such music was not intended to be sung in front of the public, on the contrary, it was just played and thus had no song lyrics. In the early twentieth century, it was clear to see that jazz preponderantly began to take the place of Ragtime. Additionally, African and European features, which were affected by the nineteenth-century minstrel show tunes, brought jazz into being. Jazz was expanded more by the first radio broadcast in 1920, making it a hearable sound from shore to shore and at the earliest “there were over five hundred radio stations throughout the country and in which three-quarters of the broadcasting over the decade consisted of music, 75 percent of this was jazz” (Currell, 2009: 77). Improvements in technology enabled the recording industry to thrive the music more, e.g. the introduction of the electrical condenser microphone in 1925 enabled well-qualified recordings besides easy portage, recording sound better and paving the way for recording “away from the big studios, leading to a boom in country music and southern folk recordings” (Currell, 2009: 77).

In remote parts in south of the U.S., infringers of the Prohibition Law produced “home-distilled alcohol (moonshine) while their dealers or city cousins sold it in hidden taverns called speakeasies; then, people carried hip flasks and hid them in their clothes” (McNeese, 2010: 90). In that period, gangsters continuously pumped money into speakeasies, and music and dance not only constituted the backbone of social and daily life but also developed as a means of captivating people right along with concealing illegal activities. Pulling alcohol drinking underground made New Orleans-style jazz a distinct cultural area where it was later associated with bootlegging, drug pushing, prostitution and gambling. Some very famous nightclubs

were also controlled by city gangs, and other significant nightclubs were run by the gangs of Al Capone.

Prohibition might not have been the only problem on the increasing rate of organized crime and gangsterism gaining popularity in roaring twenties, albeit its impact was quite significant. Within ten years, America underwent the greatest transformation in its history. Exaggerated consumption, high expectation of technology, change and conformation, isolation disappointment and “inward soul-searching” could partake of “a spider’s web” (McNeese, 2010: 117). Being lost in the world during these years was successfully attuned by the US economy and prosperity deeply penetrated the country. “As the decade had roared forward its industrial base churned out unbelievable amounts of consumer goods, improving the lives and the standard of living of the nation’s citizens, both young and old” (McNeese, 2010: 117). However, towards the end of the 1920s, the tide turned, and the country got shocked with the economic storm, and the prosperity of so-called proverbial roaring twenties was lapsed into silence by the stock market crash in 1929.

2.2. AUTOBIOGRAPHY OF F. SCOTT FITZGERALD

Francis Scott Fitzgerald, was one of the writers who contributed much to the American culture and literature. His Irish Catholic parents were in the *melting pot* of America. Scott “even as a boy had a keenly developed sense of social nuance” and he deduced from his bizarre family “to worry about where his family belonged in “good” society” (Meyers, 2014: 10). Edward Fitzgerald, his father was from Maryland, and he was affiliated with the Old South and its culture. Fitzgerald’s mother, Mary (Mollie) Mcquillan Fitzgerald was from an Irish immigrant family who was Catholic and got rich with wholesale grocery.

Fitzgerald’s wife, Zelda Sayre Fitzgerald, partook in that flamboyant age, “which featured other attractive but dangerously irresponsible *flappers*” (Gale, 1998: ix). Nevertheless, after the 1920s, Fitzgerald’s alcohol addiction burst out, and Zelda got worse mentally. “Aspiration, literature, Princeton, Zelda Sayre Fitzgerald, and

alcohol” played a significant part in F. Scott Fitzgerald’s outstanding inspirations (Tate, 2007:3). He was in trouble with alcohol because of his heavy drinking, and also it was believed that he died of alcohol. “[A]lcohol contributed to his death. Critics note his repeated displays of the alcoholic’s cardinal traits: denial and self-deception, a tendency toward violence when drunk, some of Fitzgerald’s best fiction depict alcoholic characters revealing if with deceptive unobtrusiveness” (Gale, 1998: 5).

In addition to the social and cultural transformations, the transformation of intellectual life took a prominent place in the 1920s. As a case in point, the Lost Generation consisting of a group of writers such as F. Scott Fitzgerald, Ernest Hemingway, John Dos Passos, Ezra Pound, and Waldo Pierce adopted the bohemian ways of living. They wrote from a very different cast of mind when they were compared to their contemporaries in many respects. Mostly their opposition was against the social and political incidents going around them. In spite of their anger and animadvert against the present conditions, they were never on the way of the active riot. They were “rebellious but not revolutionary, progressively disillusioned and passive rather than active in their mood” (Cowley, 1944: 61).

The novelists of the inter-war generation may also be considered as rioters. First of all, they became insubordinate against the hypocrisy that was displayed by their elders and the courtesy of American books. After that, these young people began to rise against the notion of justifying the bloodbath of the First World War. They were literally against the war and its fatal effects. Later, they were discontent with materialism and struggle for money of the Harding days. Then, they brought forward the wrong sides of the depression upon the society. They generally developed a continuous opposition in the strictest sense of the word. Even though they were determined to be a voice of the minority, they couldn’t evade from the loneliness and pessimism. Wallace Stegner asserted that “their bias was definably artistic, modern and bohemian; their method was predominantly flippant, irreverent, and satirical; their state of mind was rebellious against bourgeois culture, impatient of tradition or restraint, often anti-intellectual” (Stegner, 1949: 183). The 1920s were somewhat disappointment for the bohemian writers. They seemed to have no hope

about the world and those days in American Society. They sought to get through that hopelessness and skepticism because they had worried about Harding's back to normalcy and laissez-faire policy. Hereat, society literally would be materialistic and devoid of feelings. However, Fitzgerald's life, in the strictest sense of the word, is the summary of the term notorious with exuberance, carefree extravagancies which he named as *Jazz Age* between the World War I and the stock market crash. In the light of epoch-making romance and relationship with Zelda together, with extraordinary lifestyle and his significant role in the Lost Generation Writers popularized him in American Literature.

2.3. REFLECTION OF HISTORY IN FITZGERALD'S SHORT FICTIONS

Fitzgerald's works contain historic overtones of the 1920s or the Roaring Twenties. The people of 1920s were successfully portrayed with their impetuous and insatiable desires in Fitzgerald's fictions, e.g., his characters were fascinated by the power and glamour of money and appearance. Fitzgerald could be characterized as humorous and candid handling the conditions and recreating himself if required. During the first years of his reputation, he was presumptuous and self-assertive although he was not sure about the ways of managing his new reputation. During his maturity, he was prudent and competent dealing with writership and inspiration problems. In his last works, he was melancholic and thoughtful on *the jazz age* retrospectively with love and only several remorsees. As a social historian he was seen as the exemplary writer of "The Jazz Age": "It was an age of miracles, it was an age of art, it was an age of excess, and it was an age of satire" (Tate, 2007: 6).

The zenith and fall, the glamor and harsh reality of American society were correlated to Fitzgerald's life. He pointed out that "1910s were a hopeful time of striving and idealism; the 1920s were boom years filled with new pleasures; 1930s were an extended period of reflection and retrenchment" (Fitzgerald, 2011: xi). He was always trying to catch up with his own generation. He pointed out this statement in his one of the interviews that:

The wise writer, I think, writes for the youth of his own generation, the critic of the next and the schoolmasters of ever afterward. Granted the ability to improve what he imitates in the way of style, to choose from his own interpretation of the experiences around him what constitutes material, and we get the first-water of genius (Fitzgerald, 2011: 6).

Fitzgerald wrote all the nuances down that would enable him to depict “how he was shaped by his social background and differentiated himself from it” (Meyers, 2014: 1). His proeses, which were famous with the roaring age flap and luster, pursued the factual warning that as apathy can endanger a person, the power of love can save the human. Fitzgerald’s intention is usually “to preach as well as to entertain his readers” and his surprisingly various characters, were smoothly decayed by “his delightful imagination and surprising range, and by his often sobering, if whispered, little sermons” (Gale, 1998: x). His ambition in his writings was on defining American character correlated with the idealism, uncertainty, and deprivation. He stated that “that’s the whole burden of this novel—the loss of those illusions that give such color to the world so that you don’t care whether things are true or false as long as they partake of the magical glory” (Tate, 2007: 95).

Not contemporary American senses as thoroughly in every fiber the tempo of privileged post-adolescent America. Of that life, in all its great hardness and equally curious softness, its external clatter, movement and of Fitzgerald’s preconceptions, the chief sinner appears to be the illusion that the field of his vision is essentially the field of ‘youth’. (Bloom, 2006: 8, 9).

Fitzgerald was good at approaching the real issues of life without appealing to “the straight documentary writing but mostly using evocative details and nuances of style to convey moods” (Tate, 2007: 3). Much of the significance of the novel is rooted in its exploration of the American dream, which is the ideal by which equality of opportunity, is available to any American, allowing the highest aspirations and goals to be achieved. That had a big reputation in American society because of the 1920s flourishing economy. Nevertheless, it indicated that “an American reality that, combined with “an extraordinary gift for hope” and a “romantic readiness, led to the extravagant promise identified with America and the intense, devastating loss felt when the dream fails in one or another of its guises” (Bloom, 2006: 141,142). Jay Gatsby succeeded to attain the American dream by achieving financial gain. However, he missed the point that society’s perception of wealth was different from

his perspective. *The rise and fall of American civilization* took its place during the 1920s, and the literary critic Milton R. Stern demonstrated that Fitzgerald was one of the writers who were in search of comprehending “the difference between promise and embodiment” throughout “a disordinance of disputed issues of Americanism, immigration, and the new, uneasy relationship of province and metropolis” (Stern, 2003: 190).



CHAPTER THREE

NEW HISTORICIST READING OF FITZGERALD'S SHORT FICTIONS: *TALES OF THE JAZZ AGE AND FLAPPERS AND PHILOSOPHERS*

3.1. NEW ERA: CHANGING SELF AND DREAM

3.1.1. From "Theological Ethos" to "the Secularized Utilitarian"²² Ethos"

When the World War I ended, the bells of prosperity tolled heavily throughout America. As the war was turning Europe and the other countries into the ashes, America was moving on flaming. Earnings from the industry and playing an active role only at the end of the war gave rise to living its most glamorous and prosperous time. The country made a move economically and experienced outstanding industrial production during the war, and there was also an explicit upsurge in peacetime production. Thereupon, America became the most advantageous and affluent country throughout the world, whereas Europe was economically in a troublesome situation in the meantime. Then, how did America have an appetite for material wealth, while once having "self-restraint and control over [such] appetites and emotions" (Susman, 2003: 41)? Puritans in their "self-restraining and self-corrective" traits were pure from worldly pleasures and had "the ideal of the God-centered life, the doctrine of calling or vocation, and the conviction that all of life is God's"²³ (Ellis, 2010: 254). Puritanical values, later on, contributed some very critical perspectives to the new order such as material success, perseverance, frugality, and achievement of prosperity. These ethical and moral features were the motives for establishing a modern capitalist system and were the chief pillars of maintaining economic and social order.

²² Utilitarianism is the view that a person should pursue his own self-interest, even at the expense of others, and to any ethical theory that regards some acts or types of acts as right or wrong independently of their consequences. Brian Duignan, Henry R. West, <https://www.britannica.com/topic/utilitarianism-philosophy>, "Utilitarianism", 15.11.2017 (15.05.2018).

²³ Leland Ryken, "The Original Puritan Work Ethic", 2006, <https://christianhistoryinstitute.org/magazine/article/original-puritan-work-ethic>, (16.05.2018).

Puritanism has become identified with a particular set of attitudes toward success in a material sense, a sign of salvation (the Protestant ethic) stressing industry, thrift, achievement of wealth. Such an ethic, creating a vibrant modern capitalism, was the true safeguard of the whole economic and social order. However, such an ethic could be damned as a religious sanction for crass materialism and a vicious, morally unworthy economic and social system, strangling truer values and more worthwhile cultural enterprises- the arts and sciences (Sussman, 2003: 42).

American Industry turned into more capital centered and secular than unworldly adopting just “language of the Protestant ethic called the more modern economic terms ‘labor’ and ‘capital’ ‘hard work’ and ‘self-denial’ and praised the savings bank depositor as the hero of civilization” (Susman, 2003: 43). Accordingly, subversion of capitalism was contained, which “helped to consolidate the ruling of the nation and promoted the social development”.²⁴ During the 18th century, the change was principally rooted in the ideas of Cotton Mather and, later, Benjamin Franklin. “Franklin can be seen as a key figure in representing the transformation of the Puritan work ethic from a theological ethos to a more secularized utilitarian ethos”²⁵. His best-known writing *Poor Richard’s Almanac* depicted well the work ethic which was secularized and “Americanized proverbial wisdom concerning frugality, thrift, and industry”²⁶ After a while, these ideas were developed in the Victorian Era during the 19th century. It was a time of scientific and industrial progress along with the social change. Consumer culture and an expansive middle class eventually came out with the industrial and technological advance and accordingly purchasing power increased respectively. That newly emerged middle-class society began to see themselves as if they “arrived at a higher social plane of existence, [and in addition to that], the ways of the farm and the tenement would not do for the family of a man

²⁴ Liu Jie-xiu, Ma Yong-hui, Yao Xiao-juan, “Power, Subversion, and Containment: A New Historicist Interpretation of *The Virginian*”, **David Publishing**, July 2014, <http://www.davidpublisher.org/Public/uploads/Contribute/5518f24c3d097.pdf>, (22.08.2018)

²⁵ Scott Loren, “Self-fashioning, Freedom, and the Problem of His-story: the Return of Noir”, **European Journals of American Studies**, 28.01.2008, <https://journals.openedition.org/ejas/1842>, (22.08.2018).

²⁶ Loren. “Self-Fashioning”.

who had made his way in the world²⁷”. Americans made out money with a group of relevant rules generating the control of money incorruptly under “the straight and narrow path of Victorian thrift, self-discipline, and productive independence” (Calder, 1999: 112). Besides, “Victorian culture had a class derivation, as well as an ethno- religious (Anglo- Saxon Protestant) [which] was bourgeoisie in origin, and the era of its flourishing coincides with that of the predominance of the bourgeoisie in Western civilization.”²⁸ Therewithal, secularized and bourgeoisie culture of the North American ideology previously based upon Victorian culture changed towards the end of the 19th century. When prosperity of the nation eventually knocked on the door of industrial powers including Andrew Carnegie and John D. Rockefeller, they took a leaf out of Franklin and Mather’s book. Differently, Carnegie and Rockefeller mostly focused on consumption-based ideology along with Anglo-American supremacy and morality by moving away from thrift and self-discipline of Victorian culture eventually.

During the boom time of prosperity in the 1920s two significant presidents of that decade, Warren Harding and Calvin Coolidge’s aim was also to foster economic progress. One of the Harding’s speeches was as in the lines that: “My most reverent prayer for America is for industrial peace, with its rewards, widely and generally distributed, amid the inspirations of equal opportunity” and Coolidge also made similar speech that: “the man who builds a factory builds a temple”.²⁹ Then, the ideas on individual freedom and utilitarianism were awakened, and Protestant values were much more secularized. Expanding corporations, the stock market, industrial efficiency, the growth of consumer products came into prominence by providing satisfaction in leisure and consumption. Therefore, the power of spirituality gave rein to the power of crass consumerism on which the freedom and welfare of the self were dependent. As Greenblatt and Foucault pointed out that an episteme determines,

²⁷ Megan O’ Malley. “Remembering the Victorian Era”, **Mountain Messenger**. Summer/Fall 2010, <https://www.nps.gov/alpo/planyourvisit/upload/newspaper2010.pdf>, (28. 08. 2018).

²⁸ Alden Whitman, “America in the Victorian Age”, **The New York Times**, 22.10.1976, <https://www.nytimes.com/1976/10/22/archives/america-in-the-victorian-age.html>, (29.08.2018).

²⁹ Loren. “Self-Fashioning”.

each epoch and its breaking point reveals another episteme, discourses, social practices, and power relations. First, puritan society regarded ostentatiousness as one of the greatest sin or as “subversion”, then, was deflected by the Victorian people as thriftiness; and during the 1920s became “the very condition of power” (Greenblatt, 1981: 57). Williams Ken Hillis spoke clearly to the idea that “[t]he postwar period [had] witnessed the emergence of an economic model connecting identity with consumption [and] the act of consumption increasingly [was] linked to the production of one’s individual identity as a shiny commodity without a past”.³⁰ That economic and cultural model along with blending *puritan work ethic* pushed Americans to become unequal, consumer and materialistic based society but by bringing about a culturally melted self and the huge gap between the old and new generation.

3.1.2. New Crass Consumer and Materialistic Self in Fitzgerald’s Northern and Southern Characters in *Tales from the Jazz Age* and *Flappers and Philosophers*

What makes the modern world “modern is the development of a new vision of the self –created by the new capitalist order and the growing system of nation-states” (Susman, 2003: 271, 272). A common view of the self –described by the culture became substantial in sustaining and forming the significant types of character by referring to the argument of Greenblatt, which was about shaping identity. “Culture fashions the subjectivity of human beings as a manipulable, artful process” (Greenblatt, 1985: 2). Then, manipulation of the twenties could be correspondingly described as “dull, bourgeoisie and ruthless” (Nevins, Allan, 1967: 410). After the World War I Victorian “money management” was abandoned with a flood of mass-produced goods by creating a “permanent desiring mode,” by capitalist powers and government’s infusion, people devoted themselves to make and spend money without hesitating (Campbell, 1987: 95). “The inconceivably large expansion of

³⁰ Film Noir and the American Dream: The Dark Side of Enlightenment, **The Velvet Light Trap**, Spring 2005, p. 9.

credit” was one of the most important reasons to replace the “golden age of thrift” with the age of unstoppable greed (Calder, 1999: 22). During Victorian Era, consumer loan, the financial situation of the ordinary people with average income was managed a “cash-and-carry basis” yet during twenties new generation habitually got into the debt “for restaurant meals or new shoes” (Calder, 1999: 22). However, in 1920s production and “money management” centered Victorian culture mainly focused on “unbridled consumerism” (Calder, 1999: 30, 31). As Sinclair Nevins and Henry Steele Commager put forth in the book *A Pocket History of the United States* that American society “even in the McKinley³¹ Era, had never been so “materialistic and so completely dominated by the ideals of marketplace or techniques of machinery” (Nevins and Commager, 1967: 410). Popular admiration along with grandness and yield created “the stockbroker, the salesman, the advertiser and the moving picture star who were [seen as] the popular heroes” of the society (Nevins and Commager, 1967: 410). “By the 1920s, when the artfulness of merchants and advertisers had made America truly a land of desire, very few could practice the Victorian precepts of thrift” such as breaking the habit of saving money beforehand to buy something (Calder, 1999: 207). Now materialism and consumerism of industrial monopoly were the dominant ideological structures and were used as a trump card to interpellate the Victorian North and rustic South.

In the Northern and Eastern part of America, even though consumption preceded the production, economy and culture rested upon industrial production, technology and also modern agriculture. Unlike Southern way of cropping, which was only for their family, the cash-cropping³² was commonly used because it was a modern way of agriculture. In the story “Ice Palace” of Fitzgerald’s book of *Flappers and Philosophers* John J. Fishburn was “one of the greatest financiers in the country”

³¹ William McKinley served in the U.S. Congress and as governor of Ohio before running for the presidency in 1896. As a longtime champion of protective tariffs, the Republican McKinley ran on a platform of promoting American prosperity and won a landslide victory over Democrat William Jennings Bryan to become the 25th president of the United States. History.com Editors, “William McKinley”, 21.08.2018, <https://www.history.com/topics/us-presidents/william-mckinley>, (30.08.2018).

³² Any crop that is considered easily marketable, as wheat or cotton. Dictionary.com, “cash crop”, <https://www.dictionary.com/browse/cash-crop>, (31.08.2018).

and “greatest wheat man in the Northwest” because he used that way instead of using the crops for his own or family as Southerners did. (Fitzgerald, 1920: 40). On the other hand, especially after the Civil War in the Southern states, there was no industrial production and no technology but consuming extravagantly and craving for possessing everything. Then, Southern people became idling selves because crass consumerism and materialism affected the society in the highest degree. Especially young generation of the Southern society were not so eager to be engaged in farming, so they got their share of crass consumerism from the new North. The reason was that “the self was a sense of personal order, a characteristic mode of address to the world and a structure of bounded desires and deliberate shaping in the formation of identity” (Greenblatt, 1985: 1). Therefore, Northern capitalism projected the discourses to manipulate modern society. As Fitzgerald said: “in any case, the Jazz Age now raced along under its own power, served by great filling stations full of money” (Fitzgerald, 1996: 9). Then, he and his characters were overwhelmed with the power of crass materialism and commodity fetishism, i.e., costly dresses, good appearance and lots of money. As a case in point, Fitzgerald favored short story as a literary form more than novels because it was the easiest and fastest way to earn money. It could be clearly understood in his essay *Echoes of the Jazz Age*: “the present writer already looks back to it with nostalgia [and] it bore him up, flattered him and gave him more money than he had dreamed of, simply for telling people that he felt as they did then most of them were written just for money” (Fitzgerald, 1996: 3).

The diffusion of ideological structures of capitalist and consumer-based power were localized everywhere. The human subjects wished to “be autonomous and believed to be so” and they “[began] to seem remarkably unfree, the ideological product of the relations of power [which was a materialist and consumer culture of the Northern capitalism] in a society” (Greenblatt, 1980: 256). In *Flappers and Philosophers*, flapper girl Ardita’s beloved Curtis Carlyle's youthful exuberance in the story “The Offshore Pirate” was explicated by Fitzgerald along these lines that:

He wanted to have a lot of money and time and opportunity to read and play, and the sort of men and women around him that he could never have—the kind who, if they thought of him at all, would have considered him rather

contemptible; in short he wanted all those things which he was beginning to lump under the general head of aristocracy, an aristocracy which it seemed almost any money could buy except money made as he was making it.
(Fitzgerald, 1920: 11)

Happiness relied on transitory and material things, in contrast to the rustic Southern culture, a Victorian way of money management or Puritan spiritual values based upon abstaining from worldly pleasures and living simply to attain to God. Now money was the only God to which they must attain or as in “Diamond as Big as the Ritz” of *Tales from the Jazz Age*, God could be convinced with “offering a bribe” and then “the simple piety prevalent in Hades [which is hometown of John] has the earnest worship of and respect for riches” (Fitzgerald, 1922: 158). They, in the words of Greenblatt, shaped of their own identity and were molded by forces outside their control then also led other selves to fashion themselves according to the fervent materialist, the consumerist ideology of the industrial North. The transition phase of their self which was in between engagement with the present and detachment from the past paved the way for losing their subjectivity. Then, they inescapably went to a road of no return from the fallen civilization of the South because “[their] status was an invention status” (Greenblatt, 1980: 31). It can be fathomed out that human subjectivity is formulated by the ideology of power. In *the Offshore Pirate*, Carlyle from Tennessee articulated this idea along these lines that: “courage to me meant ploughing through that dull gray mist that comes down on life –not only overriding people and circumstances but overriding the bleakness of living. A sort of insistence on the value of life and the worth of transient things” (Fitzgerald, 1920: 19). According to H. L. Mencken in the article “The Sahara of the Bozart’ on South’s transition that the liberated lower orders of whites have borrowed the worst commercial boulderism of the Yankee and superimposed it upon a culture that, at bottom, is but little removed from savagery” (Currell, 2009: 55). To sum up, it causes to emotional and material starvation “characterized by the spiritual poverty of a regimented, shallow, materialistic industrial society through self-fashioning” (Currell, 2009: 5). A Southern young man Clark in “The Ice Palace”, which is one of the short fictions of *Flappers and Philosophers*, “had an income—just enough to keep himself in ease and his car in gasoline - and he had spent the two years... in dozing around the lazy streets of his hometown, discussing how he could best invest

his capital for an immediate fortune” (Fitzgerald, 1920: 29). He had a “Ford” car and already lost becoming a standardized self of *passive consumerism* and materialism which were the ideological products of capitalist power of the North (Fitzgerald, 1920: 29, 3). In other words, as Marxist thinker Frederic Jameson asserted in *The Political Unconscious: Narrative as a Socially Symbolic Act* that “the tendential law of social life under capitalism maims our existence as individual subjects and paralyzes our thinking about time and change just as surely as it alienates us from our speech itself” (Jameson, 2002: 4).

Fitzgerald’s Mr. Icky in the namesake story of *Flappers and Philosophers* was complaining about the same issue because his sons Charles, Peter and his daughter were among the formulated ones by the power of materialism “based in the North and associated with the urban, the modern and the future rather than the past” of the agrarian South (Currell, 2009: 61). Accordingly, his children had a fancy for leaving their father’s rural land, which was “plough and rot” in their opinion and moving to the urbanized countries, e.g., the shopping square Piccadilly Circus and the land of “life” and “jazz” (Fitzgerald, 1922: 262). Instead of producing, they were in pursuit of consuming, enjoying the life in the concrete jungle, so they ignored their father Mr. Icky’s efforts to engage them in soil as it was understood through the lines; “The farmers may be the backbone of the country, but who wants to be backbone?” (Fitzgerald, 1922: 262). It is rather obvious that they didn’t have the intention of following their father’s rural lifestyle on production. They chose to be a part of the materialist and consumer culture alienating themselves from their past. “The subjects were merely epiphenomena of specific interpellations of dominant ideological structures” (Greenblatt and Gallagher, 2000: 66). Therefore, they become “a fugitive ‘true’ self a part of ‘ideological apparatus’ through which subjects are interpellated” (Greenblatt and Gallagher, 2000: 65). As a result, consumerist and material-based ideology implemented an “alien and abstracted consumerist culture that was spiritually sterile and fragmenting with the hand of capitalist progress” (Currell, 2009: 55). And that was much more felt by the Southern society by comparison with the North. Then, the rustic South could be rendered as a “cultural wasteland or a desert which was a place far more sterile and degenerate than anything” (Currell, 2009: 55).

3.1.2.1. Women's Changing Priorities

Women of those times had freedom of earning their own money because during the war they had undertaken the men's role in factories. The concept of "modern woman" caused to rise of different needs and "social norms" (Currell, 2009: 27). Then, consumption culture expanded thanks to the women's contribution widely. "Enjoying the freedom that came from having an independent source of income, many working-class women created a new culture for themselves which centered on consumption and mass entertainment" (Currell, 2009: 27). Most of them were flappers who regarded the restrictive Victorianism as old with their style of smoking, drinking and dancing jazz. They adopted the idea of having freedom of sexuality and "the mass production of ready-to-wear items" in such a fashion that:

"flapper style entailed a minimum of undergarments, short skirts, filmy fabrics, and sheer hosiery as bobbed hair (a release from the weight of tradition) represented female daring and eroticism and besides, smoking, drinking and cosmetics – traditionally associated with prostitutes – further underscored women's right to sexuality and personal expression" (Currell, 2009: 29).

As a case in point, Kitty in the story "The Lees of Happiness" from *Tales from the Jazz Age* was a dolly bird with her "wrapper of pink and black" and "plenty feather fans" (Fitzgerald, 1922: 240). When Roxanne visited her home, Kitty "avoided with a sort of insolent meticulousness any inclusion of Roxanne with life" because she adopted the old values of Victorian women who "were generally ignorant of their sexuality".³³ Kitty as a typical flapper was "nervous without being sensitive, temperamental without temperament, and a woman who seemed to flit and never light" (Fitzgerald, 1922: 235). For Roxanne womanhood didn't mean flitting but "making biscuits," as it was understood with her expressions; "Can your wife make biscuits? The cook is showing me how. I think every woman should know how to make biscuits" (Fitzgerald, 1922: 234).

In the story "Bernice Bobs Her Hair" from *Flappers and Philosophers*, Marjorie another flapper girl was very popular flapper through the parties in her

³³ New Dictionary of the History of the Ideas, "Victorianism", 01.07.2017, <https://www.encyclopedia.com/history/united-states-and-canada/us-history/victorianism>, (10.05.2018)

town. She had “affairs with more than one boy [and] hated dainty minds” of women which were peculiar to the Victorian women (Fitzgerald, 1920: 97, 106). Marjorie saw her cousin Beatrice, who was trying to carry on the traditional roles of Victorian women as a kind of “dopeless” with her appearance, e.g., straggly eyebrows, dress, etc. (Fitzgerald, 1920: 97, 106). Initially, Beatrice struggled not to be a girl like Marjorie, but as she failed to make friends and was excluded, she had no other choice than keeping up with their lifestyles. The reason was that her vicinity made her think she was in the wrong way. However, she thought changing her identity and appearance was her own decision without any pressure as it can be understood through her statements to Marjorie that; “I’ve decided, began Bernice without preliminaries, ...if you’ll tell me why your friends aren’t—aren’t interested in me I’ll see if I can do what you want me to” (Fitzgerald, 1920: 105). Bernice fashioned herself in keeping with the new style of the generation then became self-police to shape her identity in accordance with new crass materialist and hedonistic flapper girls. Flapper lifestyle, which is highly associated with the crass materialism, could be seen as a kind of subversion against old Victorian women promoting the idea of thrift and morality. Most of the young women were neither thrifty nor moral which were mainly intrinsic to the flappers. However, as Greenblatt claimed “any resistance is impossible” because when power is threatened by subversion, power “recycles, and produces itself continually” by containing it (Greenblatt, 1990: 166; Brannigan, 1998: 65). Accordingly, flappers were contained by the dominant culture of material power because they became the symbols of the crass consumerism and mass production. For instance, Perry in “the Camel’s Back” of *Tales from the Jazz Age* was frustrated with denial of his fiancé Betty Medill, “a typical flapper and [taking] well in the movies besides, her father gives her three hundred a month to dress on, and she has tawny eyes and hair and feather fans of five colors” (Fitzgerald, 1922: 26). The only thing Betty cared about was a material fad which was a deal breaker to marry Perry who was her ex-fiancé and took Perry’s place. As Hoxie Fairchild puts forth in his book *The Romantic Quest* (1931) that “the dominance of man’s creative will over the material world” got them to be the ones whose whole happiness was dependent on a piece of rags and luster (Fairchild, 1965: 200). They were all transitory and accordingly led them to have craving self.

3.1.2.2. Illegality and Material-Oriented Self

In 1914, with the prohibition of alcohol under the name of Noble Experiment government targeted mostly the working class of the society rather than the uppers. Reformers were in trouble because “impoverished workers, deprived of the supportive influences traditionally offered by religion and small-town life, were more likely to resort to criminal activities, alcohol-fueled violence or, worst of all, Marxist doctrines as outlets for their frustration” (Palmer, 2006:8). Supposedly, the aim was just to prevent “cultural degeneracy, abuse of the women in the home, poverty, and corruption of the working classes” (Currell, 2009: 178). They aimed at interfering in people’s private life, insomuch that employees could work more soberly and serve to the interest of the factories. Andrew Sinclair has implicated that “in politics and business, in labor unions and employers’ associations, in public services and private industries, prohibition was the golden grease through which organized crime insinuated itself into a position of incredible power in the nation” (Currell, 2009: 178). It seems that these illegal actions were happening out of government’s control, but they were part of the growth of the economy and became in “micro-politics of daily life”.³⁴“Prohibition agents and policemen, judges and local politicians, were bribed or blackmailed to such an extent that some towns and cities came under the de facto control of criminal gangs” (Palmer, 2006: 142). As Foucault, who was the inspirer of New Historicists, asserted that “a perpetual give-and-take between legality and law-breaking was one of the conditions under which authority operated.”³⁵ Prohibition agents, state politicians, judges, police departments, common citizens also took place in micro-politics and made prohibition difficult to carry into effect because of the malpractice and criminal acts like bribery and blackmailing. Fitzgerald was good at approaching the real issue of the officials by using expressive details of his time in his works as it is seen in one of his essay *Echoes of the Jazz Age* that:

³⁴ Gallagher, (ed. Veaser), p.43

³⁵ Roger Pol-Droit, **The New York Times**, “Michel Foucault, On the Role of Prisons”, <https://archive.nytimes.com/www.nytimes.com/books/00/12/17/specials/foucault-prisons.html>, (15.05.2018).

Presently we began to have slices of the national cake, and our idealism only flared up when the newspapers made melodrama out of such stories as Harding and the Ohio Gang³⁶. The events of 1919 left us cynical rather than revolutionary, in spite of the fact that now we are all rummaging around in our trunks wondering where in hell we left the liberty cap...’ (Fitzgerald, 1996: p. 3)

The difficulty varied from the illegal activities and misdeed of the common people to the “corruption of federal agents, state officials and police departments – making it hard to decipher who was on which side of the law, who were victims and who were perpetrators” (Currell, 2009: 177). As a result, government integrated the society with gangsters and criminals along with consumer wise capitalists, especially with laissez-faire policy. As Fitzgerald asserted “the honest citizens of every class, who believed in strict public morality and were powerful enough to enforce the necessary legislation, did not know that they would necessarily be served by criminals and quacks...” (Fitzgerald, 1996: 3). Therefore, society was more akin to do illegal actions such as bootlegging, speakeasy, stealing, etc. to be rich from the easiest way due to the fact that people whom they encountered in daily life, went astray just as Fitzgerald’s characters Dalrymple and Key. They looked for a way to make a quick buck. When Key and his friend in the story “May Day” of *Tales from the Jazz Age* and Dalrymple in “Dalrymple Goes Wrong” of *Flappers and Philosophers* had just turned back from the World War I, their impecunious life led them to take illegal steps. The government vetoed the policy of Veteran Bonus³⁷ under the pretext of the economic constriction by pointing out that “the nation could not afford the financial drain of long-term bonus payments” (Palmer, 2006: 48). Albeit, Harding promised veterans in such a way; “a generous country will never forget the services you rendered” in his inaugural speech (Palmer, 2006: 48). In the story “May Day” of *Tales from the Jazz Age* Fitzgerald depicted Key and his friend’s situation as follows that:

³⁶Ohio Gang, in U.S. history, a group of politicians who achieved high office during the presidential administration of Warren G. Harding and who betrayed their public trust through a number of scandals. The Editors of Encyclopedia Britannica, “Ohio Gang American Politicians”, 03.07.2017, <https://www.britannica.com/topic/Ohio-Gang>, (15.05.2018)

³⁷ The World War Adjusted Compensation Act (43 Stat. 121), known as the Bonus Bill, created a benefit plan for World War I veterans as additional compensation for their military service. David G. Delaney, “Bonus Bill”, <https://www.encyclopedia.com/history/encyclopedias-almanacs-transcripts-and-maps/bonus-bill-1924>, (01.09.2018).

The entire mental pabulum of these two men consisted of an offended nasal comment extended through the years upon the institution—army, business, or poorhouse—which kept them alive, and toward their immediate superior in that institution. Until that very morning, the institution had been the “government,” and the immediate superior had been the “Cap’n”—from these two they had glided out and were now in the vaguely uncomfortable state before they should adopt their next bondage (Fitzgerald, 1922:65).

The institution of power looking after Key and his friend was the “Cap’n” or government, and they used to shape their life and “self” accordingly, yet now there was neither army nor government taking care of them and formulating their identities but criminals and commodified society. Time and episteme are in interaction with each other, so different epistemes come out as time changes. Then, the government adopted a different ideology which helped its interest. There was no war and no need for warriors but business people, criminals, and illegal organizations serving to its economic and hegemonic profit. These characters had no way out to fashion themselves in compliance with the new episteme of the new epoch. As they had no ‘quality’ to move up the social ladder, they were in pursuit of illegal jobs like bootlegging in speakeasies which were contained by the hegemony or the ruling class itself. Foucault associated the quality with “the choosing of occupations – useful ones: each person over the age of twenty-five had to be enrolled on a register noting his occupation. Those not usefully employed were regarded as the dregs of society” (Foucault, 1981: 246). So, the quality here is to be wise enough to rise to wealth regardless of the moral dimension of the ways. In “Dalyrimple Goes Wrong” after Dalyrimple returned from the war his prize was a series of decoration of honor, however, “when the shouting died he realized that for a month he had been the house guest of the mayor, that he had only fourteen dollars in the world and that the name that will live forever in the annals and legends of this State was already living there very quietly and obscurely” (Fitzgerald, 1920: 137). Encouraging and sacralized speeches on heroic deed on the eve of World War I now replaced with the criminal acts, the policy of national unification was superseded by the policy of discrimination according to the classes of capitalism. In those days “evil” had meant him a kind of “dirty hue”, but now, he realized that “evil is only a manner of hard luck or heredity-and-environment, or being found out” (Fitzgerald, 1920: 145).

A great protest swelling into revolt surged up in him. Ideas half-forgotten, chaotically perceived and assimilated, filled his mind. Get on—that was the rule of life—and that was all. How he did it, didn't matter. You had to cut corners that was all. Pull—relationship—wealthy marriages—” (Fitzgerald, 1920: 142,143).

Accordingly, irresistible ideas of change respectively haunted him; then he was crushed under the juggernaut of the money power. “Happiness was what he wanted - a slowly rising scale of gratifications of the normal appetites - and he had a strong conviction that the materials, if not the inspiration of happiness, could be bought with money” (Fitzgerald, 1920: 145). Similar to Dalrymple, Key’s brother was making money by selling liquor which initiated Key and his friend Rose to make buck illegally as it is fathomed out from the dialogue between them; “we can sneak in there whenever there ain’t nobody in that room and tuck a bottle under our coats, and we can sell it to sojers any time” (Fitzgerald, 1922: 71).

Illegalization so much penetrated the daily life that “it led to the proliferation of hotel and restaurant ballrooms” which were violated by the prohibition (Currell, 2009: 77). Notable evidence was “the gangsters bankrolled speakeasies as music and dance became a way of attracting customers as well as covering illegal activities” (Currell, 2009: 77). In the story “Offshore Pirate” of *Flappers and Philosophers*, when “the ragtime³⁸ craze hit the country” “[Curtis Carlyle’s] act was good of its kind—three trombones, three saxaphones, and [his] flute—and it was his own peculiar sense of rhythm that made all the difference” (Fitzgerald, 1920: 11). However, Carlisle comprehended he was throwing away “the golden years of his life gibbering round a stage” because he was crazed about attaining to “the luxury of leisure” as soon as possible (Fitzgerald, 1920: 11). Then, he and his friends found the easiest way to become rich and they were “fugitives from justice” stealing a bag of mud –Florida Mud³⁹ rather than idling away his youth in “the Winter Garden and the Midnight Frolic” which were famous clubs in the 1920s (Fitzgerald, 1920: 8).

³⁸ Ragtime is a type of popular music, developed by African American musicians in the early 1900s, with tunes that are not on regular beats. Cambridge Academic Content Dictionary, “Ragtime”, <https://dictionary.cambridge.org/dictionary/english/ragtime>, (09.09.2018).

³⁹ Another word for drugs, usually referring to heroin or opium.

In the same book but the different story “Head and Shoulders”, *Midnight Frolic* was also the place where Marcia had a chance to work as a vaudeville performer. In *Midnight Frolic*, showgirls like Marcia, who put on frisky and attractive clothes increased the demand daringly exposing themselves as “consumer objects, as symbols of adornment and success advertising the body as a locus of desire and personal transformation” (Taylor, 1996: 164). Marketing the “eroticized female body” becoming part of an extremely faddish, consumer-oriented business” was also “the centerpiece of the cabaret business” (Taylor, 1996: 164).

4.1. DREAMS AND REALITIES

The influx of migration from the rural South to the urban areas of the North brought about great American urbanization. The South also saw the largest level of urbanization in spite of the efforts to carry out a predominately rural lifestyle. As a case in point, in the story “Four Fists” of *Flappers and Philosophers*, when Samuel worked with a Northern man who was the owner of “mines, railroads, banks, whole cities” he was given a work of looking out for “the Carhart interests in the Southwest, a big deal oil which concerned the buying up of seventeen huge adjoining ranches”. (Fitzgerald, 1920: 164) “Machine-age urbanism” and consumer-based capitalism of the North was gradually insinuating itself into the Northerners’ Victorian and Southerners’ rustic lives (Currell, 2009: 88). “The idea of progress” demonstrated that “America was booster heaven, progress in its final and absolute form – success” not regress to the dreamy nostalgia (Berman, 2003: 25). Fitzgerald delineated this new heaven in his book *Tales from the Jazz Age* along these lines:

Never had there been such splendor in the great city [New York], For the victorious war had brought plenty in its train, and the merchants had flocked thither from the South and West with their households to taste of all the luscious feasts and witness the lavish entertainments prepared—and to buy for their women furs against the next winter and bags of golden mesh and varicolored slippers of silk and silver and rose satin and cloth of gold (Fitzgerald, 1922: 53).

Fitzgerald was after reflecting “new, idealistic, but essentially unbalanced Southern American character that might never recognize these boundaries of reality” (Berman,

2003: 23). Fitzgerald identified the South as fallen civilization being torn between the Southern past and the Northern present. In the story “The Camel’s Back” of Fitzgerald’s *Tales from the Jazz Age* that South was like a “paradise of frail foundation [which] was broken into...” (Fitzgerald, 1922: 43) He was one of the most influential writers who reflected that interpellation of the 1920s in his works. The most known name of that time Jazz Age was given by F. Scott Fitzgerald because just like Southern people, Jazz was “the primitive keeping time with Ford’s production line” as a “hybrid sound of the Southern past and the industrial North” (Currell, 2009: 70). As stated by Antonio Gramsci in his well-known article “Americanism and Fordism” his factory was not a stereotypical factory but an embodiment of ideology “uniquely associated with ‘Americanism’ itself” (Currell, 2009: 6). Then, a mass-produced culture dominated society along with the occurrence of “a culture of growing social control, mechanization and conformity” (Currell, 2009: 6). Correspondingly, the Southern young characters also began to shape their dreams according to the mass-produced and materialist culture. That is to say, they were on the course of diverging from their agrarian predecessors whose dreams based on the just agriculture or landowning. As in the story “Mr. Icky” of *Tales from the Jazz Age*, the protagonist Mr. Icky complained about his children, who aspired to identify a *materialistic* and *hedonistic* way of Northern urban life, by reading a poem as in the lines that:

*No motion has she now, no force;
She does not hear or feel;
Roll’d round on earth’s diurnal course
In some one’s Oldsmobile (Fitzgerald, 1922:262).*

In response, his children all replied to his poem with the words of “life and jazz” because “they care not who hoes the lettuce of [their] country if [they] can eat the salad!” (Fitzgerald, 1922:262). Garry Dean Best explicated that case in his book *The Dollar Decade: Mammon and the Machine in 1920s America* as follows that: “The machine had contributed to the attraction of the cities that was luring more and more Americans from rural and small-town America” (Best, 2003: xv). For Southern young generation, life in the urban cities was “much more impersonal” and bereft of the “surveillance and conformity” which were intrinsic to the agrarian life (Best,

2003: xv). Therefore, when a Southerner migrated to an urban city s/he was in the opinion of becoming “freer than his/her village cousin to choose friends, lovers, associates, occupation, housing, and lifestyle” (Best, 2003: xv).

During the 1800s most of the common people were engaged in farming, had material commodities or outmoded household goods such as beds, kitchen tools, handcrafted attires, etc. Therefore, “most families lived in a world of goods that had remained essentially unchanged for centuries, but as the nineteenth century wore on, people found themselves confronting a wholly new world of goods, one rendered dramatically different by advancing technology” (Calder, 1999: 159). Normalcy and adjustment did not add up to getting back ideals and traditions after the World War I but to a great extent, business freedom and capitalist gain affiliated to the progressive ideals of the last two decades. 1922 was the date booming the economic activity of America by expanding industrial production during the war, and that booming activity ramped up the time of mass production to an unexampled degree. As Gary Dean Best referred to one of the most famous magazines of the 1920s *the Literary Digest* that:

It was a year when machinery, power, and individual efficiency came into their own. A year ago, the country owed its prosperity largely to the agriculturist — To-Day the country owes its prosperity to the industrialist. Scores of industries are venturing into new fields, and the trend toward the self-sufficient unit providing its own raw materials, its own manufacturing plants, its own distributive system, and its own retail outlets, is marked (Best, 2003: 77)

Along with industrial development and marketplaces, labor requirement and new dreams relatively increased which led America to become one of the most productive and prosperous nations in the world. There were lots of job opportunities attracting the people to escape from the old Victorian values and the Southern rural life. They realized that North America was getting more and more affluent and they didn't want to live from hand to mouth. They wished to be located in the class *petty bourgeoisie* or by current name *middle class* introduced by Karl Marx which stands for prioritizing money, property and moving up the social ladder to achieve happiness and welfare. In America “the petite bourgeoisie is at the core of the rags to riches” stirred up by risk-taking people who wished to become a boss of his/her own business and gain accomplishment, but “Marx and Engels asserted that “petite/ petty

bourgeoisie, on principle, wishes to enforce an egoistic class interest”⁴⁰. “Many blue-collar workers or salaried employees of large companies dream of quitting their jobs, starting their own businesses”⁴¹. As in the story “Oh Russet Witch” “the optimistic self-delusion had kept [Merlin] from misery” taking steps to leave his job in Moonlight Quill and “soar upward” (Fitzgerald, 1922: 215). It became “a romantic ideal of the free market” so that people threw caution to the wind and became successful thanks to the “hard work ingenuity and luck” inasmuch as the ideal sparked off the others’ envy and thus changed their self and dream⁴².

Fitzgerald particularly illustrated how the South was torn between the “the idea of the past”, which was its own reality and “the idea of the present as the only reality [which was] generally represented by the North” (Stern, 2003: 194). For example, “Henry Ford’s rags to riches story”⁴³ made him the modern personification of the American Dream” (Palmer, 2006: 11). Albeit, American reality, which was combined with “an extraordinary gift for hope and a romantic readiness, led to the extravagant promise identified with America and the intense, devastating loss felt when the dream fails in one or another of its guises” (Bloom, 2006: 141, 142). The image of improvement and a rising influx of people were associated with a destructive sense of deprivation: “cutting themselves adrift from history and smashing up idols and links with an old world have left them bereft of meaning; living” (Currell, 2009: 43). Then, the dream turned into the nightmare for the people who lost their *subjectivity* because they became the victims of their and their vicinity’s “bounded desires” (Greenblatt, 1985: 1). As Marxist critic Gramsci stated that “power is mainly exerted by the dominant bourgeois class through the medium of ideology: by working on

⁴⁰ W. Lawrence Neuman, “Petite/ Petty Bourgeoisie”, **Class in America**, (Ed. Robert E. Veir), Greenwood Press, The United States of America, 2007, p.610.

⁴¹ Neuman, (ed. Veir), p. 611.

⁴² Neuman, (ed. Veir), p. 611.

⁴³ He was raised in the small rural township of Dearborne, Michigan and took his first job as a repairman for the Westinghouse Electrical Company. Establishing his own car manufacturing enterprise through borrowed capital, he rapidly became a multimillionaire and an internationally revered figure, feted by politicians and featured in school text books as the outstanding example of American entrepreneurial genius. Niall Palmer, **The Twenties in America: Politics and History**, Edinburgh University Press, Great Britain, 2006, p.11.

popular mentality via the institutions of civil society and thus establishing a hegemony using the state apparatuses” (Daldal, 2014:150). Therefore, the *American Dream* could be described as a “luring fallacy” for this kind of people as explained in through the lines that (Palmer, 2006: 35):

From the beginning, the American dream has had a double nature. On the one hand, it alludes to noble ends such as “freedom,” “self-fulfillment,” and “a better life.” On the other hand, it commonly refers to a particular means to these ends—a house, a yard, a couple of cars—the things sociologist David Riesman termed “the standard package” of consumer goods and leisure opportunities” (Calder, 1999: 4).

The characters thought that when they reached to the American Dream they would be free and successful, but they weren’t aware that they became the slaves of spending desires and commodities. “The imposition of crass materialism from the North had only exacerbated things: the liberated lower orders of whites have borrowed the worst commercial boulderism of the Yankee and superimposed it upon a culture that, at the bottom, is but little removed from savagery” (Currell, 2009: 55). The South was seen as “dead” for Fitzgerald’s character Sally from southernmost Georgia, “lazy and shiftless” for the Northern Harry and John in the story “Ice Palace” of *Flappers and Philosophers* (Fitzgerald, 1920: 36, 45). “The rubric of “Civilization”, which was in the hand of Northern capitalism, “assimilated many things that we might think were outside its normal boundaries” (Berman, 2003: 39). Yankee North with its industrial and technological power transformed the Southern agriculture-based aristocracy of plantation owners with their slaves. Then, Southern culture was under the attack by “passive consumerism” and crass materialism. As Sinclair Lewis depicted in his story *Babbitt* (1922), “the commodity fetishism and materialism of the era turned culture into an adornment and advertisement for capitalist values” (Currell, 2009: 53). Therefore, Southern people “migrated literally and metaphorically from the Old South to the Urban Meccas of the North” (Ogren, 1989: 139). They shaped their dreams thinking of “themselves much more as consumers” than producers and “not to save but to spend and spend” because they were “merely overwhelmed by the massive power of modern merchandising” (Calder, 1999: 25; Susman, 1984, p: 111).

4.1.1. Self-Fashioning of Idling South

After the Civil War, the South was intentionally disintegrated from the North with its different social and economic life. The South placed particular importance to the superiority of plant owning aristocracy and rejected to fashion themselves in keeping with the Northern industry. South's indifference to the new culture caused them to become financially inept, indolent and self-indulgent in the eyes of the North. Then, when they understood that American Civilization was described by Northern industry, "the South was divided between "the Southern history" and "Northern money" (Berman, 2003: 32). While the Yankee in "his mercenary", "his industriousness and his asceticism was a praiseworthy figure in American popular culture", "the gay, pleasure-loving and generous-hearted Southerner" with his lack of work "became a warning symbol "as weak, vacillating and self-indulgent, or wild, vindictive and self-destructive" (Taylor, 1993: 21). Therefore, they wanted to find the quickest way to become like praiseworthy Yankee North. They began to realize that there was something beyond their history and fashioned their identities as "a better self and a better age" in accordance with "mechanic North with its expensive things" (Berman, 2003: 33). However, they were not originally industrial society and leaving the agrarian ideals they became passive consumerist, materialist selves. In Fitzgerald's short fictions leaving past their behind and breaking the connections with the old world led the Southern characters to be torn between their past and the Northern present. They left their subjectivity and tried to become a part of the commodified majority of the North by moving up the social ladder. Southern people were engaged in agriculture and they didn't know beans about the industry, so its impact was not the same. Because they weren't originally industrial society, they adopted mostly leisure and consumer side of Northern culture. As a case in point, Southern men and women had parties by "idling", and drinking too much as Jim, Nancy, Clark and the other characters did in Fitzgerald's short fictions. They were stigmatized as idling, lazy and useless people because they moved on their life doing nothing like their predecessors, who were landowner aristocrats.

In the story "Ice Palace" of Fitzgerald's *Flappers and Philosophers*, even though Sally Carrol had a good time with Southern Clark by lollygagging around

warm and pleasant south, she chose a North American man, Harry Bellamy (called “Yankee” by Clark) to marry and looked upon him as her savior from the land (South) of “failures” (Fitzgerald, 1920: 32). It could be well understood from Sally Carrol’s statements that: “I want my mind to grow. I want to live where things happen on a big scale” (Fitzgerald, 1920: 32). “The gay, pleasure-loving and generous-hearted” South became a “cautionary figure as weak, vacillating and self-indulgent or wild, vindictive and self-destructive” (Taylor, 1993: 21) Although she told Clark that she would miss his “living in the past, the lazy days and nights [he has], and all [his] carelessness and generosity”, her expressions on the Southern martyrs of the Civil War were that “those are the Confederate⁴⁴ dead” (Fitzgerald, 1920: 34). Then, it was the “old time that [she had] tried to have life in (her)” because “they died for the most beautiful thing in the world—the dead South” (Fitzgerald, 1920: 35). When she moved to the North with Harry, she had difficulty in keeping up with them because Harry’s family, e.g. her mother Mrs. Bellamy weren’t in intimate relationship with Sally Carrol because she was a Southern girl and she had “southern tendency to self-indulgence, indolence and idle fantasy” (Taylor, 1993: 292). Furthermore, Harry denigrated the Southern people to her face as “sort of degenerates... lazy and shiftless” (Fitzgerald, 1920: 45). They were unable to work, but just useless consumers viewed as “weak-willed, as sensuous, as someone who lived for the pleasure of the moment, who found it hard to make sacrifices and to think ahead, who used things up, instead of making tangible contributions to society’s wealth...” (Calder, 1999: 256).

Fitzgerald’s Jim, who was a Southern young man, in the story of “the Jelly Bean” was eager to do idle things such as “rolling the bones or exploring his mouth endlessly with a long straw” and picking up “odd jobs” (Fitzgerald, 1922: 6). Jim or Jelly Bean just like his Southern predecessors was seen as useless and wild by the North and was depicted along these lines that:

⁴⁴ Confederate States of America, also called Confederacy, in the American Civil War, the government of 11 Southern states that seceded from the Union in 1860–61, carrying on all the affairs of a separate government and conducting a major war until defeated in the spring of 1865. Marco Sampaolo, “Confederate States of America”, 01.02.2018, <https://www.britannica.com/topic/Confederate-States-of-America>, (10.09.2018).

“He was long and thin and bent at the waist from stooping over pool-tables, and he was what might have been known in the indiscriminating North as a corner loafer. “Jelly-bean” is the name throughout the undissolved Confederacy for one who spends his life conjugating the verb to idle in the first person singular—I am idling, I have idled, I will idle” (Fitzgerald, 1922: 6)

Idling and being *corner loafer* was associated with Southern people by the Northern ideology since the undissolved Confederacy and “rising strength of industry and commerce” in the North (Palmer, 2006: 38). Then, “the declining significance of agrarian economy” in the South turned the Southerners into the consuming and idling selves (Palmer, 2006: 38). What's more, Fitzgerald's emphasis ‘I’ can be considered as ‘entrapment’ implying “the death of the ‘I’ in which Greenblatt and Foucault's concrete institutional character of power”.⁴⁵ Catherine Gallagher and Stephen Greenblatt pointed out in *Practicing New Historicism* that social structure acutely involves significant characteristics “such as the alienated self who carries around a deep, inaccessible life, and a fugitive ‘true’ self who was part of the “ideological apparatus” through which subjects are interpellated” (Greenblatt and Gallagher, 2000: 65). Then, although the act of idling seems Jim's own preference, the ideology of “capitalists, laborers of the North and West” stigmatized the South as “the other, planting aristocracy of the South” and people like Jim as “passive and indolent” (Taylor, 1993: 15, 163). The deficiency of Southern people “was the financial ineptitude, indolence and self-indulgence of the traditional gentleman planter” (Taylor, 1993: 210).

When Jim joined a party for the first time in a long time, his childhood crush Nancy Lamar impressed him deeply with her compliments on the Oxford and Cambridge collegians. He insulted the Southern boys like Jim around of her with derogative statements in such a way that: “the boys here aren't really worth dressing up for or doing sensational things for” (Fitzgerald, 1922: 16). Thereupon, Jim was entrapped by the concrete institutional character of power's manipulative interpellation by means of Nancy Lamar: “Somethin' about—about that girl last night talkin' sorta got me thinkin... I ain't worth shucks. Name they call me by means jelly—weak and wobbly like. People who weren't nothin' when my folks was

⁴⁵ Frank Lentricchia, “Foucault's Legacy: A New Historicism?”, *New Historicism*, (Ed. Harold Veesser), Routledge, New York, 1989, p.235.

a lot turn up their noses when they pass me on the street” (Fitzgerald, 1922: 22). His vicinity and penetration of hegemony’s ideology based upon materialistic values move him towards finding out a way of being rich. It can be well understood from his statements that “I reckon maybe after Aunt Mamie dies I could sink that money of mine in the farm and make somethin’ out of it’ eventually All my people originally came from that part up there. Had a big place” (Fitzgerald, 1922: 15, 22). Southerners proved the North right as becoming “indolent traditional gentleman planters”, which was based upon agriculture and plantation-owning rather than industry (Taylor, 1993: 210). Jim was descended from a Southern agrarian family like his ancestors. Then, he struggled to get rich by becoming a plantation owner rather than taking place in *petite bourgeoisie*. He was of the opinion that when he got back to his town, people would hold him in high esteem as “a gentleman” (Fitzgerald, 1922: 15, 22). In the end, Clark told Jim his childhood crush Nancy Lamar was married with a man whose job is to make and merchandise “safety razors” (Fitzgerald, 1922: 12). Fitzgerald interpreted that case as follows; “this toast of a town (Nancy Lamar) was to become the private property of an individual in white trousers— and all because white trousers’ father had made a better razor than his neighbor” (Fitzgerald, 1922: 12). Rather than a woman, Nancy was seen insultingly as a material acquisition of the man (Merritt) in white trousers referring to “the upper-class gentlemen, wearing white or light striped knickers in summer”.⁴⁶ To top it all off, Nancy seems quite content with her life as Fitzgerald stated above their success and richness with razor making were sufficient reason for her to become his personal property and consumer slave. Merritt and his father most possibly chose to become gentlemen of the Northern capitalism rather than a “traditional gentleman planter” which Jim had dreamt of (Taylor, 1993: 210). He realized that he couldn’t climb the social ladder by being a noble farmer because Nancy had already chosen Merritt to marry and “for the first time in his life he felt a vague and romantic yearning” (Fitzgerald, 1922: 12). Finally, “the Jelly-bean turned and looked dully back over his shoulder... after a while, he turned into a pool hall on Jackson Street where he was sure to find a congenial crowd who would make all the

⁴⁶ Debbie Sessions, 1920s Men’s Pants History: Oxford Bags, Plus Four Knickers, Overalls, 30.08.2013, <https://vintagedancer.com/1920s/mens-pants-history/>, (11.09.2018).

old jokes—the ones he knew” (Fitzgerald, 1922: 23). The South was “a warm, pleasant, and lazy place, a home of good manners and elegant traditions” to idle. However, the American dream was made up of “precious metal” which pertains to the Northern materialism, becoming the power in the country, not “golden” or the romantic values of the Southern past (Brooks, 1989: 272):

If there is a myth of the American future—its more respectable name is the American Dream—and with reference to the charge that the Southern myth erred in describing its past as golden, one might point out that the American myth has consistently insisted that its future was made of the same precious metal. But a golden future, never quite here, always about to be, may turn out to be quite as much a falsification (Berman, 2003: 35).

Fitzgerald’s two characters had the same name and same characteristics in his different fictions. Their name was Clark in the story “Jelly Bean” of *Tales from the Jazz Age* and in “Ice Palace” of *Flappers and Philosophers*. Clark in the first story “Jelly Bean”, who was best friend of the protagonist Jim or Jelly Bean, was a lazy Southern man fashioned himself according to the Northern crass materialist culture “by falling in and out of love, going to college, taking a drink, giving it up, and, in short, becoming one of the best beaux of the town” (Fitzgerald, 1922: 7). Another Clark with similar characteristics was exemplified by Fitzgerald in “The Ice Palace” which is one of the short fictions of *Flappers and Philosophers*. Clark “had an income—just enough to keep himself in ease and his car in gasoline - and he had spent the two years... in dozing around the lazy streets of his home town, discussing how he could best invest his capital for an immediate fortune” (Fitzgerald, 1920: 30). Both Clarks had “Ford” cars and were not interested in working but spending and idling (Fitzgerald 1922: 29). They were already lost becoming a standardized self of *passive consumerism* and materialism which were the ideological product of capitalist power of the North.

4.1.2. Change Was Inevitable

Southern people of the old generation mostly came from a plantation family, which was considered as “the aristocratic social system” (Taylor, 1993: 146). They feared of the social deterioration coming from the “civic values and revolutionary generation”, but “America would become the scene of a wild scramble for riches and

material comforts was widely felt” (Taylor, 1993: 146). In the “Diamond as Big as Ritz” of *Tales from the Jazz Age*, Washington family was trying to sustain the old Southern values in an isolated place, and they couldn’t help adopting the new culture of the modern era. For example, when John went to the Ritz Castle as a guest, “a large negro in a white uniform” (because blacks or Negroes were the slaves of the white Southern plantation owners before the Civil War and Negro was a racist term which was used by Southerners) “gave him bath” (Fitzgerald, 1922: 132). Accordingly, it is very clear that technology, leisure time activities of Northern culture had already been parts of their life because in those times people had electricity and applied the modernization in their homes and demanded “many electronic devices, modern bathrooms, movies and lightning” to facilitate their lives (Currell, 2009: 171). Therefore, it is figured out that Washingtons also embraced the lifestyle of the modern culture of Northern power although they tried hard to detach themselves from its “material comfort” as Fitzgerald explicated through the lines that:

The Negro pressed a button, and a warm rain began to fall, apparently from overhead, but really, so John discovered after a moment, from a fountain arrangement nearby. The water turned to a pale rose color, and jets of liquid soap spurted into it from four miniature walrus heads at the corners of the bath. In a moment a dozen little paddle-wheels, fixed to the sides, had churned the mixture into a radiant rainbow of pink foam which enveloped him softly with its delicious lightness and burst in shining, rosy bubbles here and there about him (Fitzgerald, 1922: 132).

In addition to that, they had “a moving picture machine” to watch “a good one-reel comedy,” and father Fitz Norman Culpepper Washington played “golf” which were quite popular leisure time activities within society during the twenties (Fitzgerald, 1922: 132, 146). The Northern ideology which based upon crass materialism had already knocked the Southern aristocrat Fitz Norman’s door but the family couldn’t become aware of fashioning their identities. They isolated themselves from society, and therefore they thought they were free to make decisions autonomously. However, Fitz Norman Washington was the owner of the diamond mountain which was off the map, and he was living in luxury with “his colored following, darkies who never realized that slavery was abolished” like southern slaveholders and plant owner aristocrats (Fitzgerald, 1922: 136). However, they knew “there was only one

thing in the world that could be used to find [them] out: Aero planes” symbolizing the machine power of industrial North (Fitzgerald, 1922: 128). In the end, these aero planes finally found them and Fitzgerald explicated the case as follows; “The dark and glittering reign of the Washingtons would be over” (Fitzgerald, 1922: 156). Washingtons created their own dreamland by having an isolated lifestyle as if the slavery had never been abolished or southern aristocracy had been still the dominant power in the country. The power had already handed on the North after the Civil War literally. Much as they regarded themselves as the successors of the Southern values, they couldn’t contain themselves for shaping their self and lifestyles according to the materialist, urbanized and machine-based culture of the North. As a result, the South’s supposed struggle to oppose the North culture was subjugated by the new technological triumph of the North with broad dissemination of civilization felicity because they had already been part of it.

In the same story “Diamond as Big as the Ritz” the protagonist John T. Unger, was from a family who had been infamous for a few generations. John was from Hades in which “the inhabitants have been so long out of the world” (Fitzgerald, 1922: 122). However, John’s family and the whole province started to fashion their identities because they “respect[ed] for a New England education which [was] the bane of all provincial places, which drain[ed] them yearly of their most promising young men” (Fitzgerald, 1922: 121). John’s family used to live according to the old Victorian culture, but they weren’t as insistent as Fitz Norman Washington not to embrace a commodified culture of the North. As “No one, except John T. Unger, had ever arrived [St. Midas’s School] save in a Rolls-Pierce⁴⁷”. Besides, Mike Thomas claimed that St. Midas’ School, was “the most expensive and the most exclusive boys’ preparatory school in the world, where money-kings drop off their students in Rolls-Pierce motorcar[s]”. It was a school “to acquire wealth and fame with crucifixes pinned to their lapels”.⁴⁸ John was also Percy Washington’s classmate who

⁴⁷ Produced from 1910 to 1918, the Model 66 Pierce Arrow was one of the greatest Nickel-era American cars. Nick D., 1910-1918 Pierce Arrow Model 66, 24.04.2016, <https://www.supercars.net/blog/1910%E2%86%921918-pierce-arrow-model-66/>, (12.09.2018).

⁴⁸ Mike St. Thomas, “St. Midas’s Prep”, 03.10.2016, <https://www.commonwealmagazine.org/st-midas%E2%80%99s-prep>, (13.09.2018).

was the son of Washingtons, which means that like people of Hades, Mr. Fitz Norman Washington also appreciated the commodified system of the North “to bless the virtues of socioeconomic ascendancy” by sending his son to St. Midas School.⁴⁹ When John was about to leave Hades on the way of St. Midas’s School in Boston he looked back on his village he saw “the old-fashion Victorian motto” which “seemed strangely attractive to him” (Fitzgerald, 1922: 122). He actually glanced back to his own lost and gone *subjectivity*. The village was also on the way of change, e.g. his father intended to change that old motto “with a little more push and verve about it, such as Hades –Your Opportunity” most possibly to conform to the new culture of the North and to be contained (Fitzgerald, 1922: 122).

In “O Russet Witch”, the protagonist Merlin, who was a bookseller of Moonlight Quill Bookshop was a typical hard-working and intellectual Victorian man. He and his master Moonlight Quill were enchanted by a young, flapper girl Caroline. She was “dazzling and light, with a shimmering morass of russet waves to take the place of hair” (Fitzgerald, 1922: 200). Nevertheless, after “Caroline’s catastrophic visit (the game of tossing a book) the bookshop Mr. Quill promptly turned his establishment from an up-to-the-minute bookstore into a second-hand bookshop, then the bookshop preserved [nothing] any semblance of being up to date” (Fitzgerald, 1922: 199, 204). Upon Caroline’s implications on his poverty, Merlin did nothing to hide “his poverty, and the practical impossibility of ever extricating himself from it” (Fitzgerald, 1922: 204). Merlin didn’t find himself rich enough to marry Caroline but he wasn’t dissatisfied with it. Fitzgerald explicated Merlin’s situation in such manner that “having collar button to have a specially made throat [which] costs money to have one—more money unfortunately than [he] possesses” (Fitzgerald, 1922: 204). “He felt no shame in saying this—rather a delight in making the admission—he knew that nothing he could say or do would be beyond her comprehension; least of all his poverty, and the practical impossibility of ever extricating himself from it” (Fitzgerald, 1922: 204). His priority wasn’t to get richer or climb the social ladder, but he was hopeful that she might accept him one day. However, he learned that his old boss “Mr. Quill was daffy about Caroline” and blow

⁴⁹ Thomas, “St. Midas’s Prep”.

his whole money on her and “she twist[ed] him around her little finger because the girl was like a jukebox running with money” (Fitzgerald, 1922: 227). Furthermore, Mr. Quill “promptly turned his establishment from an up-to-the-minute bookstore into a second-hand bookshop”, Merlin understood that love was not everything but money. (Fitzgerald, 1922: 207). Merlin was nothing because he was “never rich enough for *her*” (Fitzgerald, 1922: 227). Finally, he understood that “he had always been a fool and wasted earth” putting her in his unattainable dream and shouted out “O Russet Witch” and turned into a commodified self in the rest of his life (Fitzgerald, 1922: 227). He married a woman who was a typical crass materialist self and “invested every penny in his pocket in the most tremendous feast that Braegdort’s delicatessen offered, and staggered homeward with the great news and four gigantic paper bags” and became a part of the fashioned majority (Fitzgerald, 1922: 215, 216).

5.1. ADVERTISEMENT MANIPULATION

Technological improvement and the mass production system strengthened the growth of business and kept the culture of the society in suspense as Calvin Coolidge put forth that “the man who builds a factory builds a temple” only served to underline that “business had become the new national religion” (Currell, 2009: 5). A range of inventions representing significant innovations set as examples in “communications (radio programming, sound on film), transportation (cars, airplanes) and industrialization” created an “exceptional world of sound: a culture transported through the telephone, phonograph, radio, and talking pictures” (Susman, 2003: xxv and McNeese, 2010: 107). Communication power penetrated the society’s lives and dreams with technological order and accelerated the movement of society more than before. Warren Susman uses the term “Communication’s Revolution” which results upon “culture of abundance” and suggests that:

Any study of the culture of abundance begins with the obvious cultural consequences of new communications. It is not simply that these inventions made a possible increasingly effective distribution. It is not simply that these inventions made abundance available to many and made a possible increasingly effective distribution. Consciousness itself was altered; the very perception of time and space was radically changed (Susman, 2003: xx).

On the other hand, via communications the transportation inclined the politicians and mass producers to utilize the new forms of media especially radio and film to manipulate the American public for their interests. American opinion and dream gradually were nationalized by having “access to the same information on almost every subject from the enormous campaign of popularized politics, religion and world affairs to fashion, cinema and sport” (Palmer, 2006: 54). Technology erased the difference between the North and South to assimilate and manipulate their identities, e.g. “trains piped classical music concerts into carriages” (Palmer, 2006: 55). “National ‘crazes’ such as those for crossword puzzles, flapper fashion” was popularized, quickly e.g. “the fad for Egyptian-style patterns and designs in women’s clothing was generated by media interest in the 1922 discovery by archeologist Howard Carter, of the young pharaoh Tutankhamen’s tomb in Egypt” (Palmer, 2006: 55). In addition to that, the rise of Hollywood had a significant role in implementing these trends. The motion picture industry was one of the most popular and greatest in the 1920s and with their lifestyles and appearances. The actors and actresses taking place in that industry were the ones of whom people dreamed. Like Henry Ford, “Charles Spencer Chaplin’s rise to fame [also] embodied for American audiences the perennially popular rags-to-riches” story in which he took his place as a music hall entertainer with his poor background (Palmer, 2006: 55). In that new prosperity, leisure, joy-based world was at people’s service with the industry of advertisement. They triggered society’s needs and desires to involve them in creating a market for a whole new number of products. Nevins and Commager explicated increasingly prospering twenties in such a way that:

The wealth was unevenly distributed, there seemed enough to go around and men talked glibly about the new era with a chicken in every pot and two cars in every garage. Cities were bigger, buildings taller, roads longer, fortunes greater, automobiles faster, colleges larger, nightclubs gayer, crimes more numerous, corporations more powerful, speculation more frenzied than ever before in history. (Nevins, Commager, 1967: 410)

All of these glittering fancies including art were the means of the commercial monopoly of industry which were handed over by the government with the *laissez-faire* policy. The aim was to shape the people’s identity according to the interests of bourgeoisie without their notice. These people were also used as the means of

fashioning the other selves via an ideological mechanism in which “keywords began to show themselves: plenty, play, leisure, recreation, self-fulfillment, dreams, pleasure, immediate gratification, personality, public relations, publicity, and celebrity” (Susman, 2003: XXIV). Besides, advertising was developed as an indispensable choice in price regulation in the market; it became a means of conveying products to the public. Advertising became an inseparable part of the popular culture itself especially on purchasing, spending and consuming:

Art addressed the new role of consumer objects or mass marketing techniques in everyday life – newspaper, pipes and literary works [were placed] into an arrangement representing the experience of an everyday encounter between the American mass-produced object and its mass-mediated consumer (Currell, 2009: 161,162).

Fitzgerald’s works were effective means of reflecting the identities shaped through technology power, advertisements and leisure time fallacy as New Historicists believed that writers were among the fashioned identities and fine mediators to fashion other selves. Radios, movies, posters, books were significant parts of creating consumer and material-based society. Nancy Lamar in “The Jelly Bean” of *Tales from the Jazz Age* identifies herself with Lady Diana Manner⁵⁰. Nancy adopted Lady Diana’s clothing style and the way of living “[to] dress up or do sensational things for boys” (Fitzgerald, 1922:16). As it is fathomed out from her statements about Lady Diana within the lines; “Well, she’s what I’d like to be. Dark, you know, like me, and wild as sin. She’s the girl who rode her horse up the steps of some cathedral or church or something and all the novelists made their heroines do it afterward” (Fitzgerald, 1922: 15). Also, the lure of advertisement and trend effect in this manner entered into Julie’s life in her songs in the story “Porcelain and Pink” of Fitzgerald’s same book along these lines that:

*When the Arrow-collar man
Meets the D’jer-kiss girl
On the smokeless Sante Fé*

⁵⁰ Lady Diana Cooper, "the most beautiful girl in the world", "the only really glamorous woman in the world", the most celebrated debutante of her era, an internationally acclaimed actress, a character in at least half a dozen novels. Robert Gottlieb, “The Life of Lady Diana Cooper: The Most Beautiful Girl in the World”, 07.08.2015, <https://www.afr.com/lifestyle/arts-and-entertainment/books/the-life-of-lady-diana-cooper-the-most-beautiful-girl-in-the-world-20150609-ghjokg>, (22.09.2018).

*Her Pebeco smile
Her Lucile style
De dum da-de-dum one day—(Fitzgerald, 1922: 113).*

Arrow collar man “appearing in hundreds of print advertisements between 1905 and 1930 presented an iconic image—the ideal representation of a handsome, athletic, self-confident male”.⁵¹ Fashion designer Madame Lucile of that time was a very famous fashion designer who was depicted by the magazine *Vogue* as “a high priestess at the shrine of clothes”⁵².

Mr. Perry Parkhurst in “the Camel’s Back” of Fitzgerald’s *Tales from the Jazz Age*, who is a typical character of the twenties “with his nice teeth, a Harvard diploma, parts his hair in the middle” (Fitzgerald, 1922: 25). Furthermore, his resemblance “to the young man in the liniment advertisement” could demonstrate how the society internalized adornment and material values by means of advertisement (Fitzgerald, 1922: 55). In “May Day” Dean’s stuff “English traveling bag in the corner and on a family of thick silk shirts littered on the chairs amid impressive neckties and soft woolen socks” were examined closely by Gordon (Fitzgerald, 1922: 55). Then, “he stared involuntarily at his own shirt-cuffs—they were ragged and linty at the edges and soiled to a faint gray” (Fitzgerald, 1922: 55). The characters were highly unified with the commodity goods on which they thought the sun rose and set. Then, material things became to be seen as “symbols of communication with other human beings, or as therapeutic remedies for the problems that ail [them]” (Calder, 1999: 7). Consumers’ character and values determined the factors to address people. Consumerism was publicized by the advertisers under the pretext of [generating] “happiness, success, youth, beauty, and [making] them more feminine, masculine, sexually appealing, and stronger” (Carlisle, 2009: 33).

*By the 1920s, when the artfulness of merchants and advertisers had made
America truly a Land of Desire, very few could practice the Victorian precepts
of thrift in order to save in advance for the things they wanted, even when what*

⁵¹ St. James Encyclopedia of Popular Culture, “Arrow Collar Man, 04.12.2018, <https://www.encyclopedia.com/media/encyclopedias-almanacs-transcripts-and-maps/arrow-collar-man>, (23.09.2018).

⁵² Lucy Christiana, “Lady Duff Gordon”, <https://www.encyclopedia-titanica.org/titanic-survivor/lady-duff-gordon.html>, (24.09.2018).

they wanted was an automobile, one of the most ardently desired consumer goods ever sold to the public (Calder, 1999: 207).

Happiness rested upon having commodity goods and consumption therewithal, people fashioned themselves in accordance with the products and people of the advertisements. As Garry Dean Best asserted that all of them penetrated into the life of American Society at the same time—“the automobile, motion pictures, radio, home appliances, thus challenging traditional family life, dating patterns, even long-ingrained habits of thrift as the necessity for them was pounded into the people daily by the variety of advertising media and by peer pressures” (Best, 2003: 139, 140). As it is clearly understood from Gordon’s talk to his friend Dean that; “Oh, I admit I’m depressing. I depress myself. But, my God, Phil, a week’s rest and a new suit and some ready money and I’d be like— like I was. Phil, I can draw like a streak, and you know it” (Fitzgerald, 1922: 59). Just as Marxist thinker Theodor Adorno implicated “the capitalist nature of society encouraged people to invest in ‘false needs’; the need to spend money in exchange for happiness”.⁵³

In the story “Mr. Icky” of *Flappers and Philosophers*, Mr. Icky’s daughter Ulsa wanted to marry a rich English man named Divine who had “wads of money” and assure “Ulsa to go down town in sections every morning—in two Rolls Royces⁵⁴ also a kiddy car and a converted tank...” (Fitzgerald, 1922: 258, 262). Advertisement was not only responsible for brand marketing but also shaping the process of culture. Commodity culture was the eye of the advertisements’ apple directly when especially urbanization and its lifestyle expanded over the country. Garry D. Best put forth that the advertisement did not enhance “the purchasing power” of the country, but actually “drew workers away from productive employment” (Best, 2003: 34). He moved on explicating that impregnable purchasing urge as follows that:

The house without a garage is a slow seller. While the country makes an appeal of its own, it has an added lure if it can be enjoyed through the medium of the

⁵³ Dave LoudMime, “Culture Industries and Adorno’s Theory of Standardisation”, 12.10.2011, <https://loudmimedave.wordpress.com/2011/10/12/culture-industries-and-adornos-theory-of-standardisation/#comments>, (27.09.2018).

⁵⁴ A luxury car produced by the British Rolls-Royce company. English Oxford Living Dictionaries, “Rolls-Royce”, <https://en.oxforddictionaries.com/definition/rolls-royce>, (27.09.2018)

car, and many a man has moved from city to country in order to get away from the high cost of maintaining an automobile in the city. The whole scheme of domestic life centers about the motor-car. I do not believe the middle classes are getting ahead as they once were. What formerly went into the bank now goes into the motor-car. The thought in the minds of many workers is not how much they can save, but how long it will be before they can have a motor. (Best, 2003: 130)

Under the influence of movies, automobiles, newspapers, advertisement, which were the most significant factors to shape identity, paved the way for “standardization” of the society (Nevins, Commager, 1967: 412). Adorno stated that “in capitalist society, popular culture is standardized using the same formula to appeal to the masses”.⁵⁵ Merlin in “O Russet Witch” in *Tales from the Jazz Age* after a long time of hard working in the bookstore by fulfilling his American dream he had achieved the final success by becoming owner the Moonlight Quill Bookshop and boss of his own business. “Optimistic self-delusion that had kept him from misery was seen now in the golden garments of stern resolution” to become among petty bourgeoisie and as a leisure time activity (Fitzgerald, 1922: 216). “Merlin strolled with [his wife] Olive along the thronged board-walk puffing at his cigar and trying to look like twenty thousand a year” in direct proportion to the standardized society created by the ruling class of the capitalism (Fitzgerald, 1922: 216). The advertisement creates an impression of delusion and a quick getaway to the world of consumerism. As Stuart Chased depicted such impression of an advertisement containing the false dreams of happiness as follows that:

It creates a dream world; smiling faces, shining teeth, school girl complexions, cornless feet, perfect fitting union suits, distinguished collars, wrinkleless pants, odorless breaths, regularized bowels, happy homes in New Jersey, charging motors, punctureless tires, perfect busts, shimmering shanks, self-washing dishes, backs behind which the moon was meant to rise (Best, 2003: 34).

Consumerist and material-based ideology implemented an “alien and abstracted consumerist culture” that was barren in spirit and divisive under cover of “modern capitalist progress” (Currell, 2009: 55). That progress was called “chimera” which brought to the people neither prosperity nor progress (Currell, 2009: 55).

⁵⁵ Dave LoudMime, “Culture Industries and Adorno’s Theory of Standardisation”.

6.1. GENDER PERCEPTION

The 1920s were regarded as the symbol of the change on gender, race and class discrimination. During World War I, women took the place of men in industrial work and paved the way for new opportunities and social rules. Along with their participation in working life, they also earned their own money. They acquired right to vote as a result of their fight for suffrage since 1878 and eventually handled political powers and job opportunities. The “new woman” was characterized as a flapper and defamed by the earlier generations. Accordingly, they played a great part in the new culture based on “consumption” and “mass entertainment” (Currell, 2009: 27). Two core events on women’s progress and precursors of a new future for women were temperance and voting right. Women substantially changed by means of these achievements since along with suffrage, participation in the business life and politics would lead them astray. They discovered their self-determination and personality utilizing postwar prosperity and for the sake of embracing the modern ways of life they refused the old ways of womanhood which their Victorian mothers adopted. Fitzgerald depicted the twenties of women as follows that; “This was the generation whose girls dramatized themselves as flappers, the generation that corrupted its elders and eventually overreached itself less through lack of morals than through lack of taste” (Fitzgerald, 1931: 6). Emergence of the “Flapper” dated back antebellum period “when independent women were compared to young birds flapping their wings to be free” (Carlisle, 2009: 54). Upon gaining economic freedom they took to the stage “with showy costumes, diamonds and gold teeth” (Currell, 2009: 79). They were closely interested in the music to compose their songs and dance stimulatingly, which symbolized her “independence unheard outside the ghetto, brothel or vaudeville show” (Currell, 2009: 79). “The blues and jazz that they performed was thus closely associated with the rise of freer sexual expression and the assertion of a rebellious unconventionality” (Currell, 2009: 79). Flappers could be defined as “pretty, bob cut haired, impudent, superbly assured, as worldly wise, briefly clad, sexually assertive”; dancing, drinking, smoking were among their favorite activities (Currell, 2009: 113). As an example, in the story “Head and Shoulders” Marcia was a cabaret girl and “on the stage she thought she would feel

better. “This was her dance—and she always felt that the way she did it wasn't suggestive any more than to some men every pretty girl is suggestive” and the dance was “a sort of acrobatic stunt” in other words it was a kind of job for her rather than displaying her body (Fitzgerald, 1920: 65, 62).

In the story “Ice Palace” of *Flappers and Philosophers*, Southerner flapper girl Sally Carrol “want[ed] her mind to grow” (Fitzgerald, 1920: 32). She made a decision to marry a Northern man and to go to the North “to live where things happen on a big scale” that is to say she wanted to make progress as a woman in the urban Meccas of the North (Fitzgerald, 1920: 32). However, in the North, men were the symbols of success and progress while women were dealing with domestic issues like caring for their children and husbands, then they didn't feel free as the Young Southern flappers did. These people were trying to sustain their old Victorian values, e.g. Harry's Northern mother Mrs. Bellamy and sister Myra were still trying to carry out the old domestic roles of women. To illustrate:

Myra, Sally Carrol's future sister-in-law, seemed the essence of spiritless conversationality. Her conversation was so utterly devoid of personality that Sally Carrol, who came from a country where a certain amount of charm and assurance could be taken for granted in the women, was inclined to despise her (Fitzgerald, 1920: 44).

Victorian women were kept in the men's background as it is seen in the lines that “amid the gleaming candles of a dinner-party, where the men seemed to do most of the talking while the girls sat in a haughty and expensive aloofness” (Fitzgerald, 1920: 41). Victorian men of the North, who insisted on carrying out the gender roles of the 19th century, rejected to disregard morality which was the main feature of the manliness. Besides, they were unrestful on “the decline of Victorian home as a center of moral virtue” which was particularly valid for the “ideal Victorian woman who stood at the center of the household as a chaste and virtuous example” (McMullen, 2015: 59). These women were limited with the roles at home as Sally Carrol called them “glorified domestics” and “men [were] the center of every mixed group” (Fitzgerald, 1920: 44). As Sally Carrol stated; “When you look at them, they just fade out they were nothing” out of being “glorified domestics” for example, Harry's mother Mrs. Bellamy and sister Myra “[Sally's] future sister-in-law, “seemed the

essence of spiritless conversationality” (Fitzgerald, 1920: 44). They didn’t keep up with the modern lifestyle of women. Moreover, they didn’t seem to have sympathy for a liberated woman of the new system, especially for typical flapper girl. For instance, “Harry’s mother disapproved of [Sally’s] bobbed hair; and she had never dared smoke down-stairs after that first day when Mrs. Bellamy had come into the library sniffing violently” (Fitzgerald, 1920: 44). Therefore, Sally Carrol “felt definite hostility” toward these women of the old school. As Northern women were trying to carry out the values of old roles of womanhood, men seemed to open to the energy and individualism of the new era when they were compared with women (Fitzgerald, 1920: 44). It could be clearly understood that while Victorian men embraced “the new model of manhood” such as “muscularity, energy, and self-expression”, they were ignorant to the women’s new roles (McMullen, 2015: 59). For Sally Carrol men were more trustworthy than women especially Harry’s father Mr. Bellamy “with his iron-gray hair and energetic dignity” made him “a link between the old life and the new” (Fitzgerald, 1920: 44). In addition to that, Northern men began not to “put quite an emphasis on family” as Harry told Sally Carrol which means old Victorian men’s fears of deterioration of Victorian home came true. (Fitzgerald, 1920: 38).

In the twentieth century, materialist and consumer culture turned the Northern men’s focus on “self-expression and personal abundance” more than family bonds (McMullen, 2015: 59). In the story “Curious Case of Benjamin Button” Benjamin was born in the overaged body in 1860. Then, he got increasingly younger, with time and became successful in “the wholesale hardware business” (Fitzgerald, 1922: 180). Therefore, “the family fortune was doubled” (Fitzgerald, 1922: 180). He was a man of mercenary and like a self-disciplined productive Victorian man; however, when he got younger he began to fall out of love with his aging wife. He became extrovert by engaging in golf, dancing. He delegated his business authority to his son so that he became active in social life. Fitzgerald rendered the clash between young Benjamin and his wife because she was gradually getting older in contrast to Benjamin who was looking for pleasures in the new century. They carried the banner for a gap between the young generation which was leisure based, materialist and morally corrupted and the old generation of morality and domesticity:

To add to the breach, [Benjamin] found, as the new century gathered headway, that his thirst for gaiety grew stronger. Never a party of any kind in the city of Baltimore but he was there, dancing with the prettiest of the young married women, chatting with the most popular of the debutantes, and finding their company charming, while his wife, a dowager of evil omen, sat among the chaperons, now in haughty disapproval, and now following him with solemn, puzzled, and reproachful eyes (Fitzgerald, 1922: 183).

On the other hand, women who were still carrying out the domesticized side of Victorian women had no place in the mass culture by becoming invisible beings because they didn't shape their identities according to the modern roles of women. Instead, they chose to live in the men's shadow. Unsurprisingly, they were of the same mind about "elaborate[ing] rituals of the Victorian era --especially since the new male establishment had chosen her silence, so hard to secure, as the symbol of their hegemony" (Rosenberg, 1986: 23). Therefore, Sally Carrol regarded such women and the people as cold and insensitive like an *Ice Palace* in the story. As she depicted that "ice was a ghost, and this mansion of it was surely peopled by those shades of the eighties, with pale faces and blurred snow-filled hair" (Fitzgerald, 1920: 48). She associated this cold place with the women of the North who tried to stick on the old roles of women. Therefore, they seemed dead like past and could live just like shadows of the past but would never resurge again and "Sally Carrol couldn't be left here to wander forever—to be frozen, heart, body, and soul" (Fitzgerald, 1920: 51). As a result, she discovered that it was impossible for her to live in a place where she was restricted and became a dead woman of the past like Mrs. Bellamy and her daughter Myra. Therefore, she understood well that she couldn't keep up with the rules and lifestyles full of restrictions and obligations to have subservient roles at home. Betty in the story "Camel's Back" of *Tales from the Jazz Age* left the idea of marriage because "she was having such a good time that she hated to take such a definite step" (Fitzgerald, 1922: 26). Women eventually tasted the freedom in that decade, and they couldn't bear to be chained up by society's expectations again. It can be fathomed out that a woman and man could fancy or flirt with each other temporarily without having marriage expectation. As Carlisle stated, "dating was an end unto itself, not simply a means to find a husband or wife" (Carlisle, 2009: 8). Fitzgerald illustrated this case in the story "Benediction" of *Flappers and Philosophers* via the statements of a flapper girl Lois's beloved as it is

figured out within the lines that “we can't marry and we can't lose each other and let all this glorious love end in nothing” (Fitzgerald, 1920: 119). Besides, Louis’s elder brother, who was different from her and her generation, was a priest drawing himself away from all kinds of earthly pleasures and correspondingly the society. Once she visited him, he and his friends seemed “like dead men” for her and “she felt her soul recede suddenly from Kieth's. This was her brother—this, this unnatural person” (Fitzgerald, 1920: 129). That is to say, Kieth and his priest fiends like Harry’s mother and sister rejected to keep up with their epoch or time they were seemed like dead and unnatural.

Young women, most of whom were Flappers, and men of the twenties represented more individualistic part of the society. They had freedom of speech, consumption frenzy, deprivation of sexual morality. Women denied living under the rustic South or “Victorian ideologies of separate spheres and the passive or virginal female” who needed to be under man’s protection (Currell, 2009:156). Furthermore, young men were not so eager to be a family man. In *Flappers and Philosophers*, when one of the flapper characters Ardita in the “Offshore Pirate” talked about her family, she called them as “wild” because they were trying to enforce the conventional women roles, e.g. “they tried to marry [her] off”, but she found “courage” and that was enough for her to stand on her own legs “as a rule of life, and something to cling to always, [she] began to build up this enormous faith in [her]self” (Fitzgerald, 1920: 19). Horace in “Head and Shoulders” of *Flappers and Philosophers* “[threw] over his career, [lost the] chance of being a world authority on American philosophy, by marrying a chorus girl—Marcia” (Fitzgerald, 1920:69). Horace’s field of interest was closer to the “Victorian pragmatism which is a special way of understanding sentiment, sublimity, domesticity, and aestheticism” and “[William] James’s philosophy and science” (Feldman, 2002: 4). “He had meant to write a series of books, to popularize James pragmatism” (Fitzgerald, 1920: 74). Therefore, he didn’t feel like belonging to his age as he told Marcia that “I’m several thousand generations older than you are” (Fitzgerald, 1920: 60). He tried to become a man of reason rather than feelings until he understood he fell in love with Marcia as it is understood through his statement; “Every person I've met on the streets since I met you has made me jealous because they knew what love was before I did. I used

to call it the 'sex impulse.' Heavens!" (60). Like the men of Victorian Era he thought that women's role was to bring "laundry and [take] the seat in the street-car and marry later on" and he didn't want Marcia to work especially in a vaudeville show. (Fitzgerald, 1920: 67). After their marriage, he dogmatized; "I'll make a living" (56). The reason was that, as it was mentioned, in Victorian culture particularly during the 19th century, "the really important role [of the] women [was] to serve as housewives" while men were bringing home bread.⁵⁶ However, Victorian values underwent a change in the 20th century. With industrial development, men began demanding less working hours and more leisure time. Moreover, after women gained suffrage and took the place of men in the factories during the war, their role ultimately changed in Roaring Twenties. As a case in point, while Horace got "a hundred and twenty-five", Marcia earned "a hundred and fifty a week" (Fitzgerald, 1920: 69). Above all, Marcia in her terms was a "wicked actress" and "she got in the habit of having people look at [her]" (Fitzgerald, 1920: 59, 62). Rodney Carlisle explicated that alteration within the lines:

[When] Americans looked [on] the 1920s as an age of breaking with the past, and of a clash between an older "Victorian" or "Puritan" generation and a young, 20th-century generation. Disillusioned with grand causes and reforms, young men and women turned away from political parties to cocktail parties, away from reformers to performers, and away from social causes to socializing. Whether the youth were more liberated and vibrant, or more hedonistic and self-indulgent, was a matter of point of view (Carlisle, 2009: ix).

Accordingly, Marcia as a typical flapper girl didn't seem so eager to be a housewife as it is fathomed out from her statements: "I'd be a half-wit to sit in one room and count the sunflowers on the wall-paper while I waited for you" (Fitzgerald, 1920: 69). Therewithal, Horace couldn't resist the new system of the modern era with his Victorian way of thinking including "working hard in order to guarantee an income supply" (Calder, 1999: 207). Because of that, he looked "like a ghost" in the eyes of Marcia, and she started to complain about his intellectuality; "You're killing yourself working at night. You read those big books on economy..." (Fitzgerald, 1920: 69,

⁵⁶ Jean Gordon and Mc Arthur, "American Women and Domestic Consumption 1800-1920: Four Interpretive Themes", **Making the American Home: Middle-class Women & Domestic Material Culture, 1840-1940**, (Ed. Marilyn Ferris Motz, Pat Browne), Bowling Green State University Popular Press, Ohio, 1988, p.27.

70). According to Rodney P. Carlisle and Lendol Calder American ideals didn't base upon "thrift, frugality, and planning of the Victorian ethic of money management" and self-discipline or intellectual values anymore but on consumerism and "increasingly upon matters of appearance" in which especially women had a great role (Calder, 1999: 207 and Carlisle, 2009: 15).

The 1920s were a clamorous time for families in America. "The horrors of World War I had shattered the comfortable Victorian certainties regarding morality and proper behavior upon which families of the Gilded Age and the Progressive Era had modeled themselves" (Carlisle, 2009: 13). That is to say, most people sought for pleasure although they knew it was shameful. The rising degeneration of great numbers of Americans, who were hand in glove with drinking alcohol and commodity goods and were bereft of old, moral and spiritual values, caused to a broad atmosphere of hedonism. That case was quite rendered and even exaggerated during the 20th century in Fitzgerald's short fictions, e.g. he depicted in the story "The Cut-Glass Bowl" of the book *Flappers and Philosophers* that:

When young ladies had persuaded young men with long, curly mustaches to marry them, they sat down several months afterward and wrote thank-you notes for all sorts of cut-glass presents—punch-bowls, finger-bowls, dinner-glasses, wine-glasses, ice-cream dishes, bonbon dishes, decanters, and vases—for, though cut glass was nothing new in the nineties, it was then especially busy reflecting the dazzling light of fashion from the Back Bay to the fastnesses of the Middle West (Fitzgerald, 1920: 78).

When Fitzgerald's young woman character Evelyln was married to a rich man Harold Piper, she showed off her commodities to her new visitors. However, even she was married, she had an adulterous relationship with another man Freddy Gedney. Then, once Mr. Piper got home, Gedney was there, and while Freddy Gedney was trying to hide out from him, his "arm had struck on the cut-glass bowl" and gave him away, and that bowl turned Evelyln's day and rest of her life into a doom (Fitzgerald, 1920: 81). After years, when she and her husband got old, "[their] fortunes have gone down rather than up, she and Harold had drifted into a colorless antagonism; in repose, they looked at each other with the toleration they might have felt for old broken chairs" (Fitzgerald, 1920: 92). When their son died in the war, his letter was put in that bowl one way or another. As she was looking for the letter, it sprang to her mind that it "laid

there in the big bowl with her name in ink on the outside and her soul's death within", so that bowl hit her like a ton of bricks and as if to say:

'You see, I am fate,' it shouted, 'and stronger than your puny plans; and I am how-things-turn-out and I am different from your little dreams, and I am the flight of time and the end of beauty and unfulfilled desire; all the accidents and imperceptions and the little minutes that shape the crucial hours are mine. I am the exception that proves no rules, the limits of your control, the condiment in the dish of life' (Fitzgerald, 1920: 93, 94).

Now, the power of the time was not morality or spirituality but materialism and hedonism and were at the core of the characters' lives e.g. the cut-glass bowl which was like God sealing the Evelyln's fate. Glorification of the material things and accordingly passing fancies of hedonism during young ages thereafter sounded the dead knell for them because Evelyln married a man whom she didn't love or whose wealth she loved. "The dominant culture", which is "a realm differentiates itself from the social whole during the period of bourgeois ascendancy" became successful to create "false resolutions for social contradictions".⁵⁷ In the modern world the new perspective and identity of the self were generated by the new capitalistic order not by their autonomous subjectivity. On the basis of Greenblatt and New Historicists' point of view the characters' identities were shaped by the ideology of the dominant culture. Evelyln thought when she got married to a rich man, she would be much happier with a flow of mass-produced goods and spending desire and living hedonistically e.g. her marital infidelity. Correspondingly, her priorities respectively just composed of material commodities and hedonistic life rather than the family bonds because marriage was a kind of gate for her. However, her young age, and beauty wouldn't stay with her forever and her worldly pleasures became her end.

⁵⁷ Gallagher, (ed. Veesper), pp.43

CONCLUSION

The study has aimed to analyze Fitzgerald's short fictions *Tales from the Jazz Age* and *Flappers and Philosophers* according to the theories of New Historicism. From the date 1980s, New Historicism has been a movement shaking the stereotypical meaning of the history to the foundation. A text is considered as an element and epitome of culture. Culture, history, and text are in motion and creation of a text and social matters are interacted with each other, and thus any works of art could be historicized. One of the founders of New Historicism Stephen Greenblatt asserted that "culture fashions the subjectivity of human beings" and "the self" is explicated as "a sense of personal order, a characteristic mode of address to the world, a structure of bounded desires and elements of deliberate shaping of identity" (Greenblatt, 1980: 1). Fitzgerald favorably reflected the impulsive identity of the American society of the 1920s in his fictions. As a case in point that during the twenties, power and glamour of money and appearance influenced Fitzgerald's characters very much deeply.

The zenith and fall, the glamor and harsh reality of American society were correlated to Fitzgerald's life. He stated that "1910s were a hopeful time of striving and idealism; the 1920s were boom years filled with new pleasures". (Fitzgerald, 2011: xi). He and most of his characters endeavored to evade from the pleasures of the materialistic system by carrying out their old ideologies which were the Victorian side of the North or rustic aristocracy of the South. However, they couldn't abstain from fashioning themselves because both old cultural values didn't serve for the interests of the new power of the new epoch which was Northern capitalism mainly based on creating consumerist and materialist society. Southern society was not industrial society but agrarian, so Northern impact was not the same. As Foucault and Greenblatt pointed out an episteme determines each epoch and its breaking point reveals another episteme, discourses, social practices, and power relations. Such a system in the South was going under the wrecking ball and even retrograded because of the fear that industrial bourgeoisie and material craze would spread over the American land. Then, that fear actualized, and episteme was determined by the industrial bourgeoisie of the North not by the Southern chivalry as of the post-Civil

War. While the economy of the South (mostly old generation) based on outdated agriculture, the North was much more engaged in urbanization and industrialism and modern agriculture based on cash-cropping system. By comparison with the South, people, who implemented the old Victorian side of the North, internalized the new system more easily, e.g. the Northern characters of Fitzgerald; Merlin, John T. Unger, John Fishburn and Horace, etc. kept up with the new capitalist based on materialism and consumerism more than before. In consequence, the North took over the power, then had the South in the palm of its hand. Young Southerners were neither industrial society nor agriculturists and thus; they mainly adopted leisure and consumer side of Northern culture. To illustrate, Southern men and women had parties by idling and drinking too much as Jim, Nancy, Clark and the other characters did in Fitzgerald's short fictions.

One way or another, most of the characters in Fitzgerald's fictions fashioned their identities, lifestyles to keep up with the majority as Fitzgerald did. It is clearly understood from his statements that a real writer should adapt himself to his time especially to the young generation by the way of scrutinizing and imitating his/her vicinity. Writing a short story was the easiest and fastest way to earn money for him, then, he and his characters were aware of the Jazz Age which "was served by great filling stations full of money" (Fitzgerald, 1931: 5). Besides, as Murray included Fitzgerald's statements in his essay, he was of the opinion that "culture follows the money and all the refinements of aestheticism can't stave off its change of seat".⁵⁸ The dissemination of ideological structures of capitalist and consumer-based power became nativized in everywhere as Greenblatt, and his inspirer Foucault implicated. Fitzgerald's characters, who left the Southern past and Northern Victorian period and formulated their identity according to the new ideology by their own will, wished to "be autonomous and believed to be so" (Greenblatt, 1980: 256). Albeit, they began to "seem remarkably unfree, the ideological products of the relations of power [which was a materialist and consumer culture of the Northern capitalism]" (Greenblatt, 1980: 256).

⁵⁸ Alex Murray, "The Dance of Death: Fitzgerald and Decadence", **Modern Fiction Studies**, (Ed. John Hopkins), John Hopkins University Press, Belfast, 2016, p.398.

The manipulation of the 1920s used to be defined as dim, bourgeoisie and mechanic. Capitalism made the characters focus on the American Dream which seemingly implied the freedom, self-fulfillment and a better life but led to the feeling of discontent. As a case in point, Fitzgerald's characters like Evelyln, Merlin, Sally Carrol, Nancy Lamar, both Clarks, etc. were of the opinion they would attain to the American Dream which was made up of precious metal of the North. Then, it caused them to chase after extravagant purposes. When the dream turned out to be a complete failure, the characters faced the devastating feeling of loss. Southern characters became idling, passive consumers by leaving their Southern past behind. Victorian characters had acquisitive spirit by differing from their thrifty predecessors. They became fashioned selves of the mass culture of American capitalism by means of advertisements, works of art and technological devices. Merlin used to be a hardworking and frugal person, but especially after his marriage with Olive and his ending affair with Caroline, he began to think that climbing the social ladder and better life would make them happy, his subjectivity was formulated by Olive and Caroline. In addition to that, some of the characters like Dalrymple, Key and Curtis Carlyle did even illegal activities to get wealth through the easiest way because especially after the Prohibition act government paved the way for the criminal gangs to formulate identities of the society. It seems these illegal actions went out of government's control, but they served for its economic interests. As Fitzgerald stated, "the honest citizens of every class who believed in public morality and were powerful enough to enforce the necessary legislation did not know that they would necessarily be served by criminals and quacks" (Fitzgerald, 1931: 3). Thereupon, employing the Prohibition act and laissez-faire (free market) policy, government let the criminals and capitalists have a free hand in the society.

After World War I Victorian money management was replaced with a flow of mass-produced goods and spending desire hedonistically and correspondingly, the unity of family was dispersed. Women and men's priorities respectively composed of material commodities and hedonistic life rather than family bonds. In the modern world, the new perspective and identity of the self were generated by the new capitalistic order as Greenblatt pointed out the dominant culture and ideology of that time fashioned the subjectivity of human self without being noticed. Men and women

especially the flappers contributed much to the consumer culture. Flapper lifestyle could be seen as a kind of subversion against the Victorian roles or rustic lifestyle of women because they weren't domestic nor a guard of morals nor thrifty. Then, the capitalist system contained and recycled this new style of women according to its interests and maintained its power. Betty in the story "Camel's Back" in *Tales from the Jazz Age* left the idea of marriage because "she was having such a good time that she hated to take such a definite step" (Fitzgerald, 1922: 26). Thanks to her father, she could buy whatever she wanted, and she could date whoever she liked rather than getting married to a man. Furthermore, marriage was seen as ending of glorious love by Louis's lover in the story "Benediction" of *Flappers and Philosophers*. Besides, even though they got married, it was not an obstacle to maintain their hedonistic lifestyle or to climb the social ladder. Evylyn in the story "Cut Glass Bowl" of *Flappers and Philosophers* married a man, who was really rich to feed her material hunger. Yet, it wasn't enough to keep her deceiving her husband, and she lost her husband's affection. Then, her obsession with the glass bowl became her end. Especially some Southern Flappers and young men left the idea of marriage or used marriage as an opportunity. Sally Carrol and Nancy Lamar were of the same opinion when they married a rich Northern man, they would improve themselves, but they saw that women were nothing but men's shadow because women's freedom and gaining strength didn't serve into the interests of the androcentric North.

Northern men tried to limit women's freedom because they were possessed by the fear that "the educated, career-oriented woman would be busy to consume with enthusiasm America's industrial capacity required" (Carrol Smith, 1986: 282). Then they tried to bring back traditional women roles of Victorian America in order to reduce women to silence and secure their hegemony while conforming their selves to the new epoch. Therefore, women's economic freedom caused the political and economic powers to implement conservative ideas especially by putting Prohibition Act forward. Therefore, they "orchestrated a campaign to return women to the home and transform the domesticated woman into the bulwark of America's new consumer economy" (Carrol Smith, 1986: 282). Fitzgerald's characters Kitty, Nancy Lamar accepted to be the slaves of their husbands for the sake of money but they didn't have economic freedom. Their duty was to look after their child or husbands but

none more, and under their husbands' control, they were free only to spend lots of money on fuss and feathers such as "wrapper of pink and black" and "plenty feather fans" (Fitzgerald, 1922: 240). Then, they became either domesticated consumer slaves or "eroticized female body" such as Marcia who became "part of an extremely faddish, consumer-oriented business" even though she considered it just a job (Taylor, 1996: 164).

Characters were not aware of their altered actions and situation due to the fact that the society in which they lived adopted the ruling class's truths, ideology and moral rules as if their own because they took it for granted. Internalizing of crass consumerist and materialist ideology and somewhat illegal actions were supported by ideological state apparatuses via their vicinity, radio, school, television, and works of art etc. Therefore, the identity assimilation on money and material things, which were replaced with intellectual and moral inheritance, caused them to lose their subjectivity. As a result, these characters could not reach to the happiness because they became the victims of their formulated selves' unending desires.

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