

F. Scott Fitzgerald's Unique Literary and Writing Style

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Abstract

The importance of including Fitzgerald in American Literature anthologies cannot be overestimated. He believed that he was an original. Fitzgerald's style is completely his own and perhaps the most incomparable aspect of his prose. It is neither so subtly different that it takes perfect pitch to identify nor so eccentric as to be self-consciously sui generis as some other modernist writers. He frequently exploited and became famous for his material rather than because of his technical innovations. The central thematic concerns of Fitzgerald were those of his time and of his country. As writers' material—the subjects, experiences, ideas that they examine and re-examine—is what makes them the kinds of authors they are, this paper tries to investigate more intensely on the influence of three important literary movements: Realism, Modernism and Existentialism on Fitzgerald's creative works, his material, subjects and themes and techniques and style based on his creative novels.

Keywords: F. Scott Fitzgerald, American Dream, Double Vision, Emotional Bankruptcy, saturation method, writing style, literary movements

1. Introduction

F. Scott Fitzgerald is one of the most renowned writers of the 20th century that his heritage and the public fascination of his lifestyle have significant roles in the context of world literature. The realistic effort of the late 19th century writers—especially in this case F. Scott Fitzgerald—who accurately shows life and its problems attempted to give a comprehensive picture of modern life by presenting the entire world picture. He did not try to give one view of life but instead attempted to show the different manners, classes, and stratification of life in America and he created this picture by combining a wide variety of details derived from observation and documentation to approach the norm of his experience. Along with this technique, he compared the objective or absolute existence in America to that of the universal truths, or observed facts of life. Thus, the Realistic elements are obvious in all Fitzgerald's works. The main objective of this paper is conducting a scientific study of unique style and writing techniques of Fitzgerald in the field of literature and creating an updated perspective of the reflection of three literary movements Realism, Modernism and Existentialism in his works. F. Scott Fitzgerald occupied an outstanding place in the annuals of American Literary history in the arena of twentieth century American fiction. He best represented the Roaring Twenties with his evocative works. The importance of this study and the necessity of awareness of literature and Fitzgerald's life and environment at that time seems useful according to the study of literature.

The fact that there is a perennial interest in Fitzgerald that has resulted in dozens of books and hundreds of articles also the variety of opinions about Fitzgerald's works has been expressed by several of the most famous writers. One of the primary and valuable sources we paid attention to, is Judith S. Baughman and Mathew J. Bruccoli, *The Literary Masters; F. Scott Fitzgerald*, 2000. These series provide educators and researchers a source featuring not only literary movements and biographical data but also discussions of significant cultural and historical aspects of literature. The Literary Masters Series lights up biographical details of an author's life, providing a point of reference that gives insight into experiences that may have influenced the author's subject matter and writing style. The next literary source is *The Cambridge Companion to F. Scott Fitzgerald*, Cambridge university press, 2002. This particular volume has a great amount of information both in terms of analysis of Fitzgerald's works, and the ramifications their receptions had on Fitzgerald himself and on his career. It takes note of Fitzgerald's career in terms of both his writing and his life, and presents the reader with a full and accessible picture of each, against the background of American social and cultural change in the early decades of the twentieth century. *The Far Side of Paradise, a biography of F. Scott Fitzgerald* by Arthur Mizener and a new introduction by Mathew J. Bruccoli,

2006, was the first biography about Fitzgerald to be published and is ascribed with renewing public interest in the subject. Mizener believed that there are three concentric areas of interest in a study of Scott Fitzgerald. At the heart of it is his work, One area of interest in this book is the time and place in which he lived. His time and place haunted him every minute of his life and the effect of his preoccupation is what most obviously distinguishes his work from that of the good sociological novelists like Doss Passos on the one hand and, on the other, from that of the emotional and self-regarding novelists.

Autumn Fontenot in an article by the name of *The Writing Style of F. Scott Fitzgerald*, Prezi, 2013, mentioned that F. Scott Fitzgerald is known as one of the most brilliant writers of his time. The most obvious feature that he is known for is his wonderful writing style. Though Fitzgerald did take a few techniques from his idol authors, he created his own strategies that captured a deep and meaningful message. Fitzgerald utilizes many writing techniques to draw the reader in and create his own unique style. He uses diction, similes, syntax, and rhetorical strategies to convey his message and understanding of his novels' qualities.

2. Method

The methodology and technique to be used in writing this paper will be such that will make it a comprehensive, insightful and stimulating one. Different kinds of resources has been used such as printed and digital library books, academic journal articles about Fitzgerald's life and works and found background information on Fitzgerald in order to establish uniqueness of Fitzgerald's literary writing style and techniques.

3. Discussion

Many authors after the First World War created a new literature of long-term merit that shattered conservative taboos in their expression of physical and psychological reality. This was the beginning of Modernism, which although, influenced by Realism and often mentioned to as postponement of naturalistic values, was the answer to America's new-found problems. Fitzgerald was a non-expatriate who developed a modernist literature that was connected to American traditions but, what all the modernists shared was a belief in literature's significance in the contemporary world, and the need for it to be repeatedly vital.

Like realists, the modernists and naturalists focused on changes on society and used symbolism, to attack society's problems and make their own judgments of the basic foundations of American life. Indeed both attacked the different moral dilemmas in the society. The only difference was that these dilemmas were different. So, author like Fitzgerald directed the modernistic renaissance by using realistic and naturalistic techniques. He is thought of as a romantic writer, but he combined these qualities with Realism, meaning accuracy of observation and characterization. This *Side of Paradise* was read as a realistic account of Princeton undergraduate experience and the next novel *Tender is the Night* provides a convincing account of expatriate life and a profound examination of character deterioration. Besides it should be noted that the effects of Fitzgerald's exposure to naturalism are evident in his novelette *May Day* and in the novel *The Beautiful and Damned*.

What is significant about this author is the influence of European Existentialisms on his canon of works and the depth of the cultural moments he capture in his art. For example in *The Great Gatsby* the dominant strain of cultural discourse, which focused on the applicability of Friedrich Nietzsche's philosophies of modern civilization and the modern individual to American interests and concerns is reflected. Like the existentialists, Fitzgerald recognizes the inadequacy of American democracy in an increasingly commercial and consumer culture and rejects the capitalistic values, identities and norms prescribed by and reinforced through the increasingly oppressive social and political structures of American culture. For Fitzgerald what are at stake are the individual, the inventive spirit, and the life of the nation and they echoes all the way through his early works, a sentiment manifest in their portraits of incapable, lost, aimless, and emotionally unfulfilled characters. Extensively, he expatriated himself since he felt America no longer provided an environment for the real growth of the individual or for the cultivation of the resourceful spirit, something particularly Europe, and Paris, not only offered, but encouraged and held in high esteem. Indeed he presents his readers with art of living for his time, for his readers' personal, unquestionably biased lives.

Throughout his twenty-year career as a professional writer, Fitzgerald was often regarded as a not-quite-serious literary figure. This assessment was fueled by his image as a free-spending, heavy-drinking playboy and by the material he often exploited: the romantic interests of young people; the pursuit of wealth, success, and happiness by ambitious poor boys; the concerns of affluent, upper-middle-class men and women. Fitzgerald's material seemed, in short, the stuff of popular, escapist fiction rather than of enduring literature.

Writers' material—the subjects, experiences, ideas that they examine and re-examine—is what makes them the kinds of authors they are. Writers and material are inseparable, as Fitzgerald explained in his 1933 essay *One Hundred False Starts*: “Mostly, we authors must repeat ourselves—that's the truth. We have two or three great and moving experiences in our lives—experiences so great and moving that it doesn't seem at the time that anyone else has been so caught up and pounded and dazzled and astonished and beaten and broken and rescued and illuminated and rewarded and humbled in just that that way ever before. Then we learn our trade, well or less well, and we tell our two or three stories—each time in a new disguise- maybe ten times, may be a hundred, as long as people will listen.” (Fitzgerald, 1958, p. 132).

Fitzgerald's experiences include his growing up with a sense of being a poor boy in a rich man's world but also with a sense of his own special destiny: both perceptions led him to believe in and pursue the *American Dream* of success, personal fulfillment, and wealth.

Another of his formative experiences was his dramatic early success as a writer and celebrity, which was followed by his later collapse into *Emotional Bankruptcy* and anonymity: his greatest work from the late 1920s through the mid of 1930s examines the decline of potential heroes, a decline colored by their own and their creator's sense of regret. Another of his life- and work-shaping experiences was the intense romance and devastating misfortune of his relationship with Zelda Sayre Fitzgerald: virtually all of his important female characters reflect some facet of Zelda and his involvement with her.

3.1 Subjects and Themes

Theme is most dramatically expressed through *character*, and Fitzgerald used the people he created to convey his personal vision of the world. In his five novels and 160 stories, he portrayed a wide range of characters. Though he may be most closely identified with his debutantes, college boys, and ambitious young men seeking the fulfillments promised by wealth, social standing, and personal happiness, he also provided memorable portraits of the other kinds of people.

Because they are drawn from his own experience, many of Fitzgerald's characters manifest recognizably Fitzgeraldian qualities. His men often combine ambition for early success with the desire for romantic love and the achievement of an ideal life. They often lack the hardness to fulfill their dreams. Certain of Fitzgerald's male characters are actually weak, but the majority of the men portrayed by Fitzgerald fail because the objects of their pursuit do not and cannot measure up to the men's conceptions of them. Because the quests of Fitzgerald's best male characters usually are played out in the real world, their objects, their dreams, are assailed by inevitable change and loss, so that youthful beauty fades; innocence hardens into cynicism; and aspiration fade when tested against harsh experience. “Can't repeat the past?” [Gatsby] cried incredulously. “Why of course you can!” (Fitzgerald, 1951, p. 116) Gatsby is wrong, but his faith makes him unforgettable.

Women like Fitzgerald's female characters scarcely existed in American fiction before 1920. The best of his heroines are brave, determined, beautiful or attractive, intelligent (but not educated), and chaste. These young women, many of them still in their teens, also understand that their lives depend upon the marital choices they make. Fitzgerald clearly admired attractive, independent, unconventional women, but he also tended to treat his most fully developed women characters rather critically. Many of his most complex female characters are incapable of sharing the lofty dreams and aspirations of the men who love them.

Fitzgerald was not a purely objective reporter or chronicler of *the Jazz Age* and the 1930s but instead brought a strong moral perspective to his work. His central characters undergo processes of self-assessment (Amory Blaine, for example), or they judge others (Nick Carraway), or they are judged by Fitzgerald himself, who constantly measured the behavior of characters against implicit standards of responsibility, honor, and courage.

One of this writer's main methods was his adaption of a standpoint that the critique Malcolm Cowley labeled *Double Vision*, the discernment of events both as an outsider and as an insider. One of the paramount and mainly recognizable embodiments of double vision in Fitzgerald's work is the narrator of *The Great Gatsby*, Nick Carraway, who both takes part in and explains the action of the novel. In the second chapter Nick describes himself as “an entangled” in as well as a “watcher” over the events and his position as both insider and outsider remains intact throughout the novel.

For many of the young expatriate writers, the *American Dream*—the belief that aspiration could be fulfilled through imagination and hard work—seemed dead or at least terribly corrupted. They thus moved to Europe, which appeared to offer a freer, more stimulating, and perhaps less hypocritical environment. Although Fitzgerald lived abroad for nearly six years and was one of the major American writers to emerge during 1920s, he did not share the disillusionment with or contempt for their country of certain expatriate Americans. Instead, he was

unabashedly patriotic, believing that America remained the land of opportunity of idealism, of great potentialities and possibilities. For Fitzgerald the *American Dream* was inextricably connected with the country's history, which he called in a note accompanying material for *The Love of the Last Tycoon* "the most beautiful history in the world." (Fitzgerald, 1978, p. 332)

In his novels and stories, Fitzgerald revealed not only the fulfillment of the American Dream but also the many ways it could be debased and distorted. His most evocative protagonists—among them Jay Gatsby and Dick Diver—share that quality of the idea and willingness of the heart defined by Fitzgerald as quintessentially American. Although they are frequently disappointed in their quests, it is not finally the dream that fails them but instead something else: some weakness or corruption in themselves or others. In *The Great Gatsby*, for example, Gatsby's dreams are noble, even incorruptible; but as Nick Carraway says, it is "what preyed on Gatsby, what foul dust floated in the wake of his dreams" (Fitzgerald, 1951, p. 6) that destroys him: his own purity about the differences between the new and old wealth, and the solidity and negligence of the Buchanans.

In *Tender is the Night* Dick Diver's pursuit of the *American Dream* of success and fulfillment is defeated by weakness in himself, and in his final unfinished novel, *The Love of the Last Tycoon*, Fitzgerald develops a protagonist who has achieved the *American Dream* of success and fulfillment and then makes explicit both the imaginative and historical validity of his twenty-year investigation of the *American Dream*.

In 1940 Fitzgerald wrote in a letter to his daughter: "Life is essentially a cheat and its conditions are those of defeat ... the redeeming things are not 'happiness and pleasure' but the deeper satisfactions that come out of struggle." (Assadi, 2006, p. 54) This short sentence sums up Fitzgerald's point about the *American Dream*.

More than any other author of his era, with the probable exception of Theodore Dreiser, Fitzgerald was conscious about the influence of *money* on American life and character. As he wrote solemnly about money, ambition, and love, which were generally undividable in his work, he has been labeled a materialist by his critics. He has been considered as an uncritical venerator of the wealthy, a view disseminated by Ernest Hemingway at 1936. It will be of conspicuous importance to see what was in money that a resourceful man of Fitzgerald's personality and mentality was so earnestly after.

Fitzgerald wrote about the rich, but his understanding of the effects of money on character was complex. His works reflect his ambivalence of attitude: his attraction to and his distrust of the rich. For Fitzgerald, money was an important part of the *American Dream* because it provided not just luxuries but also opportunities unavailable to less affluent people. Money therefore had its obligation. As once Fitzgerald told Hemingway in his 16 July, 1936 letter of reply to *The Snows of Kilimanjaro*: "Riches have never fascinated me, unless combined with the greatest charm or distinction." (Fitzgerald, 1994, p. 302) Wealthy people who wasted or perverted the opportunities that their money gave them were objects of Fitzgerald's disappointment or disapproval.

In *The Beautiful and Damned* Anthony Patch's expectations of an inheritance cause him to waste his talents and life. In *The Great Gatsby* "the Buchanan's money makes them careless, hard and directionless." (Fitzgerald, 1951, p. 10) In *Tender is the Night* "Dick Diver has been swallowed up like a gigolo, and somehow permitted his arsenal to be locked up in the warren safety-deposit vaults." (Fitzgerald, 1996, p. 209) Fitzgerald clearly understood that money had the power to corrupt its possessors, just as it had the potential to increase their fulfillment.

Fitzgerald's reaction to money was wrought by his family's vague social status in St. Paul and by his contact to the sons and daughters of the wealthy at prep school and Princeton. In a 4 March, 1938 letter to Anne Ober about Scottie Fitzgerald's forthcoming private-school graduation ceremony, Fitzgerald wrote: "... we will watch all the other little girls get diamond bracelets and Cord roadsters. I am going to costumers in New York and buy Scotty some phony jewelry so she can pretend they are graduations presents. Otherwise, she will have to suffer the shame of being a poor girl in a rich girl's school that was always my experience- a poor boy in a rich town; a poor boy in a rich boy's school; a poor boy in a rich man's club at Princeton. So I guess she can stand it. However, I have never been able to forgive the rich for being rich, and it has colored my entire life and works." (Fitzgerald, 1972, p. 357)

Fitzgerald's sense of being excluded from the freedom and opportunities provided by money had been further intensified by his inability to marry Zelda right away because of his failures in New York following his army discharge. Because Fitzgerald's response to wealth was complex, mixing resentment and strong attraction, his fictional treatment of his material is both profound and extensive. Beside, Fitzgerald with his great sense of pattern was trying to find a way through which he could impose order on the chaotic world he was living in. Therefore, he might have assumed in the *safe and proud* world of the rich *above the hot struggles of the poor* he could get what he had always been seeking.

Fitzgerald employed a financial metaphor, *Emotional Bankruptcy*, to label a theme that pervades his work. He believed that people have a fixed amount of emotional capital and that when his capital is depleted by reckless expenditure, it cannot be replaced. Fitzgerald developed this idea from his own struggles with money, personal relationship, and internal and external impediments to his work. During the 1930s he confided in his notebooks, "I have asked a lot of my emotions- one hundred and twenty stories, the price was high, right up with Kipling, because there was one little drop of something not blood, not a tear, not my seed, but me more intimately than these, in every story, it was the extra I had. Now it is gone and I am just like you now." (Fitzgerald, 1993, p. 92)

In *The Crack-Up* he described his sense of *Emotional Bankruptcy* through financial metaphors, declaring that "like a man over-drawing at his bank, he felt a vast irresponsibility toward every obligation, a deflation of all my values" (Fitzgerald, 1993, pp. 77-78) In his statement he suggested that both he and his countrymen, engaged in quests for the quintessential *American Dream* of success, wealth, and happiness, must almost inevitably exhaust their energies and resources.

Most significantly, Dick Diver, having given too much to too many people, fades from once-brilliant psychiatrist to failed small-town doctor in *Tender is the Night*. The final sentences of the novel is a much-admired example of Fitzgerald's perfectly controlled tone and rhythm as he conveys Diver's *Emotional Bankruptcy* and obscurity: "perhaps, so she [Nicole Diver] liked to think, his career was biding its time, again like Grant's in Galena; his latest note was post-marked from Hornell, New York, which is some distance from Geneva and a very small town; in any case he is almost certainly in that section of the country, in one town or another." (Fitzgerald, 1996, p. 321)

3.2 Techniques and Style

Another interesting issue that should be presented in the research is Fitzgerald's unique technique and style. The importance of including Fitzgerald in American Literature anthologies cannot be overestimated. Fitzgerald said of himself in a letter to his editor Maxwell Perkins, "in a small way I was an original." (Kuehl & Breyer, 1991, p. 261). This remark opens the way for comparison to other writers. Fitzgerald's style is completely his own and perhaps the most incomparable aspect of his prose. It is neither so subtly different that it takes perfect pitch to identify nor so eccentric as to be self-consciously sui generis, like the writing styles of Ernest Hemingway or William Faulkner. The central thematic concerns of Fitzgerald were those of his time and of his country. With literary *Modernism*, Fitzgerald's work has little in common.

With the book of *This Side of Paradise*, Fitzgerald became known as a daring writer primarily because of his material and themes rather than because of his technical innovations. His questing young men and courageous young women, who challenged conventional standards of behavior, seemed emblematic of the new decade of the 1920s, thereby attracting youthful readers and unsettling many older ones. Fitzgerald, however, was not essentially a modernist or an experimental writer, as were many of his contemporaries. Except, for a brief passages in *This Side of Paradise* and *Tender is The Night*, he avoided the *stream of consciousness* technique perfected by British Writers James Joyce and Virginia Woolf. Fitzgerald also rejected what he called the "*infectious style*" (Fitzgerald, 1993, p. 79) with its short declarative sentences and simple diction of Ernest Hemingway.

He tried to find the visible act that revealed a moral quality inherent in a certain moment of time. "He was haunted by time, as if he wrote in a room full of clocks and calendars. He said in an otherwise undistinguished magazine story, any given moment has its value; it can be questioned in the light of after-events, but the moment remains." (Cowley, 1951, pp. xiii-xiv).

Fitzgerald's techniques and writing style were *traditional* because his vision of the world was at least in part drawn from pre-World War I assumption. Lionel Trilling correctly observed that "Fitzgerald was perhaps the last notable writer to affirm the Romantic fantasy, descended from the Renaissance, of personal ambition and heroism, of life committed to, or thrown away for, some ideal of self." (Trilling, 1950, p. 249) Whereas Hemingway's and Dos Passos's male protagonists often express their disillusionment with "all faiths", Fitzgerald's best male figures adhere to these faiths, though they may question them and may be defeated in their quests. He asserted his allegiance to the older, 19th-century tradition: "I am the last of the novelists for a long time now." (Tate, 2007, p. 140).

Fitzgerald was above all, a story teller who achieved a close relationship with the reader through the voice of his fiction, which was intimate, warm, and witty. Trilling defined this quality as *his power of love*: "... There is a tone and pitch to the sentences which suggest his warmth and tenderness, and, what is rare nowadays and not likely to be admired, his gentleness without softness ... He was gifted with the satiric eye; yet we feel that in his morality he was more drawn to celebrate the good than to denounce the bad ... we perceive that he loved the good not only with his mind but also with his quick senses and his youthful pride and desire." (Trilling, 1950, pp. 244-245).

Raymond Chandler made a similar point about Fitzgerald's distinctive voice: "He had one of the rarest qualities in all literature... the word is as charm as Keats would have used it. It is not a matter of pretty writing or clear style. It's a kind of subdued magic, controlled and exquisite, the sort of thing you get from good string quartettes. Yes, where would you find it today?" (Chandler, 1981, p. 239).

Most practitioners of American social fiction tend to saturate their texts with the details of character and place, but Fitzgerald in his mature work employed a different method. Critics have observed that in *This Side of Paradise* Fitzgerald employed the *saturation method*, mixing a variety of styles and forms—verse and short plays, for example, are included within his narrative—as well as at least two sometimes inconsistent points of view. The reviewer for the *New Republic* described the novel as "the collected works of F. Scott Fitzgerald." (Fitzgerald, 1978, p. 22) *The Beautiful and Damned* is more tightly constructed than *This Side of Paradise*, though it still suffers from inconsistent style and tone, authorial intrusions, and awkwardly interpolated material from other genres. With *The Great Gatsby* Fitzgerald truly became the *novelist of selection*, disciplining his wealth of literary sources and his fertile imagination. He uses carefully selected details of description to convey through each object the character and vision of its owner. For example, the most famous automobile in American literature, Gatsby's yellow car, is not defined as a Rolls-Royce or a Duisenberg but is instead labeled by Tom Buchanan as a "circus wagon" (Fitzgerald, 1978, p. 22) and described by Nick Caraway as "a rich cream color, bright with nickel, swollen here and there in its monstrous length with triumphant hatboxes and tool-boxes, and terraced with a labyrinth of wind-shields that mirrored a dozen suns." (Fitzgerald, 1978, p. 68) With these descriptions Fitzgerald conveys "Gatsby's gorgeous, grandiose platonic conception of himself in service of a vast, vulgar and meretricious beauty." (Fitzgerald, 1978, p. 104)

Throughout his works Fitzgerald's writing style is impressionistic and his details evoke sensory responses in the reader. In the description of Nicole Diver's shopping trip in Book one, chapter 12 of *Tender is the Night*, permit omniscient-narrator response: "... she bought colored beads, failure beach cushions, artificial flowers, honey, a guest bed, scarves, love birds, miniatures for a doll's house and three yards of some new cloth the color of prawns ..., two chamois leather jackets of kingfisher blue and burnings bush from Hermes—bought all these things not a bit like a high-class courtesan buying underwear and jewels, which were after all professional equipment and insurance- but with an entirely different point of view. Nicole was the product of much ingenuity and toil. For her sake trains began their run at Chicago and traversed the around belly of the continent to California; ... men mixed toothpaste in vast and drew mouthwash out of copper hogsheads; girls canned tomatoes quickly in August or worked rudely at the Five-and-Tens on Christmas Eve; ... these were some of the people who gave a tithe to Nicole, and as the whole system swayed and thundered onward it lent a feverish bloom to such processes of hers as wholesale buying." (Fitzgerald, 1978, p. 59) Here Fitzgerald astonishes the reader with the variety and luxury of Nicole's purchases, then suggest the price that her extravagant needs exact both upon poorer people everywhere and upon herself and in a final imaginative leap, concedes her exciting *feverish bloom* and *grace* as she fulfills her privileges as a wealthy woman.

In other places Fitzgerald's style evokes mood. At the beginning of chapter 3 of *The Great Gatsby*, Nick Caraway begins his first description of a Gatsby party with these lines: "There was music from my neighbor's house through the summer nights. In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars." (Fitzgerald, 1951, p. 43). The language and rhythm of these sentences establish a romantic scene. Fitzgerald, through his narrator Nick, employs language that subtly suggests both the magic and corruption that fill the world of the novel.

Many literary critics have attempted to identify distinctive elements of Fitzgerald's style. They have focused on his dramatic use of verbs—Wilson's car that crouched in a dim corner—or his pattern of linking adjectives that seem contradictory: "Nicole Diver's hard and lovely and pitiful face." (Fitzgerald, 1978, p. 10). Critics have also cited his linkage of apparently incompatible nouns and adjectives to produce startling but thematically evocative effects: the *triumphant hatboxes* of Gatsby's car and the *blue garden* of his parties, both suggesting the grandeur but unreality of his vision of self.

Commentators have given much attention to *symbolism* in Fitzgerald's novels and short fiction, particularly to his expansion of color imagery into large symbolic patterns, his persistent drawing upon figures and episodes from American history, and above all, his pervasive concern with time and mutability, or inevitable change. "In *The Great Gatsby* there are at least 450 words that have to do with time, and in *Tender is the Night*, 840 words. In *May Day* Fitzgerald examines the failure of virtually all social classes in the United State to fulfill the promises of the *American Dream* and at the end of the story he uses symbolism to convey his message." (Anne, 1971, pp. 333-339). Through his symbolism Fitzgerald subtly but profoundly suggests how far the modern Americans of the story have fallen from the New World dreams.

A single example from *The Great Gatsby*—a novel filled with evocative symbols—illustrates Fitzgerald's skill in handling this device. The green light at the end of Daisy's dock becomes an emblem of Gatsby's devotion to her and to the dream that she personifies for him. The green light becomes symbolic not only of Gatsby's dreams but also of the elusive *American Dream* that all readers presumably share.

Fitzgerald has been particularly praised for his handling of *point of view and structure*, especially in *The Great Gatsby*. His adaption of a partially involved narrator for the novel—a technique that he probably learned from reading British fiction writer Joseph Conrad—allowed Fitzgerald both to bring structural complexity to the novel and to increase readers' belief in and sympathy for his title character. Nick, who tells Gatsby's story, declares at the beginning of the novel that he is “inclined to reserve all judgments,” (Fitzgerald, 1951, p. 5) but as he is drawn in to relationship with the characters, this intelligent, observant, and essentially moral man is forced to judge the conduct of these characters.

Fitzgerald intended to employ a similar partially involved narrator, Cecelia Brady, in *The Love of the Last Tycoon*, but because the unfinished novel is fragmentary and Fitzgerald's notes and outlines for the complete work are unclear about Cecelia's role, it is impossible to say whether she would have been the only narrator of *Love of the Last Tycoon*. In *Tender is the Night*, however, Fitzgerald abandoned the first-person narrator and developed instead another complex structural plan.

Fitzgerald was clearly a master of stylistic and technical devices that are often identified with great writing. Arthur James Thurber recognized an effect of this mastery when he wrote in 1942, “Fitzgerald's perfection of style and form, as in *The Great Gatsby*, has a way of making something that lies between your stomach and your heart quiver a little.” (Thurber, 1942, pp. 380-382). Gertrude Stein declared in 1933 that Fitzgerald was “the only one of the younger writers who wrote naturally in sentences,” (Stein, 1933, p. 268). She could have added that he combined his sentences into fully developed, integrated paragraphs. But Fitzgerald was more than a brilliant technician and stylist. In an October 1936 letter to his daughter, who was trying to write short stories, Fitzgerald offered advice drawn from his own experience: “If you have anything to say, anything you feel nobody has ever said before, you have got to feel it so desperately that you will find some way to say it that nobody has ever found it before, so that the thing you have to say and the way of saying it blend as one matter-as indissolubly as if they were conceived together.” (Fitzgerald, 1994, p. 313). So it could be said that Fitzgerald's accomplishments as a fiction writer were, finally, the product of his remarkable fusion of technique and style with material, theme, and a distinctive personal voice.

To sum up, the principal themes of Fitzgerald's works derive from the assertion of pressure when one thought (generally embodied in a character) conquers over the other. The general subjects, Fitzgerald deals in all his stories are: youth, physical prettiness, prosperity, and potential or *romantic readiness*—all of which are ideals to him. Set against these subjects are their polar opposites: age, unattractiveness, poverty, and misspent potential. Such conflict and resulting tension is, certainly, the material of which all fiction is made. With Fitzgerald's heroes, nevertheless, partially due to the themes which he deals with and partially because of his professional handling of the view point and occasionally the multiple viewpoints as using a logical addition of the narrator-observer, he tries to carry objectivity even further than he does in his novels. The choices are seldom as obvious or as precise to the major characters at the time as they may be to a separate observer, or as they may appear in retrospect to have been. It is Fitzgerald's major gift that he can draw the reader into a mesh of emotional connection to a character, while concomitantly permitting him to scrutinize the complexity of the mesh. That is what Fitzgerald's double vision at its best is eventually about.

Fitzgerald was improving his preceding concerns from as far back as into the current. Only probably in his achieving the historical prophecy does Fitzgerald go beyond his past concerns. Some of his works deal with the moral corruption of society on a global stage, and some reveal that the writer is a novelist who has attained philosophical view and technical skill and has added them onto the presenting establishment of his craftsmanship.

4. Conclusion

F. Scott Fitzgerald, like other late 19th century Realist writers, tried to show the diverse manners, classes, and stratification of life in America and he created this picture by combining a broad variety of details derived from surveillance and documentation to approach the norm of his experience. Along with this technique, he compared the objective or absolute existence in America to that of the universal truths, or observed facts of life. As a result, the Realistic elements are apparent in all his works. Fitzgerald directed the modernistic renaissance by using realistic and naturalistic techniques. He is considered as a romantic writer, but he combined these qualities with Realism, meaning precision of observation and characterization. Moreover, what is noteworthy about this author is

the influence of European Existentialisms on his canon of works and the depth of the cultural moments he capture in his art.

All the way through his literary life, Fitzgerald was often regarded as a not-quite-serious literary figure. This assessment was fueled by his image as a free-spending, heavy-drinking playboy and by the material he frequently exploited and became famous for rather than because of his technical innovations: the pursuit of wealth, success, and happiness by ambitious poor boys; the romantic interests of young people; the concerns of affluent, upper-middle-class men and women. He provided memorable portraits of the other kinds of people who manifest recognizably Fitzgeraldian qualities as well. His central characters undertake processes of self-assessment, or they judge others, or they are judged by Fitzgerald himself. Many of his most complex female characters are incompetent of sharing the arrogant dreams and aspirations of the men who love them. One of the best and the most familiar personifications of *double vision* in Fitzgerald's work is Nick Carraway, who either participates in and comments on the action of the novel.

For Fitzgerald the *American Dream* was bound up inevitably with the country's history. He wrote about the rich, but his perception of the influence of money on character was complex. His works reflect his appeal to and his mistrust of the rich. Fitzgerald used a fiscal metaphor, *Emotional Bankruptcy* to label a theme that permeates his work. Fitzgerald expanded this idea from his individual struggles with money, personal affiliation, and internal and external obstructions to his work. To sum up, the foremost themes of Fitzgerald's novels derive from the declaration of tension when one idea (usually personified in a character) triumphs over another. The main denominators are the topics with which Fitzgerald deals with in all of his novels: youth, bodily attractiveness, wealth, and potential or romantic willingness—all of which are ideals to Fitzgerald. Next to these subjects are their polar opposites: wasted potential, poverty, ugliness, age. Such conflict and consequential tension is, certainly, the stuff of which all fiction is made.

Symbolism in Fitzgerald's novels and short fiction is given much attention to. Fitzgerald in his mature work employed the *Saturation method*, mixing a diversity of styles and forms. With *The Great Gatsby* Fitzgerald truthfully became the *novelist of selection*, disciplining his wealth of literary sources and his creative imagination. His writing style is *impressionistic* and his details evoke sensory responses in the reader.

He, nevertheless, was not in essence a modernist or an experimental writer, as were many of his contemporaries. Fitzgerald's techniques and writing style were *traditional* because his vision of the world was at least in part drawn from pre-World War I assumption. He was beyond all, a story teller who achieved a close relationship with the reader by the voice of his fiction, which was warm, intimate, and witty.

Fitzgerald has been mostly praised for his handling of *point of view and structure*, particularly in *The Great Gatsby*. In the first half of the 20th century, Fitzgerald became the most famous American writer in the world. His unique style differs distinctively from that of writers before him, and his work helped shape both the British and American literature that followed it. He was the self-styled spokesman of the *Lost Generation*, clearly a master of stylistic and technical devices that are often identified with great writing. All in all, Fitzgerald's style is utterly his own and perhaps the most unique aspect of his prose. Many writers have acknowledged their respect of his style, but no writer has productively imitated him. He was undoubtedly a master of stylistic and technical devices that are often identified with great writing.

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