

The Flapper and American Consumerism in Selected Works of F. Scott Fitzgerald

Dominika Szelongová

Bachelor's Thesis
2020



Tomas Bata University in Zlín
Faculty of Humanities

Univerzita Tomáše Bati ve Zlíně

Fakulta humanitních studií

Ústav moderních jazyků a literatur

Akademický rok: 2019/2020

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(projektu, uměleckého díla, uměleckého výkonu)

Jméno a příjmení:	Dominika Szelongová
Osobní číslo:	H170204
Studijní program:	B7310 Filologie
Studijní obor:	Anglický jazyk pro manažerskou praxi
Forma studia:	Prezenční
Téma práce:	Mladé ženy a americký konzumerismus ve vybraných dílech F. Scotta Fitzgeralda

Zásady pro vypracování

Shromáždění materiálů k tématu

Studium odborné literatury

Formulace cílů práce

Analýza ženských postav v dílech *Něžná je noc*, *Na prahu ráje* a vybraných povídkách ze sbírky *Žabci a filozofové*

Vyvození a formulace závěrů práce

Forma zpracování bakalářské práce: **Tištěná/elektronická**
Jazyk zpracování: **Angličtina**

Seznam doporučené literatury:

Brinkley, Alan. *The Unfinished Nation: A Concise History of the American People*. 7th ed. New York: McGraw-Hill, 2014.
Herald, Jacqueline. *Fashions of a Decade: The 1920s*. New York: Chelsea House, 2007.
Martin, Linda W. *Zelda Sayre Fitzgerald: An American Woman's Life*. New York: Palgrave Macmillan, 2004.
Nash, Gary B., ed. *The American People: Creating a Nation and a Society*. 7th ed. Boston: Prentice Hall, 2011.
Sagert, Kelly B. *Flappers: A Guide to an American Subculture*. Santa Barbara: Greenwood Press, 2010.

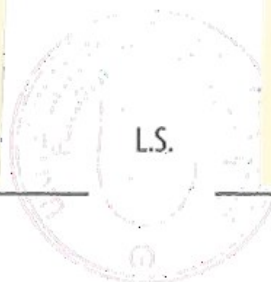
Vedoucí bakalářské práce: **Daniel Paul Sampey, MFA**
Ústav moderních jazyků a literatur

Datum zadání bakalářské práce: **8. listopadu 2019**

Termín odevzdání bakalářské práce: **11. května 2020**



Mgr. Libor Marek, Ph.D.
děkan



Mgr. Roman Trušník, Ph.D.
ředitel ústavu

PROHLÁŠENÍ AUTORA BAKALÁŘSKÉ PRÁCE

Beru na vědomí, že

- odevzdáním bakalářské práce souhlasím se zveřejněním své práce podle zákona č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, bez ohledu na výsledek obhajoby ¹⁾;
- beru na vědomí, že bakalářská práce bude uložena v elektronické podobě v univerzitním informačním systému dostupná k nahlédnutí;
- na moji bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, zejm. § 35 odst. 3 ²⁾;
- podle § 60 ³⁾ odst. 1 autorského zákona má UTB ve Zlíně právo na uzavření licenční smlouvy o užití školního díla v rozsahu § 12 odst. 4 autorského zákona;
- podle § 60 ³⁾ odst. 2 a 3 mohu užít své dílo – bakalářskou práci - nebo poskytnout licenci k jejímu využití jen s předchozím písemným souhlasem Univerzity Tomáše Bati ve Zlíně, která je oprávněna v takovém případě ode mne požadovat přiměřený příspěvek na úhradu nákladů, které byly Univerzitou Tomáše Bati ve Zlíně na vytvoření díla vynaloženy (až do jejich skutečné výše);
- pokud bylo k vypracování bakalářské práce využito softwaru poskytnutého Univerzitou Tomáše Bati ve Zlíně nebo jinými subjekty pouze ke studijním a výzkumným účelům (tj. k nekomerčnímu využití), nelze výsledky bakalářské práce využít ke komerčním účelům.

Prohlašuji, že

- elektronická a tištěná verze bakalářské práce jsou totožné;
- na bakalářské práci jsem pracoval samostatně a použitou literaturu jsem citoval. V případě publikace výsledků budu uveden jako spoluautor.

Ve Zlíně

.....

1) zákon č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, § 47b Zveřejňování závěrečných prací:

(1) Vysoká škola nevydělečně zveřejňuje disertační, diplomové, bakalářské a rigorózní práce, u kterých proběhla obhajoba, včetně posudků oponentů a výsledku obhajoby prostřednictvím databáze kvalifikačních prací, kterou spravuje. Způsob zveřejnění stanoví vnitřní předpis vysoké školy.

(2) Disertační, diplomové, bakalářské a rigorózní práce odevzdané uchazečem k obhajobě musí být též nejméně pět pracovních dnů před konáním obhajoby zveřejněny k nahlížení veřejnosti v místě určeném vnitřním předpisem vysoké školy nebo není-li tak určeno, v místě pracoviště vysoké školy, kde se má konat obhajoba práce. Každý si může ze zveřejněné práce pořizovat na své náklady výpisy, opisy nebo rozmnoženiny.

(3) Platí, že odevzdáním práce autor souhlasí se zveřejněním své práce podle tohoto zákona, bez ohledu na výsledek obhajoby.

2) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 35 odst. 3:

(3) Do práva autorského také nezasahuje škola nebo školské či vzdělávací zařízení, užije-li nikoli za účelem přímého nebo nepřímého hospodářského nebo obchodního prospěchu k výuce nebo k vlastní potřebě dílo vytvořené žákem nebo studentem ke splnění školních nebo studijních povinností vyplývajících z jeho právního vztahu ke škole nebo školskému či vzdělávacímu zařízení (školní dílo).

3) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 60 Školní dílo:

(1) Škola nebo školské či vzdělávací zařízení mají za obvyklých podmínek právo na uzavření licenční smlouvy o užití školního díla (§ 35 odst.

3). Odpírá-li autor takového díla udělit svolení bez vážného důvodu, mohou se tyto osoby domáhat nahrazení chybějícího projevu jeho vůle u soudu. Ustanovení § 35 odst. 3 zůstává nedotčeno.

(2) Není-li sjednáno jinak, může autor školního díla své dílo užít či poskytnout jinému licenci, není-li to v rozporu s oprávněnými zájmy školy nebo školského či vzdělávacího zařízení.

(3) Škola nebo školské či vzdělávací zařízení jsou oprávněny požadovat, aby jim autor školního díla z výdělku jím dosaženého v souvislosti s užitím díla či poskytnutím licence podle odstavce 2 přiměřeně přispěl na úhradu nákladů, které na vytvoření díla vynaložily, a to podle okolností až do jejich skutečné výše; přitom se přihlédne k výši výdělku dosaženého školou nebo školským či vzdělávacím zařízením z užití školního díla podle odstavce 1.

ABSTRAKT

Tato bakalářská práce se zabývá vyobrazením mladé ženy ve vybraných dílech Francise Scotta Fitzgeralda. Romány *Na prahu ráje* a *Něžná je noc* jsou spolu s povídkami „Berenika stříhá vlasy“ a „Ledový palác“ analyzovány s cílem poukázat na vybrané prvky, které odpovídají popisu mladé ženy dvacátých let. Práce je rozdělena do dvou částí spolu s dobovým kontextem, který předchází jazzovému věku a tvoří silný základ pro analýzu. Vybrané citace z děl Fitzgeralda zároveň podporují popsané vlastnosti typické pro mladou ženu dvacátých let. Pomocí výzkumu a následného rozboru dochází práce k závěru, že jako spisovatel jazzového věku Fitzgerald úspěšně zachycuje a popisuje jeden z významných symbolů dané doby, kterým je právě mladá žena.

Klíčová slova: mladá žena, F. Scott Fitzgerald, Zelda Fitzgerald, *Na prahu ráje*, *Něžná je noc*, „Berenika stříhá vlasy“, „Ledový palác“, bouřlivá dvacátá léta

ABSTRACT

This bachelor's thesis is focused on the portrayal of the flapper in selected works of Francis Scott Fitzgerald. Specifically, Fitzgerald's novels *This Side of Paradise*, *Tender Is the Night* and short stories "Bernice Bobs Her Hair," and "The Ice Palace" are analyzed in order to highlight chosen elements corresponding to various characterizations of the flapper. Divided in two sections, the thesis provides a brief cultural background of the period leading to the Jazz Age which serves as a foundation for the analysis. At the same time, attributes typical for the flapper are examined using citations chosen from Fitzgerald's fiction. The conclusion derived from the research and analysis of selected works by Fitzgerald captures and illustrates changes in the lives of American women during the early 20th century through an analysis of one of the remarkable symbols of the Roaring Twenties, the flapper.

Keywords: flapper, F. Scott Fitzgerald, Zelda Fitzgerald, *This Side of Paradise*, *Tender Is the Night*, "Bernice Bobs Her Hair," "The Ice Palace," Roaring Twenties

ACKNOWLEDGEMENTS

I wish to express my deepest gratitude to my supervisor Daniel Paul Sampey, MFA, for his valuable advice, support, and patience. Your endless ideas and knowledge have inspired me not only in writing but throughout my studies and I am immensely grateful for that. Furthermore, I wish to thank my family for always standing by my side and allowing me to pursue my goals, and to my boyfriend for patiently reading anything I have written.

I hereby declare that the print version of my bachelor's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

CONTENTS

INTRODUCTION	10
I WOMEN AND THEIR CHANGING ROLES IN THE EARLY 20TH CENTURY.....	11
1 AMERICAN WOMEN BEFORE THE 1920S	12
1.1 THE GILDED AGE (1870S TO 1900S).....	12
1.1.1 The Cult of True Womanhood	12
1.2 THE GIBSON GIRL.....	13
1.3 <i>THE AGE OF INNOCENCE</i>	15
1.4 THE WOMEN’S SUFFRAGE MOVEMENT (THE 19 TH AMENDMENT).....	16
1.4.1 Anti-suffragism	16
2 THE FLAPPERS AND REDEFINITION OF GENDER ROLES.....	18
2.1 THE FLAPPER.....	18
2.1.1 Ellen Welles Page	19
2.2 GROWING ECONOMIC INDEPENDENCE	20
2.3 APPEARANCE	21
2.4 BEHAVIOR	23
2.4.1 Alcohol Consumption and Prohibition.....	23
2.4.2 Smoking and “Torches of Freedom”.....	24
2.4.3 Consumerism.....	26
2.4.4 Driving	27
3 MASS MEDIA	28
3.1 MOVIES AND THE INTRODUCTION OF THE TALKIES	28
3.1.1 Talkies and <i>The Jazz Singer</i>	29
3.2 RADIO.....	29
3.3 FAN MAGAZINES	30
3.4 ADVERTISEMENTS	31
4 SOCIAL LIFE.....	32
4.1 LOIS LONG.....	32
4.2 MARRIAGE AND MOTHERHOOD.....	32
II ANALYSIS	34
5 FRANCIS SCOTT FITZGERALD.....	35
5.1 WOMEN IN FITZGERALD’S LIFE	35
5.1.1 Ginevra King	35
5.2 MEETING ZELDA.....	37
5.2.1 Life Together.....	38
6 ZELDA SAYRE FITZGERALD.....	40
6.1 ZELDA AS A FLAPPER.....	40
7 PLOT SUMMARIES OF SELECTED WORKS	42

7.1	<i>TENDER IS THE NIGHT</i>	42
7.2	<i>THIS SIDE OF PARADISE</i>	42
7.3	“BERNICE BOBS HER HAIR”	43
8	FEMALE CHARACTERS IN FITZGERALD’S WORKS	44
8.1	MOTHERS’ DAUGHTERS AND SONS	44
8.2	INDEPENDENCE	47
8.3	APPEARANCE	49
8.4	CONSUMERISM	50
8.5	DRIVING AND CAR OWNERSHIP	52
8.6	MASS MEDIA	54
8.7	ALCOHOL AND OTHER VICES	55
	CONCLUSION	59
	BIBLIOGRAPHY	61
	LIST OF FIGURES	64

INTRODUCTION

The Roaring Twenties was a tumultuous period closely connected to one writer of that time, Francis Scott Fitzgerald, who depicts, celebrates and sometimes laments life during this era in his fiction. Fitzgerald is often referred to as the spokesman of the Jazz Age and the younger generation of his era. In his fiction, often inspired by life with his wife Zelda, Fitzgerald portrays a memorable symbol of the Jazz Age—the flapper—a wild, flirtatious, and courageous woman who challenged the traditional values of womanhood. Although he did not coin the term “flapper,” Fitzgerald’s merits in terms of the support and spread of this image of the new woman are extensive. Traits of women who affected Fitzgerald’s life are often attributed to his female characters and combined with his ideas and imagination.

This bachelor thesis analyses the portrayal of the new woman or so-called flapper in Fitzgerald’s fiction. While several other works by the author are mentioned, the focus is placed on Fitzgerald’s novels *Tender Is the Night*, *This Side of Paradise*, and the short story “Bernice Bobs Her Hair.” As the 1925 novel *The Great Gatsby* is generally considered Fitzgerald’s finest novel, references to this canonical work can be found throughout the thesis together with citations from the short story “The Ice Palace.” Prior to the analysis, the historical background is provided together with insights into the period immediately preceding the Jazz Age. Several aspects were chosen to research and describe the flapper, including economic independence and appearance, as well as behavior such as alcohol consumption, smoking and driving. The analysis includes a brief description of Fitzgerald’s life, with the emphasis on the women who were significant for him and who inspired his writings as gathered from several sources and biographies. Furthermore, a chapter regarding the story of Zelda Fitzgerald, who embodied the flapper and accompanied Scott during his writing career is included in the analysis. Consequently, chapters in the analysis mirror the theoretical background and support chosen aspects with analyses of quotations from chosen works of F. Scott Fitzgerald.

Chosen elements describing the flapper were found in the analyzed fiction which supports the idea of Fitzgerald as a spokesman of the younger generation of his time. Along with the growing consumption, financial prosperity, and bootlegging which typically define the Roaring Twenties, Fitzgerald also portrays the flapper in unexpected situations and environments which embody stages of the shift in values and behaviors from the earlier generation.

**I. WOMEN AND THEIR CHANGING
ROLES IN THE EARLY 20TH
CENTURY**

1 AMERICAN WOMEN BEFORE THE 1920s

1.1 The Gilded Age (1870s to 1900s)

As can be found in works like *The American People* (2011) by historian Gary B. Nash, the ideal household of the nineteenth century featured a male breadwinner and a housewife. Nevertheless, not every middle-class man was able to earn enough money to secure a family, and for this reason married women often also contributed to the family income. Although these housewives were generally not employed outside their homes, they took in boarders, did laundry from outside their household, and created clothes and other garments by sewing.

Only 3.3 percent of married middle-class women were getting paid for their work outside their homes in 1890. Along with the wives' contribution to the family income, child labor was also increasing. One-fifth of American children between ten to fourteen years of age worked to earn extra money to help support their working-class families.¹

Stories of two boys, thirteen-year-old Jim Kendrick together with eleven-year-old Joe Petit are presented in *Industrial Violence and the Legal Origins of Child Labor* (2010) by Professor James Schmidt. Even though both stories are related to industrialization, the life situations of Jim and Joe greatly differed. Jim was a part of the family labor system which occurred predominantly in cotton mills, while Joe fulfilled the role of a grown man in the household by bringing in his wages to his widowed mother Sallie.²

1.1.1 The Cult of True Womanhood

In her article, "The Cult of True Womanhood: 1820-1860," (1966) Professor Barbara Welter defines the society as materialistic and the man of the nineteenth century as a busy builder of bridges and railroads who spent long hours at work. His wife is described as a "hostage" who was left behind at home.

Welter described the cult of true womanhood, also known as the cult of domesticity, which was built upon four fundamental values by which a woman was judged: piety, purity, domesticity and submissiveness. These virtues characterized a wife, mother, daughter, sister – a woman – and any achievement by her was worthless if she did not possess these virtues. On the contrary, a woman characterized by these traits was promised joy and even power.³

¹ Gary B. Nash, *The American People: Creating a Nation and a Society* (Boston: Prentice Hall, 2011), 532.

² James D. Schmidt, *Industrial Violence and the Legal Origins of Child Labor* (New York: Cambridge University, 2010), 1–2.

³ Barbara Welter, "The Cult of True Womanhood: 1820–1860, *American Quarterly* 18, no. 2 (1966): 151–2.

In *Inequality* (2012) Professor Lisa A. Keister and sociologist Darby E. Southgate elaborate on Welter's approach to the cult of true womanhood. According to the cult of domesticity, the term preferably used by the authors, the virtuous woman's sphere in upper- and middle-class families was within the household. A woman was to be more religious and subordinate to her husband, and she was expected to rear children and not work outside the household.⁴

The situation of Rosalind in *This Side of Paradise* can be considered to be in compliance with this attitude. Rosalind (as opposed to her mother's generation) hopes to marry Amory. Regardless of her flirtatious way of life, under the influence of her mother, Rosalind marries a wealthier man in order to be taken care of by a breadwinner.

1.2 The Gibson Girl

The ideal picture of a woman before the United States entered World War I was illustrated by Charles Dana Gibson. Gibson found inspiration among his wife and daughters and reflected that in his sketches.⁵ Gibson's name was known and connected with his pen-and-ink drawings. The American girl drawn by him appeared for the first time in *Life* in 1890 and his drawings were quite similar to one another. The consistency in the image perceived through magazines, advertisements and other media led to the idea of a Gibson Girl being held as the standard of a typical American girl.

As a son of a salesman, Gibson was raised in a quite humble family. Nevertheless, he was very ambitious and surrounded himself with the like-minded people. Creating a wide social network, Gibson managed to rise to a desired social status. Gibson's sketches were published in several well-known magazines of that time including *Harper's Weekly*, *Scribner's*, *Collier's Weekly* and, as stated above, *Life*. Most of Gibson's drawings appeared in *Life* and *Collier's*. While *Collier's* was mainly a periodical of general interest, *Life* was rather entertainment and general knowledge oriented with sporadic serious commentary on politics and social issues. Gibson's drawings published in these periodicals depicted a tall, young white woman, with her hair in a neatly pinned up. Her hourglass figure was shaped by her corset, which also underlined her bosom, and the fullness of her bustle skirts as

⁴ Lisa A. Keister, and Darby E. Southgate, *Inequality: A Contemporary Approach to Race, Class, and Gender* (New York: Cambridge University, 2012), 228–9.

⁵ Kelly B. Sagert, *Flappers: A Guide to an American Subculture* (Santa Barbara: Greenwood Press, 2010), 2.

supported by undergarments. Just as Charles Dana Gibson had risen, his image of the Gibson Girl rose to the desired social status as well.⁶



Figure 1. Charles Dana Gibson, “Sweetest Story Ever Told.” Published in *Collier’s Weekly*, August 1910. Accessed: December 19, 2019. <http://www.loc.gov/exhibits/gibson-girls-america/the-gibson-girl-as-the-new-woman.html#obj2>.

According to Kenneth A. Yellis, who compared the Gibson Girl with the flapper in “Some Thoughts on the Flapper” (1969), the Gibson Girl represented societal cohesion and fulfilled her role as a wife and a mother in a middle-class family. As a guardian of American society’s values, the Gibson Girl seemed incapable of any shameful thought or action.⁷ Her profession was being a “prized possession” of her husband showing off fashionable clothes and being reputable. The Gibson Girl reflected her prosperous husband and his wealth, and she was accountable for the good name of the family.⁸

On the other hand, in *Beyond the Gibson Girl* (2008) Professor of English Martha H. Patterson takes a different approach and describes the Gibson Girl as socially as well as politically progressive.⁹ Gibson’s drawings were known for showing independent women who were aware of their potential as well as confident about speaking up about sexual matters. The image of the Gibson Girl was spread through novels and magazines; her picture

⁶ Carolyn Kitch, *The Girl on the Magazine Cover: The Origins of Visual Stereotypes in American Mass Media* (Chapel Hill: The University of North Carolina, 2011), 38–9.

⁷ Kenneth A. Yellis, “Prosperity’s Child: Some Thought on the Flapper,” *American Quarterly* 21, no. 1 (1969): 44–5.

⁸ Yellis, “Prosperity’s Child,” 52–3.

⁹ Martha H. Patterson, *Beyond the Gibson Girl: Reimagining the American New Woman 1895–1915* (Urbana: University of Illinois, 2008), 27.

covered for instance postcards, calendars and cigarette dispensers, and women tried to follow this image.

It was not certain who was Gibson's first model nor the social class to which she belonged. Rumors mentioned names such as Gibson's wife Irene Langhorne, or Irishwoman Minnie Clark, a model with an origin in the working-class. The ambiguity of the source of the Gibson Girl encouraged women of all classes, European ethnicities and origins to adopt Gibson's image of the female.¹⁰

1.3 *The Age of Innocence*

Women and their position within the society were changing overtime and the flapper did not appear abruptly. Indications were appearing in literature of earlier authors that began to reveal changes that were taking place in American society.

In *The Age of Innocence* (1920), a novel set in the 1870s, American author Edith Wharton provides an insight into the New York society of that time. Newland Archer is engaged to young May Welland, who represents socially desirable womanhood and thus makes her an ideal companion for Archer. On the contrary, May's cousin Ellen Olenska is an exotic countess who lived in Europe with a Polish count whom she has recently left and she has returned to her family in New York.¹¹

When Newland Archer's eye catches Ellen for the first time at the Opera, he is concerned with her being around May. Not only was the New York society not familiar with a woman showing off so much skin, as Ellen Olenska reveals her shoulders and bust, Archer is also worried about the influence she could have on his fiancée.¹²

Archer approaches Ellen to talk her out of the idea of going through a divorce. Although divorce is not prohibited by the law, Archer explains the point of view on divorce which prevailed in the family and society of the time. Considering Archer's words, New York social customs, and threats by her European husband, Ellen Olenska decides to follow his advice and forego the divorce.¹³

Wharton deals with the theme of divorce and social conventions in very sophisticated ways throughout the novel, presenting all sides of the issues through the contrast between

¹⁰ Patterson, *Beyond the Gibson Girl*, 31–4.

¹¹ Edith Wharton, *The Age of Innocence* (New York: Oxford University, 2006), Introduction.

¹² Wharton, *The Age of Innocence*, 6.

¹³ *Ibid.*, 77–9.

May and Ellen. While May is a pure, innocent, and socially desirable woman to marry, Ellen is seen accompanied by a married man and she has thoughts on divorcing her husband.¹⁴

Both May and Archer know their marriage is the right thing to do, and regardless of Archer's evolving feelings towards Ellen and May's doubts, they proceed with the wedding. Thus, it is not only purity that makes May Welland the epitome of the true womanhood but also her loyalty to the social conventions and to what is expected of a woman.

1.4 The Women's Suffrage Movement (The 19th Amendment)

Social and political movements in America flourished during the progressive era from the 1890s to the 1920s. One of the movements included campaigns for woman suffrage. While the law in America allowed only male voters, some countries such as New Zealand, Australia or Finland had a head start over America. However, a disadvantage which slowed the whole process in the United States was the need of individual states to fight for the suffrage. Women in some states in the West such as Wyoming, Utah or Colorado won suffrage in the late 19th century, before the 19th amendment was added to the Constitution. Nonetheless, the fear that women would support social changes like Prohibition prevailed in the Midwest and East.

The younger generation of suffragists believed the vote was necessary for their safety, as they would be able to intervene in the law and protect themselves from the harsh behavior of men and danger of industrial work.¹⁵ Although suffragists had been fighting for the suffrage since 1848, it was not until August 1920 that the 19th Amendment to the Constitution was ratified in throughout the United States.¹⁶

1.4.1 Anti-suffragism

In his article "Never A Fight of Woman Against Man" (2015) for the journal *The History Teacher*, Joe C. Miller emphasizes that the fight for the suffrage was not one of women against men but rather a fight of women against consistency. Despite the ratification of the 19th Amendment in 1920, leader of NAWSA (the National American Woman Suffrage Association) Carrie C. Catt admitted that while only one-third of women demanded the suffrage, one-third of women did not have a definite opinion about the issue and one-third of women opposed the right to vote.

¹⁴ Wharton, *The Age of Innocence*, Introduction.

¹⁵ Nash, *The American People*, 620–1.

¹⁶ Sally H. Graham, "Woodrow Wilson, Alice Paul, and the Suffrage Movement," *Political Science Quarterly* 98, no. 4 (1983–1984): 665.

To oppose the women's suffrage and the changing role of women in society, anti-suffragists formed associations and organizations such as Massachusetts Association Opposed to the Further Extension of Suffrage to Women and the New York State Association Opposed to Woman Suffrage, both of which were founded in 1895 and tried to suppress any accomplishments of the suffrage campaigns. Anti-suffragists organized themselves as well as suffragists did and although there were around 2 million organized suffragists, the number of organized female anti-suffragists reached 500,000 by 1919.¹⁷

A similar backlash against “modern” ideas about woman would come during the Roaring Twenties as Fitzgerald was writing his greatest works of fiction and introducing flappers such as Daisy Buchanan. The “conversion” of a shy small-town girl like Bernice in “Bernice Bobs Her Hair” to a flirtatious short-haired flapper is exactly what reactionaries would fear the most during the Jazz Age.¹⁸

¹⁷ Joe C. Miller, "Never A Fight of Woman Against Man: What Textbooks Don't Say about Women's Suffrage," *History Teacher* 48, no. 3 (2015): 437–40.

¹⁸ Susan Ferentinos, “Not for Old Fogies: The Flapper,” The Ultimate History Project, accessed April 24, 2020, <http://ultimatehistoryproject.com/flapper.html>.

2 THE FLAPPERS AND REDEFINITION OF GENDER ROLES

2.1 The Flapper

The 1920s, sometimes referred to as the Roaring Twenties, was a period of jazz music associated with parties, speakeasies, bathtub gin, and Charleston, all of which reflected values that conflicted with the traditional principles of earlier periods.¹⁹ Hard work, religion, marriage and family were challenged by consumerism, pleasure, and sex.²⁰ The flapper was a young woman who sought sexual freedom, alcohol, and cigarettes. Another characteristic is her boy-like figure, style and even behavior, none of which were acceptable in previous generations.²¹ In fact, a number of traits and types of behavior associated with the flapper helps to distinguish the new woman of the 1920s from the woman of the pre-flapper era. These traits will be described throughout this chapter.

The flapper was a firm denial of the Gibson Girl. The modernity in both her dress and behavior evoked a wave of criticism.²² Although in *Flappers* (2011) biographer and commentator Kelly Boyer Sagert claims that, although clashes typically occur between generations, arguments between mothers and their daughters were tumultuous during the 1920s.²³ The idea of individualization by James R. McGovern explained in “The American Woman’s Pre-World War I Freedom in Manners and Morals” (1968) was used to identify a possible reason for these clashes. According to McGovern, the decline in control over virtues and principles was occurring even before the 1920s. He attributes the decrease and subsequent loss of this control to the conditions of living and working in cities. While moral authority had previously been placed in the center of the family and its enforced traditional values, after 1900 on through the 1920s Americans began to no longer feel so bound to the family nor its restrictions.

McGovern defined individualization in contrast to controls with given norms such as family and religion. While these norms reinforced each other and could be incorporated within small direct associations, individuals in the cities regulated their own behavioral patterns due to the often-distant secondary associations.

An associated aspect to the effects of urbanization endangering the home was the increasing failure of parents to affect their children in the area of ethics and in the question

¹⁹ Nash, *The American People*, 677.

²⁰ Ibid., 688.

²¹ Ibid., 694.

²² Yellis, “Prosperity’s Child,” 45.

²³ Sagert, *Flappers*, 12.

of what is appropriate and what is not.²⁴ Mothers, who wore ankle-length dresses to cover their shins and pulled up their long hair, were astonished by their daughters' baring garments and shortly-cut bobbed hair. Mothers, who felt success when Prohibition was established in the United States, struggled to understand their daughters, many of whom found opportunities to drink spirits whenever they could.²⁵

Along with values, the economy was also changing. The economic boom after the Great War contributed to the technological innovations, and automobiles became very popular. Americans supported automobiles soon after they were introduced, and the middle class was widely able to purchase them during the 1920s. Apart from a way to get into town, automobiles provided young people with a way and a place to avoid their parents' cautious eyes.²⁶

Driving a car became less unusual even among women and Fitzgerald saw this shift. As Professor Guy Reynolds notes in the introduction to *The Great Gatsby* published by Wordsworth Classics, automobile symbolizes the new civilization, the plot is centered around it, and cars in general are fundamental to the novel.²⁷

2.1.1 Ellen Welles Page

The *Outlook* periodical published "A Flapper's Appeal to Parents" by Ellen Welles Page in December 6, 1922. In the article, Page refers to her appearance and notes that she is admittedly a flapper. She labels bobbed hair as "the badge of flapperhood,"²⁸ admits that she finds delight in dancing and spends a lot of time in cars.

At the same time, Page explains her belief in different degrees of flapper, as she herself does not smoke, drink or use lipstick. She begs parents, grandparents, and teachers to ignore imperfections of youths and acknowledge their qualities. She claims that due to the emerging inventions, advanced education, and the impact of the war, the younger generation is more advanced and developed both physically and intellectually. She asks for patience, trust, and respect so the youths can turn to either their mothers or fathers in the time of need.²⁹

²⁴ McGovern James "The American Woman's Pre-World War I Freedom in Manners and Morals," *Journal of American History* 55, no. 2 (1968): 318–9.

²⁵ Sagert, *Flappers*, 11–2.

²⁶ Nash, *The American People*, 683–4.

²⁷ Francis S. Fitzgerald, *The Great Gatsby* (Ware: Wordsworth Classics, 2001), Introduction.

²⁸ Ellen Welles Page, "A Flapper's Appeal to Parents," *Outlook* (December 6, 1922): 607. <https://www.scribd.com/doc/218305123/a-flappers-appeal-to-parents>.

²⁹ Page, "A Flapper's Appeal to Parents," 607.

2.2 Growing Economic Independence

The involvement of the United States in the Great War resulted in more women joining the workforce as men left to fight overseas. Women were allowed to fill positions in male-dominated areas and 23.6% of the workforce of The United States was female by 1920. The increased ownership of cars went hand in hand with higher accessibility to the workplace regardless of where workers lived. More women used the opportunity to work outside their home and the U.S. Department of Labor Women's Bureau was formed by Congress in 1920 to support the welfare of working women, improve working conditions, and increase opportunities of women to be employed on profitable positions. Over eight million women aged fifteen or more worked outside their homes.³⁰

The various groups of women who were fighting for the suffrage began breaking up after they acquired the right to vote. As some women were satisfied with the achievement and felt like this victory was all they required, they decided to continue in their more or less traditional lives of managing the household and nurturing their children. Meanwhile, other women strived for economic independence and by 1925 the number of women working outside homes increased to thirty percent.³¹ As J. Kevin Corder and Christina Wolbrecht noted in their 2006 article for *The Journal of Politics*, women who lacked experience in politics often chose to devote more time to their role in a household.³²

However, factory owners saw the female labor market as an advantage and an efficient method of saving money. Despite of working long hours, women were intently paid less than male workers. Writer Jane Bingham praised several women in *The Great Depression*, one of them was Ella Mae [*sic*] Wiggins, who was employed as a spinner at the mill.

Wiggins tackled unpleasant working conditions as the union labor organizer and balladeer. Abandoned by her husband, a mother of nine children had to work long hours and handle the household. Wiggins was an influential speaker among union leaders, strikers, and workers. Thus, she presented a threat for the factory owners and was shot on the way to the labor union rally.³³

³⁰ Sagert, *Flappers*, timeline.

³¹ Juliann Sivulka, *Soap, Sex, and Cigarettes: A Cultural History of American Advertising* (Boston, MA: Wadsworth Cengage Learning, 2012), 138.

³² Kevin J. Corder, and Christina Wolbrecht, "Political Context and the Turnout of New Women Voters after Suffrage," *Journal of Politics* 68, no. 1 (2006): 34.

³³ Jane Bingham, *The Great Depression: The Jazz Age, Prohibition, and Economic Decline 1921–1937* (New York: Chelsea House, 2011), 18–9.

The growing economic independence was relatively rare and if there was an opportunity for a woman to be secured by her husband, she was more likely to accept it. Sally Carol in Fitzgerald's "The Ice Palace" admits that she is "the sort of person who wants to be taken care of after a certain point,"³⁴ and refuses her longtime friend because "[he] couldn't support a wife."³⁵

Regarding Fitzgerald's surroundings, his wife's sister, Rosalind Sayre worked at the First National Bank. As the authors of *The Romantic Egoists* point out, she was the "first girl 'of good family' in Montgomery to hold a job other than teaching."³⁶

2.3 Appearance

The Gibson Girl's appearance of representing the wealth of the family was replaced with a woman who presented a less complicated appearance, at least in terms of wearing apparel. While corsets had enhanced the womanhood of the Gibson Girl, the flapper bound her breasts to minimize their size and mobility. A female worker was surrounded by her associates, both male and female, and the decorum of the office environment rather than sexuality was stressed.

The new woman emphasized makeup strategically, bobbed her hair and raised the hemline of her dress. Tweezed eyebrows and highlighted eyes which looked larger contributed to her attractiveness and complimented her more flirtatious manners.³⁷

The bob – or shingled hair – appeared with the growing popularity of the cloche hat. Smaller than a more traditional hat for women, a cloche hat managed to protect women from storms just as a leather flying helmet protected pilots from cold. However, the hat did not only serve the purpose of covering a woman's head. The ribbon on the hat was used to indicate information about a woman who wore it. The ribbon could convey three messages depending on the style it was knotted. While the arrow-like ribbon signified the wearer was single but already promised her heart to someone, a bow indicated a woman was single. The third was a firm knot, which symbolized that the wearer was married.³⁸ Short hair, initiated by the dancer Irene Castle during the 1910s, was one of the most striking challenges to

³⁴ Francis S. Fitzgerald, *Flappers and Philosophers* (Surrey: Alma Classics, 2014), 51.

³⁵ Fitzgerald, *Flappers and Philosophers*, 39.

³⁶ Matthew J. Bruccoli, Scottie F. Smith, and Joan P. Kerr, *The Romantic Egoists: A Pictorial Autobiography from the Scrapbooks and Albums of F. Scott and Zelda Fitzgerald* (Columbia: University of South Carolina, 2003), 41.

³⁷ Yellis, "Prosperity's Child," 54.

³⁸ Jacqueline Herald, *Fashions of a Decade: The 1920s* (New York: Chelsea House, 2007), 30.

established customs. Whether loose or pinned up, women's hair had been long for hundreds of years.³⁹

Sally Carrol from the short story "The Ice Palace," is one of Fitzgerald's female characters whose appearance corresponds with the description of the flapper. Sally has a short "bobbed" hairdo⁴⁰ and before she is heading out, she "[dabs] two spots of rouge on her lips and a grain of powder on her nose."⁴¹ Nevertheless, the mother of her suitor Harry "[disapproves] of her bobbed hair."⁴²

Women attending Gatsby's parties in *The Great Gatsby* have their "hair bobbed in strange new ways."⁴³ Even though the novel does not include any specific or accurate description of Daisy's physical features, hair of the Myrtle's sister Catherine is described as "sticky bob of red hair."⁴⁴

The reason some of the women found the style of the flapper so outrageous is mainly the short dress, which revealed more of her skin than a dress once did during earlier periods. The hemline of dresses rose gradually, leading to the most revealing dresses thus far in history by 1925.⁴⁵ A short, tight dress rolled up from all directions replaced petticoats, corsets and bustled gowns. The new female workforce searched for more comfortable, inexpensive and simple clothing. The flapper's dress offered comfort through light and flexible fabrics which allowed smooth movement.⁴⁶

The independent woman completed her look with stockings of a skin-like color to give the impression of bare legs, and stocking tops were often visible due to the short dress.⁴⁷ Furthermore, the stockings were rolled below the knees or entirely omitted when it came to hot weather. Economy and elegance, along with the colors beige and black were the most preferred features. Gloves, handbags, jewelry and high-heeled slippers were added to the final look.⁴⁸

The new women like the actress Clara Bow, who will be introduced in the chapter on mass media, Zelda Fitzgerald, and ballroom dancer Irene Castle all inspired ordinary women to take up these new styles, haircuts, and other appearance changes. Mass media, including

³⁹ Yellis, "Prosperity's Child," 48.

⁴⁰ Fitzgerald, *Flappers and Philosophers*, 37.

⁴¹ Ibid.

⁴² Ibid., 53.

⁴³ Fitzgerald, *The Great Gatsby*, 27.

⁴⁴ Ibid., 20.

⁴⁵ Herald, *Fashions of a Decade*, 28.

⁴⁶ Yellis, "Prosperity's Child," 49–50.

⁴⁷ Herald, *Fashions of a Decade*, 28–31.

⁴⁸ Yellis, "Prosperity's Child," 49–50.

magazines, silent movies and then talkies allowed the audience to peek into the lives of the new “stars,” a term which started with Shakespeare, but first came into prominence in the 1920s.⁴⁹ For the first time in American society, young women and men on a massive scale began to find inspiration in the values, style and behavior of media celebrities rather than the traditions of their own parents and ancestors.⁵⁰

2.4 Behavior

2.4.1 Alcohol Consumption and Prohibition

The Volstead Act, U.S. law which enforced the 18th Amendment to the Constitution on January 16, 1920, prohibited the manufacture, sale and transport of alcoholic beverages in America.⁵¹ Conversely, Prohibition was a period when secret hidden clubs called speakeasies arose where illegal alcohol could be purchased. At first, the occurrence of a speakeasy was exceptional rather than trivial and the probability of being served an alcoholic beverage increased while attending a private party such as the ones in *The Great Gatsby*. It may occur that consumers drank more during Prohibition but based on a study from 1991 conducted by economists Jeffrey Alan Miron and Jeffrey Zwiebel, researcher Christine Sismondo concludes that the alcohol consumption fell sharply during Prohibition. In her book *America Walks into a Bar*, Sismondo evaluates Prohibition as successful at reducing alcohol use, considering that consumption fell by two-thirds from what it had been prior to the 18th Amendment and the Volstead Act.⁵²

One of the eminent women of the New York nightlife and clubs was actress Marie Louise Guinan, who aimed to create a persona that people would never forget. With that, Guinan started to use the name Texas Guinan to draw attention and advertise herself.^{53,54}

After her performance in Larry Fay’s hotel, Guinan was approached by the hotel manager and later by Larry Fay himself with the offer to become a hostess in his hotel. Speakeasies typically had a male master of ceremonies. Thus, when Texas Guinan accepted

⁴⁹ Megan Garber, “Why Are They ‘Stars’?” *The Atlantic*, last modified February 24, 2017, <https://www.theatlantic.com/entertainment/archive/2017/02/why-are-celebrities-known-as-stars/517674/>.

⁵⁰ Zeitz, *Flapper: A Madcap Story of Sex, Style, Celebrity, and the Women Who Made America Modern* (New York: Broadway Books, 2006), 231–5.

⁵¹ Chipley L. Slavicek, *The Prohibition Era: Temperance in the United States* (New York: Chelsea House, 2009), 1–2.

⁵² Christine Sismondo *America Walks into a Bar: A Spirited History of Taverns and Saloons, Speakeasies and Grog Shops* (New York: Oxford University, 2011), 216.

⁵³ *Ibid.*

⁵⁴ Mona D. Sizer, *Outrageous Texans: Tales of the Rich and Infamous* (Lanham, Md.: Taylor Trade, 2008), 82.

the role of a mistress of ceremonies at the age of thirty-nine, it was unexpected for many people. Guinan was thrilled by the shift in her career when she became a businesswoman and Fay's business partner. Fay and Guinan agreed that she was going to be in charge of the El Fey Club, leaving her with half of the club's profits. Club visitors could enjoy various kinds of entertainment containing dancing by the sound of jazz music, gambling, drinking, and smoking.⁵⁵ Guinan would greet them with phrases "Hello, Sucker!" and "Come on in and leave your wallet on the bar."⁵⁶ She was perceived as a symbol of wildness which was typical for the Roaring Twenties.⁵⁷

2.4.2 Smoking and "Torches of Freedom"

Fitzgerald's female characters often smoke. At first, Sally Carol, the heroine of "The Ice Palace," asks Harry "if she dared smoke,"⁵⁸ following which she is described to "[puff] at her cigarette with a sigh of contentment."⁵⁹ However, Sally Carol does not dare to smoke after Harry's mother, Mrs. Bellamy, "had come into the library sniffing violently,"⁶⁰ the first time Sally Carol did.

The despise and disapproval of cigarettes (as opposed to smoking cigars and pipes) seen before the First World War declined during the war. In fact, Americans found cigarettes cheaper and more convenient than chewing tobacco and the acceptance of cigarettes expanded thanks to the use of smoking campaigns. Advertising targeted both military and non-military people who before had been smoking cigarettes less and less as an undesirable and unhealthy habit.

Women undeniably presented a great number of prospects and the most challenging audience, and advertisers were about to gain their interest. Subtle hints started appearing in advertisements conveying a daring thought of a smoking woman. The agency which carried out advertisements for Chesterfield took a step further and pictured a romantic scene by the moon. A woman asks her companion who is lighting up a cigarette to "blow some her way." The first smoking advertisement with a woman may have shocked consumers but it paved the way to marketing for female consumers.

⁵⁵ Sizer, *Outrageous Texans*, 92–5.

⁵⁶ *Ibid.*, 95.

⁵⁷ Sizer, *Outrageous Texans*, 96–101.

⁵⁸ Fitzgerald, *Flappers and Philosophers*, 46.

⁵⁹ *Ibid.*, 46.

⁶⁰ *Ibid.*, 53.

George Washington Hill, the president of the American Tobacco Company, saw an enormous potential market for Lucky Strike in women and he realized the need for the abolition of constraints which regarded smoking women if he was to win over this market. Hill and public relations expert Eduard Bernays, whom Hill hired, quickly recognized the coming adjustments in the 1920s' society such as ascending consumption as well as the slim figure for woman (as opposed to a more substantial body associated with maternity). They promoted Lucky Strike as a product that women should consume instead of sweets. Bernays created the new slogan "Reach for a Lucky instead of sweet" using in the ads citations from medical reports documenting the negative impact sugar can have to the human body.

As Hill believed the opportunity to increase sales and get even more women to smoke cigarettes laid in making them smoke outside in public areas, he asked Bernays to make smoking outdoors appeal to women. Psychoanalyst Abraham Brill, to whom Bernays reached out, suggested the idea of labelling cigarettes as "Torches of Freedom" in a time when women were gaining more independence, and employment in the same positions as men. Smoking in public would be considered as another step towards equality, as smoking was originally typical only for men. In 1929 Bernays convinced young upper-class women to join the traditional Easter parade in the City of New York and light up their "Torches of



Figure 2. 1925 Lucky Strike advertisement. Juliann Sivulka, *Soap, Sex, and Cigarettes: A Cultural History of American Advertising* (Boston, MA: Wadsworth Cengage Learning, 2012), 150.

Freedom.” The message of debutantes holding up their cigarettes flew around the nation and debates around equality were driven by the event.⁶¹

2.4.3 Consumerism

The bootlegger Jay Gatsby is well-known as a symbol of the emptiness of the blind search for material wealth. The turn of the century triggered the development of a consumer society, and by the 1920s consumerism of the American society reached a peak not to be seen again until the postwar era of the 1950s. The manufacture of products had increased, and the gross national product was three times higher than the GNP of agricultural production in the 1920s. The shift of focus to the industrial work provided Americans with more opportunities for a purchase.⁶²

More Americans started purchasing products for delight rather than only for a need. American homes were changing due to the changing mentality of people who were suddenly given more opportunities to choose between manufactured products. Middle-class households started furnishing their houses with refrigerators and washing machines. Cigarettes, automobiles, fast fashion and cosmetics emerged during the decade. Advertising presented one of the key roles in the creation of this world of consumerism.⁶³ Consumption became a way of expressing power and one’s self.

In addition, increased wages and wives’ contribution to family incomes allowed households to purchase advertised products. Essentials such as food and clothing were provided prepared and pre-packaged on the market abandoning the need of making them at home. The economic boom included burst of electrical devices, automotive industry, and new ways of promoting these products.⁶⁴

Mass production certainly paved the way for consumerism, but most importantly for the advertising as producers needed to find methods how to influence consumers and appeal on their preferences and tastes. Compared to the rural life, life in a city was accompanied by more scenes where actions such as smoking, drinking and dancing were most likely to take place as nightclubs and theatres were more common there.⁶⁵

⁶¹ Allan M. Brandt, “Recruiting Women Smokers: The Engineering of Consent,” *Journal of the American Medical Women’s Association* 51, no. 1–2 (1996), 63–5.

⁶² Sagert, *Flappers*, 15.

⁶³ Alan Brinkley, *The Unfinished Nation: A concise History of the American People* (New York: McGraw-Hill, 2014), 538.

⁶⁴ Sivulka, *Soap, Sex, and Cigarettes*, 121.

⁶⁵ Sagert, *Flappers*, 15–6.

2.4.4 Driving

The economic boom led to increased production together with the use of cars and the year 1920 accounted for over 54 million people living in cities and over 51 million in rural areas. Therefore, for the first time in the history of America, cities accounted for more people than rural areas.⁶⁶ This was a result of a longer process which included industrialization and the shift of population from rural to urban areas.⁶⁷ Regarding specifically car production and usage, purchases started to increase after the Great War. With a population in the United States accounting to 105 million in 1919, nearly 6.8 million people owned a car. With the proceeding the 1920s and the rising population, the number of car owners increased and around 23 million cars were used by 1929.

The car now gave young people a place and a freedom to be with each other in private without the adult chaperones that had always been a part of traditional European and, then, American culture. Through the automobile, both young men and women acquired an easy and convenient way of using all the advantages a city offered. Apart from the ability to travel and transport quickly from one place to another, including transportation to work, a car often functioned as an option of getting out of parents' sight to enjoy the evening's entertainment in speakeasies, at jazz parties or simply in the back seats of a car for a petting party.⁶⁸

Historian Paula S. Fass covers the growing phenomenon of petting in her book *The Damned and the Beautiful*. "Petting described a broad range of potentially erotic physical contacts, from a casual kiss to more intimate caresses and physical fondling."⁶⁹ These activities of youths did not necessarily have to lead to intercourse.⁷⁰ As described in the book: "Petting was the means to be safe and yet not sorry."⁷¹

As for automobiles and driving, the debutante Daisy Buchanan from Fitzgerald's 1925 novel *The Great Gatsby* owned a car at the age of eighteen.⁷² Moreover, when Myrtle gets hit by Gatsby's car and dies, it is not Gatsby who was driving. While talking to Nick, Gatsby reveals that Daisy was the one driving as she believed it would calm her down.⁷³

⁶⁶ Sagert, *Flappers*, timeline.

⁶⁷ Zeitz, *Flapper*, 43–4.

⁶⁸ Sager, *Flappers*, 16–8.

⁶⁹ Paula S. Fass, *The Damned and the Beautiful: American Youth in the 1920s* (New York: Oxford University Press, 1977), 264.

⁷⁰ Fass, *The Damned and the Beautiful*, 265.

⁷¹ *Ibid.*, 264.

⁷² Fitzgerald, *The Great Gatsby*, 48.

⁷³ *Ibid.*, 92.

3 MASS MEDIA

As the changes mentioned above approached the 1920s, families and individuals of middle- and working-class obtained more leisure time. Women's roles in the family became less significant and essential owing to the mass production and accessibility of refrigerators, vacuum cleaners, prepared and prepacked eatables.

Hence, consumers found time for easily accessible leisure activities – due to the proximity in cities – such as theatres, jazz clubs, silent movies, and the later introduced talkies. Moreover, the influence of mass media grew with the increased leisure time because in contrast to the previous periods, consumers had time to read magazines, listen to the radio and go to the movies.⁷⁴ The previously introduced case of cigarette consumption among women shows that retailers and marketers were aware of this shift and that they were ready to influence consumers through advertising.

As American historian David E. Kyvig wrote in *Getting Connected*, both movies and radios connected Americans from different cultural environments into a one common culture. Residents of small towns and rural areas now experienced through motion pictures and sounds what urban residents knew from their everyday life.⁷⁵

3.1 Movies and the Introduction of the Talkies

Movies were popular among young people in the middle- and working-class, as they allowed them to glance into what lives of the rich and famous were like, or at least seemed like. Movies were attended by 35 million people a week in 1920. Audiences could see wealth, cars, self-reliant girls who now looked different, cheating on a romantic partner and even adultery, all of which were featured prominently in films of the Roaring Twenties, now nicknamed “flickers” because of the flashing light associated with the technology of moving pictures. These were the specific symbols of the Roaring Twenties' movies.

Movies and their main protagonists changed after the war, and women who became the role models of girls were more independent and not influenced easily by their families. They participated in activities formerly typical for men and the working-class such as fast dancing, drinking, and even smoking.⁷⁶

⁷⁴ Sagert, *Flappers*, 16.

⁷⁵ David E. Kyvig, *Getting Connected: Radio and the Movies in the Daily Life of Americans 1920–1940* (Now and Then Reader, 2012), *Getting Connected*, Kindle. (no page numbers in the document)

⁷⁶ Sagert, *Flappers*, 18–9.

3.1.1 Talkies and *The Jazz Singer*

It was the era of the 1920s when filmmakers concentrated their production and work in Hollywood. Managers of theatres tried to find a way of connecting the sound to the silent movie. One of the methods was the use of narrators who commented on the movie which was being screened so the audience could understand the context. Phonographs and sometimes orchestras accompanied the silent movie with a background music. Admittedly, silent movies were not always as silent even before the introduction of talkies.

The sound film system Vitaphone was created and introduced by Warner Bros. in 1925. The intention was to add sound effects and music to the silent movies. The first feature-length movie *The Jazz Singer* brought a 3.5 million dollars profit to the Warner Bros. in 1927, and the studio became one of the most successful in the Roaring Twenties. The movie combines both silence and sound with six songs and around 350 words.⁷⁷

The number of people coming to the movies escalated from 35 to 80 million a week in 1927, when the movies with soundtrack – talkies – were introduced to the public. The excitement over talkies quickly overcame silent movies.⁷⁸ Like the new mass technology of radio, talking pictures told young people how they should sound in addition to how they should look.

3.2 Radio

Radio broadcasting generated a broad audience of classical music as the radio performances enticed listeners to desire and attend live performances of orchestras. Apart from the classical music, it was country and jazz that got spread through the radio broadcasting.

Jazz music, however, did not gain its acclaim until musician Paul Whiteman performed *Rhapsody in Blue* together with his orchestra in 1924. This can be assigned to the origin of the mass appeal of the form, as jazz had arisen since the turn of the century mainly in New Orleans and its black community. Jazz was associated primarily with a desirous, impulsive style, and speakeasies. Whiteman's orchestra style of jazz was rather smooth and soft. After acquiring its respectability, this style of jazz remained popular on radios until the 1940s, when the faster, danceable style of swing took over during World War II.

⁷⁷ Sagert, *Flappers*, 38–9.

⁷⁸ *Ibid.*, 33–4.

Although promoters were initially reluctant to advertise directly on the radio and the function of commercial advertising was essentially financing the radio, advertisers soon realized the strength of radio broadcasting as a tool of promotion, and their attitude towards it shifted. The story of the Lucky Strike campaign needs to be emphasized once more as it used broadcasting as well. Advertisements supported by opera celebrities, women, who were smoking evoked charm, sophistication, and finally – assurance of safety for one’s vocal cords. Thanks to the broadcasting, advertisers and retailers could reach millions of consumers – in case of the Lucky Strike campaign – millions of females.⁷⁹

3.3 Fan Magazines

Fan magazines such as *Motion Picture Magazine* or *Photoplay* were closely linked to movies. More precisely, researcher Marsha Orgeron points out that fan magazines served as a complementary medium for the audience of movies. In contrast to black and white movies, fan magazines had the advantage of showing colors as they were, which was—in regard to the hair or eyes color of movie stars—often information desired by the audience. The core of both movies and fan magazines was to evoke personal desires in their audience,⁸⁰ personal desires “for things, styles, and for self-assessment.”⁸¹

Clara Bow or “The It Girl” was an American actress who starred in the 1927 silent film *It*.⁸² As quoted in “The Legacy Of Clara Bow, America’s First Sex Symbol” by Georgia Clark on the *Bust* “Clara Bow is the quintessence of what the term ‘flapper’ signifies as a definite description: pretty, impudent, superbly assured, as worldly-wise, briefly-clad and ‘hard-berled’ [sic] as possible.”⁸³

In the movie *It* Clara portrays Betty Lou, who works as a salesgirl together with her nine female colleagues in the Waltham’s department store. Similarly, Betty has her desires just as the audiences of movies and magazines. Apart from craving something of material value such as clothes, Betty desires the successful owner of the store, Waltham. Betty represents an independent working girl that gets what she wants in the end of the movie. In addition, she helps her roommate, who is a single mother and faces the threat of losing her baby due

⁷⁹ Kyvig, *Getting Connected*, Getting Connected, Kindle. (no page numbers in the document)

⁸⁰ Marsha Orgeron, “Making ‘It’ in Hollywood: Clara Bow, Fandom, and Consumer Culture,” *Cinema Journal* 42, no. 4 (2003): 76–81.

⁸¹ Orgeron, “Making ‘It’ in Hollywood,” 79.

⁸² Orgeron, “Making ‘It’ in Hollywood,” 77–80.

⁸³ Georgia Clark, “The Legacy of Clara Bow, America's First Sex Symbol,” *Bust*, accessed April 24, 2020, <https://bust.com/movies/16972-the-legacy-of-clara-bow-america-s-first-sex-symbol.html>.

to her illness, by claiming that the baby is her own. The character of Betty therefore dissents from the traditional Cult of True Womanhood.

The film itself shows the ability of a magazine to influence its reader. When Waltham's associate Monty reads about the Elinor Glyn's article about the "It" of a person in *Cosmopolitan*, he is dedicated to find a girl, who has the "It." Additionally, when getting ready to dine with Monty, Betty cuts her dress and modifies it to look like the dress of the latest fashion often advertised. Fan magazines aimed to affect their audience the same way magazines influenced Monty or caught Betty's attention when adjusting her dress.⁸⁴

3.4 Advertisements

Advertisements encouraged woman consumers to purchase cosmetics and latest style clothes to improve her appearance, appliances to ease housework, canned goods to increase the variety of options in preparing daily meals, and automobiles to boost mobility.⁸⁵ Admen led consumers within the middle class and the newly-rich to purchase things not because they needed them but because they wanted to embellish their social status. Marketers relied on the depiction of flamboyant symbols in advertisements, which made the ordinary products look luxurious. Advertisements used upper-characteristics and imagery showing women dressed in pompous latest style clothing and members of the upper classes in affluent, neat scenes.

The changing homes arose from the main goods and products advertisers emphasized while promoting modern and completely new appliances such as refrigerators, washing machines, and radios. Although the money and energy may have seemed better saved than wasted on obtaining the new appliances, consumers soon found out the convenience and comfort, which was brought by them and emphasized by advertisers. The key to a successful advertisement was to introduce the invention, show its advantages, the way of use and provide reasons to purchase them.⁸⁶

⁸⁴ Orgeron, "Making 'It' in Hollywood," 83–94.

⁸⁵ Sivulka, *Soap, Sex, and Cigarettes*, 121.

⁸⁶ *Ibid.*, 127–9.

4 SOCIAL LIFE

In his first novel *This Side of the Paradise* in 1920, Fitzgerald wrote: “None of the Victorian mothers – and most of the mothers were Victorian – had any idea how casually their daughters were accustomed to be kissed.”⁸⁷ Fitzgerald described the protagonist’s experience with the phenomenon of ‘petting’ and ‘petting parties’ in America. Petting parties were events that included both young women and men who sought for physical pleasure, while for some that may be kissing and cuddling, others sought for more.

Nash cited Fitzgerald in *The American People* (2011) and pointed out that even though women undoubtedly obtained more sexual freedom in the 1920s, it is not possible to say how accustomed daughters were to be kissed.⁸⁸

As Fitzgerald describes, girls in “The Ice Palace” fancy Clark Darrow, which makes it easy for Clark to spend time with them. Moreover, they “enjoy being swum with and danced with and made love to in the flower-filled summery evenings.”⁸⁹

4.1 Lois Long

Lois Long was a writer for *The New Yorker* during the 1920s who embodied the flapper of the Jazz Age. Lois bobbed her hair just above her ears, smoked and drank. She had been getting paid \$50 per column in *New Yorker* which was later increased to \$75. As both the flapper and journalist known by the pseudonym “Lipstick,” Long had been writing about the nightlife, sharing her adventurous nights filled with dancing and smoking. Even though she was brought up humbly, belonged to the middle class and her mother was the kind who read the traditional women’s magazine *Good Housekeeping*, Lois Long managed to find her place in the upper-middle class as a working professional.⁹⁰

4.2 Marriage and Motherhood

Sexual intercourse was becoming to be seen a manner of showing love and affection rather than a way for procreation. Such shifts resulted in growing interest in birth control. Margaret Sanger was the first person to organize the American birth control conference in 1921.⁹¹ In spite of her contribution in the field of contraceptives, Sanger is described as a supporter of

⁸⁷ Francis S. Fitzgerald, *This Side of Paradise and The Beautiful and Damned* (Ware: Wordsworth Classics, 2011), 87.

⁸⁸ Nash, *The American People*, 694.

⁸⁹ Fitzgerald, *Flappers and Philosophers*, 37–8.

⁹⁰ Zeitz, *Flapper*, 101–6.

⁹¹ Nash, *The American People*, 695.

the eugenics movement. Eugenics, which aims to improve the human population with the help of selective breeding is often established on race. Regardless of her belief that abortions are not moral, she supported them in connection with eugenics.⁹²

Although birth control tools and literature frequently remained illegal, the number of children in a family decreased during the 1920s. While the average number of children in 1900 was 3.6 children per a family, in 1930 the number dropped to 2.5 children.⁹³ Sanger believed that large families were one of the causes of poverty in the society and she was concerned with women in the workforce because their lives would become even more difficult with a child.⁹⁴

Scott and Zelda did not use any method of contraception after the birth of their daughter, as the couple believed a woman could not conceive when breast-feeding. However, Zelda got pregnant for the second time and they realized that this traditional belief was misleading. In 1922 Zelda underwent an abortion in New York.⁹⁵

Divorce became a more common practice during the Roaring Twenties, to which literature has attributed as well. Recalling the story of Ellen Olenska in *The Age of Innocence*, Wharton's 1913 novel *The Custom of The Country* shows a slightly different approach towards a divorce. The heroine Undine Spragg marries for wealth and longing for more she divorces her husband. Regardless of the hassle that the divorce brings into her life, she remarries later and repeats the process of divorcing again.⁹⁶

⁹² Ingrid Mundt, "Margaret Sanger, Taking a Stand for Birth Control," *The History Teacher* 51, no. 1 (November 2017): 125.

⁹³ Nash, *The American People*, 695.

⁹⁴ Brinkley, *The Unfinished Nation*, 539.

⁹⁵ Linda Wagner-Martin, *Zelda Sayre Fitzgerald: An American Woman's Life* (New York: Palgrave Maxmillan, 2004), 64–5.

⁹⁶ Sheila Liming, "Suffer the Little Vixens: Sex and Realist Terror in 'Jazz Age' America," *Journal of Modern Literature* 38, no. 3 (Spring 2015): 109–10.

II. ANALYSIS

5 FRANCIS SCOTT FITZGERALD

The women in the various stages of Francis Scott Fitzgerald's life undoubtedly had a great influence on his fiction. Fitzgerald was born in 1896 in Saint Paul, Minnesota to Mary McQuillan Fitzgerald and Edward Fitzgerald. Mary, the daughter of an Irish immigrant, was a woman of a relatively wealthy background, as her father built up a fortune in the wholesale grocery field. Despite that friends of the Fitzgerald family accepted them to the prosperous society, Mrs. Kalman – one of their long-time friends – described Mary as inattentive and added that sometimes she would meet her with two different shoes on. Edward Fitzgerald was born into a prominent family in Maryland and tried to pursue his path in business through wicker furniture. Edward's struggles in the business eventually led to a failure and he started working as a salesman for the Procter & Gamble Company. Fitzgerald's family moved around New York due to his new position and after he lost the job, they headed back to St. Paul.

5.1 Women in Fitzgerald's Life

Young Fitzgerald acquired the good manners and models of behavior appropriate for the upper-middle class from his father regardless of his business failure. Scott looked up to his father and rather distanced himself from his mother.⁹⁷ In a letter addressed to his sister Fitzgerald himself admits that he had nothing in common with their mother expect for being stubborn.⁹⁸

Apart from Scott's mother Mary and his wife Zelda Fitzgerald, characters in his fictions were also inspired by other women. In *This Side of Paradise* Amory finds his widowed cousin Clara extraordinary and believes that no man is ever going to be enough for her. Authors of *The Romantic Egoists* reveal that a model for Clara's character was Fitzgerald's cousin Cecilia Delihant Taylor. Both Cecilia and the character of Clara were widowed as young women. Whereas Cecilia had four children, Clara in *This Side of Paradise* raises two children.⁹⁹ Another woman to inspire Scott and his writings was Ginevra King.

5.1.1 Ginevra King

Scott's first love, Ginevra King, who was an inspiration for the character of Isabelle in *This Side of Paradise*, was born into a wealthy family. The two of them met after Scott returned

⁹⁷ Andrew Hook, *F. Scott Fitzgerald: A literary Life* (New York: Palgrave Macmillan, 2002), 3–4.

⁹⁸ Brucoli, Smith, and Kerr, *The Romantic Egoists*, 8.

⁹⁹ *Ibid.*, 32.

home to St. Paul in December 1914.¹⁰⁰ Then sixteen-year-old Ginevra was visiting her classmate Marie Hersey and eventually met Scott in 1915, January 4. In comparison to Zelda, there is no excessive information on Fitzgerald's relationship with Ginevra. Many Fitzgerald's biographers including Matthew J. Bruccoli, Arthur Mizener and Andrew Turnbull therefore used excerpts of his fiction and quoted parts from it to describe her. However, when Mizener exchanged correspondence with Ginevra, she called the relationship "a youthful infatuation."¹⁰¹

In "Ginevra and Scott, Their Romance" Professor James L. W. West elaborates on letters between Ginevra and Scott, and Ginevra's diary, which were provided to Princeton University Library. Fitzgerald charmed Ginevra, she admired his intellect, and cherished the way he was able to use words in his letters, which complimented her.¹⁰² During these exchanges, Ginevra did not escape Scott's attempts to get to know her more personally. Fitzgerald longed to know people in great details, and he aimed to make them reveal the most about themselves. As West mentions, some of his friends including Sarah Murphy and Hemingway eventually found these enquiries disturbing.

Visits by men and boys at the Westover school, which Ginevra attended, were observed by chaperones and kissing was forbidden. Despite this, Ginevra wrote in her diary that Scott's visit was astounding. However, letters and photographs were the only thing they exchanged for a long time and consequently, the letters got more intense.¹⁰³ Scott was confident in his writing of letters as there was not a rival suitor who could enchant Ginevra as much as he could. Nevertheless, after his visit of Ginevra in Lake Forest he realized that what he could not compete in was the social and economic background. Ginevra was surrounded by young men with a high social status coming from rich families.¹⁰⁴

They discontinued the relationship in January 1917 after a year of courtship. Notes in Fitzgerald's ledger documenting his financial accounts revealed that one of the reasons for this was his financial situation, as he realized during his last visit of Ginevra, he should not marry a rich woman as a poor man.¹⁰⁵

¹⁰⁰ Ibid., 26.

¹⁰¹ James L. W. West, "Ginevra and Scott, Their Romance," *The Princeton University Library Chronicle* 65, no. 1 (2003): 17.

¹⁰² West, "Ginevra and Scott, Their Romance," 19.

¹⁰³ Ibid., 26–8.

¹⁰⁴ Ibid., 30–2.

¹⁰⁵ Bruccoli, Smith, and Kerr, *The Romantic Egoists*, 26.

5.2 Meeting Zelda

In her pictorial autobiography *The Romantic Egoists* Fitzgerald's daughter Scottie describes *This Side of Paradise* as the most autobiographical work her father ever wrote.¹⁰⁶ Fitzgerald entered Princeton University in 1917 and the protagonist in the *This Side of Paradise* studied at Princeton as well. Fitzgerald was a second lieutenant when he first met Zelda in Montgomery. The two of them met at the country club of Montgomery in July 1918.¹⁰⁷

Fitzgerald found Zelda and her beauty mesmerizing the first time she caught his eye. He endeavored to meet her and as soon as he found out that there was no space left on her dance card, he asked to see her after the club's celebrations. Although Zelda refused, by giving Scott her number she indicated that he should persevere with the courtship. Scott called Zelda day after day for two weeks until she agreed to meet him.

Regardless of the strong competition of suitors, Zelda and Scott fell deeply in love and he visited her every weekend.¹⁰⁸ They spent a lot of time together either in person or talking on the phone. Yet, Zelda entertained herself with other men at the local dances and proms, while Fitzgerald sometimes drank alcohol and disputed with Zelda.¹⁰⁹

Scott craved wealth and popularity and realized that he needed to secure Zelda and ensure a sufficient life for both of them if he hoped to marry her one day. He took a job as copywriter in an advertising agency after he left the army.¹¹⁰ Fitzgerald settled in New York with earnings of ninety dollars a month and the aim to write stories during the night. There was rarely a story which was published. Fitzgerald received over one hundred rejection slips and Zelda was getting impatient in Montgomery. While she could have married one of her rich and popular suitors, she was waiting for Scott with no fame or fortune in sight. Zelda broke off their engagement and Scott – just as the protagonist Amory in *This Side of Paradise* – spent three weeks drinking after he arrived back to New York.

After Prohibition halted his drunkenness, Fitzgerald was determined to rewrite his novel *The Romantic Egotist* and win Zelda back. When Scribner's accepted the rewritten and renamed novel, Fitzgerald continued to write short stories to earn more money by selling them to periodicals and magazines such as *The Saturday Evening* and prepare to visit Zelda

¹⁰⁶ Brucoli, Smith, and Kerr, *The Romantic Egoists*, Introduction.

¹⁰⁷ *Ibid.*, 2.

¹⁰⁸ Zeits, *Flapper*, 31–4.

¹⁰⁹ Arthur Mizener, *The Far Side of Paradise: A Biography of F. Scott Fitzgerald* (Endeavour Media Ltd., 2018), chapter 4, Kindle. (no page numbers in the document)

¹¹⁰ Zeits, *Flapper*, 31–4.

in Montgomery. The couple renewed their engagement and announced it on March 20. *This Side of Paradise* was published on March 26, 1920.¹¹¹

5.2.1 Life Together

Fitzgerald's *This Side of Paradise* was a great success and so was the young couple as newlyweds in New York. Zelda and Scott lived the life of excitement, pleasure, and romance. They attended and organized parties and dinners, which consequently cost them a lot of money. Fitzgerald introduced Zelda to his former Princeton classmates and partied with them as well. The flirtatious Zelda often attracted other men and Fitzgerald would get into quarrels with them.¹¹²

Fitzgerald's life brought him people, events, and to some extent sources, which he used as an inspiration for his fiction. In the review of his 1922 novel *The Beautiful and Damned* for the *New York Tribune* included in the collectibles of *The Romantic Egoists*, Zelda claimed that she recognizes parts of the text as they were entries in her diary, which got mysteriously lost after their marriage. Although she mentions a few inadequacies and points out that "Mr. Fitzgerald . . . seems to believe that plagiarism begins at home,"¹¹³ Zelda describes the book as perfect and finds the heroine fascinating.¹¹⁴

Being in debt, Scott's determination to writing was increasing and along his attempts to write a novel and meanwhile earn money by selling short stories, they moved and traveled several times. In May 1921 the Fitzgeralds, soon expecting a baby, began their travel to Europe. On October 26, 1921 Zelda gave birth to a girl named Scottie in St. Paul.¹¹⁵

In a debt and often under the influence of alcohol, the Fitzgeralds moved back to New York with little Scottie and her nurse. Zelda not only consulted Scott's writings with him, she also wrote herself to earn money.¹¹⁶ Regardless of the money Scott made from his works being published, the Fitzgeralds did not settle their debt and the family decided to move to France in April 1924.¹¹⁷

Zelda longed for developing her potential in both writing and dancing and as she spent much of her time taking care of their daughter and household, sunbathing, and swimming,

¹¹¹ Mizener, *The Far Side of Paradise*, chapter 4, Kindle. (no page numbers in the document)

¹¹² *Ibid.*, chapter 6.

¹¹³ Brucoli, Smith, and Kerr, *The Romantic Egoists*, 100.

¹¹⁴ *Ibid.*, 100.

¹¹⁵ Mizener, *The Far Side of Paradise*, chapter 7.

¹¹⁶ Martin, *Zelda Sayre Fitzgerald*, 65–8.

¹¹⁷ *Ibid.*, 75–6.

she was more of a responsible wife with her breadwinner husband.¹¹⁸ Settled in France, Zelda took up dancing lessons with the ballerina Lubov Egorova in 1928.¹¹⁹ Zelda also kept writing, and Scott, finding one of her stories promising, sold “A Millionaire’s Girl” to *Saturday Evening Post* under his own name.¹²⁰

Her stories, however, were not the only success in her life. She had an opportunity to become a professional ballerina in Naples and dance in an opera in September 1929. Nevertheless, the Fitzgeralds remained in France, which implies that she did not accept the invitation and pursued dancing only as a student. The continuous pressure of work including writing and dancing, and the social life of the Fitzgeralds led to Zelda’s breakdown¹²¹ in April 1930 and her admission to the “Malmaison clinic outside Paris.”¹²²

Regardless of her attempts to return to her life with Scott, their daughter, and dancing, symptoms of her breakdowns persisted.¹²³ Throughout following years, Zelda entered different clinics and prior to the publication of her only novel *Save Me the Waltz*, published in October 1932, Zelda was hospitalized at the Phipps Clinic in Baltimore, where she finished the draft of the novel.¹²⁴ Following her last breakdown, Zelda was hospitalized at the Highland Hospital in Ashville in 1936, where she died in a fire in 1948, almost eight years after Scott’s death.¹²⁵

¹¹⁸ Martin, *Zelda Sayre Fitzgerald*, 107.

¹¹⁹ Bruccoli, Smith, and Kerr, *The Romantic Egoists*, 116.

¹²⁰ Martin, *Zelda Sayre Fitzgerald*, 120.

¹²¹ *Ibid.*, 125–8.

¹²² Bruccoli, Smith, and Kerr, *The Romantic Egoists*, 172.

¹²³ Martin, *Zelda Sayre Fitzgerald*, 129–30.

¹²⁴ Bruccoli, Smith, and Kerr, *The Romantic Egoists*, 172.

¹²⁵ *Ibid.*, 216.

6 ZELDA SAYRE FITZGERALD

As Professor Linda Wagner-Martin wrote in her book, readers believe that the persona of Fitzgerald's wife Zelda can be detected among the fictional framework of his works. Zelda, the daughter of a Judge Anthony Sayre, grew up in Montgomery, Alabama. She was a glamorous, popular Southern belle in Alabama. The belle's beauty was alluring and traditional. She was desirable among young men but always considered not to be available due to all the suitors. The courtship kept the belle busy day-and-night. She received calls, roses, gifts, and invitations to dates, dances, and parties.¹²⁶

6.1 Zelda as a Flapper

In his book, historian Joshua Zeitz notes that Zelda was known as a wild child who amused herself by creating scandals which would outrage her father. One of these included for instance Zelda borrowing the sports car of her friend to drive to a lover's lane and another time when she drove to a brothel. She also used to sneak out of her bedroom and from dances to join petting parties with young men in the backseat of their cars. Zelda earned the reputation of one of the most popular girls at every dance.

During her high school years Zelda made parents of her friends feel apprehensive as she already decorated her cheeks with rouge and her lashes with mascara. According to her childhood friend Sara Mayfield, Zelda felt no guilt in admitting that she danced the Charleston or the Shimmy dance, joined her suitors on their motorcycles rides, and kissed them goodnight, smoked, and drank. Zelda had also her hair bobbed and raised the hemline of her dress.¹²⁷ As Linda Wagner-Martin described in *Zelda Sayre Fitzgerald*, Zelda shortened her skirts to the knee to underline her attractive figure.¹²⁸ Zelda and Scott visited clubs often and to Fitzgerald's findings, Zelda's intent was to "[shock] everyone there with her Shimmy."¹²⁹

Zelda described the flapper in her 1922 article "Eulogy on the Flapper" published in the *Metropolitan Magazine*. According to Zelda, the flapper "bobbed her hair, put on her choicest pair of earrings and a great deal of audacity and rouge and went into the battle."¹³⁰ She claims, that by 1922 the "flapper is deceased,"¹³¹ as the current flappers do not follow

¹²⁶ Martin, *Zelda Sayre Fitzgerald*, 1.

¹²⁷ Zeitz, *Flapper*, 28–30.

¹²⁸ Martin, *Zelda Sayre Fitzgerald*, 26.

¹²⁹ *Ibid.*, 43.

¹³⁰ Brucoli, Smith, and Kerr, *The Romantic Egoists*, 78.

¹³¹ *Ibid.*

the actions of flappers because it pleases them, but because they aim to overcome the former flappers and their actions.¹³² Both Zelda and Scott acknowledged the existence of the flapper either in their writings, articles such as “What Became of Our Flappers and Sheiks” published in the *McCall's Magazine* in October 1925¹³³ as well as in interviews. In 1921 interview “Fitzgerald, Flappers and Fame” with Scott, conducted by Frederick James Smith for *Shadowland*, Fitzgerald’s novel *This Side of Paradise* is called the “new famous flapper tale.”¹³⁴ In the interview Fitzgerald himself notes that “the younger generation has been changing all thru the last twenty years”¹³⁵ and that he “[puts] the change up to literature.”¹³⁶

¹³² Bruccoli, Smith, and Kerr, *The Romantic Egoists*, 78.

¹³³ *Ibid.*, 132.

¹³⁴ *Ibid.*, 79.

¹³⁵ *Ibid.*

¹³⁶ *Ibid.*

7 PLOT SUMMARIES OF SELECTED WORKS

7.1 *Tender Is the Night*

The novel opens with the arrival of a promising young actress Rosemary Hoyt and her mother in the South of France, the French Riviera. Rosemary spends her time on the beach where she meets a group of Americans and the Divers. Rosemary is immediately charmed by Dick Diver and after meeting his wife, Rosemary finds the couple glamorous and admires both. Throughout the novel Dick thinks about Rosemary and gets attracted to her in the end.

The story goes back to the time when Dick visited his friend Franz, the pathologist at Dohlmeyer's clinic in Zurich to consult a patient's case, more precisely, Nicole's case. Nicole was diagnosed with schizophrenia, which arose from one time when her father sexually abused her. Dick and Nicole exchanged letters and got married later on.

Dick has an affair with Rosemary when they see each other again but they get into a fight once they are being interrupted by calls of Rosemary's suitor. Dick develops a drinking problem and while the marriage of the glamorous couple is falling apart, Nicole finds out how independent and strong she is.

Nicole has an affair with her friend and admirer Tommy Barban and after six years of marriage she divorces Dick and marries Tommy towards the end of the novel. Dick leaves the French Riviera, but he stays in touch with Nicole through letters. However, Dick asks about their children less and changes his location quite often so by the end the only thing Nicole knows for certain is that Dick is somewhere in New York.

7.2 *This Side of Paradise*

The novel describes the life of the protagonist Amory Blaine from his childhood to his early adulthood. Amory attends Princeton and throughout the novel he meets a few girls and women and he becomes enchanted by them.

When meeting Isabelle, a young lady from his childhood, Amory finds out they are not as close as they used to be and as they encounter a ridiculous quarrel Amory decides to leave. During his studies Amory prefers learning through reading and discussions with his friends rather than studying for his exams and as far as Amory's attitude goes, he fails his exam and leaves to serve in the army.

When Amory returns, he meets Rosalind with whom he falls in love and although Rosalind feels the same way about Amory, she decides to leave him for a wealthier man.

Amory is left heartbroken and moneyless as the inheritance of his mother has been lost in investments.

The last girl Amory meets in the novel is called Eleanor and Amory believes he is in love with her. Nevertheless, Eleanor's failed attempt to commit suicide results in Amory's belief that it is better to leave as staying around Eleanor could bring destructive consequences for him.

7.3 “Bernice Bobs Her Hair”

In this short story, Bernice is a young girl from Eau Claire in Wisconsin who spends holidays with her cousin Marjorie Harve and attends night dances with her. The visit has been arranged by their parents and as a popular girl among her peers, Marjorie is not really pleased by her cousin's presence. Marjorie asks her male friends to cut in during dances with Bernice because none of them really like her and their eyes are mostly on Marjorie.

Marjorie and Bernice settle on an arrangement that Marjorie will help Bernice to become popular among men in town. At first, Marjorie's advice such as how to talk to men, dance or behave with less attractive men benefit Bernice and men cut in several times to dance with her and they want to talk and spend time with Bernice. However, with a growing jealousy, Marjorie provokes and eventually convinces Bernice to bob her hair.

Feeling all the pressure, Bernice invites everyone to a barbershop to witness the 'bobbing party' and assures the barber that she wants her hair bobbed. All the suitors lose interest in Bernice immediately and she realizes she was deceived by her cousin.

8 FEMALE CHARACTERS IN FITZGERALD'S WORKS

8.1 Mothers' Daughters and Sons

The relationship between the mother and the daughter portrayed in *Tender is the Night* is pleasant. Rosemary and her mother Elsie Speers are very close and Fitzgerald describes that “her mother was her best friend and had put every last possibility into the guiding of her, not so rare a thing in the theatrical profession, but rather special in that Mrs. Elsie Speers was not recompensing herself for a defeat of her own.”¹³⁷ Although Elsie has a close relationship with her daughter, she encourages her to be independent and successful. In fact, “Rosemary has been brought up with the idea of work”¹³⁸ and her mother led her through the beginning of her career and accompanies her on the way.

With the beginning of Rosemary's promising career Elsie implements subtle hints to Rosemary: “You were brought up to work – not especially to marry.”¹³⁹ On the contrary, Rosemary's mother was married twice, and this shows the changing roles of women. Elsie supports Rosemary in building her career rather than in a potential marriage. There is also a strong relation between the motherhood and the growing independence of young women. Rosemary's mother invests her money into Rosemary's education, supports her, and emphasizes the importance of her career. Moreover, she pushes Rosemary to do things on her own even if it involves doing business with somebody: “I want you to go alone. It's only a short way – it isn't as if you didn't speak French.”¹⁴⁰

Rosemary's mother tries not to intervene much in her love life either. Even though Dick is married, she shows interest in meeting him and after seeing Rosemary desperate from her feelings, she claims that love should make her happy.¹⁴¹ When Elsie meets Dick, Rosemary sees and values her approval and considers it as “permission to go as far as she could.”¹⁴² Rosemary loves her mother unconditionally, she admires her, and appreciates her advice and guidance. Importantly, Rosemary mentions her mother often, and always with admiration. Even when she reveals her thoughts to Dick, she makes sure her mother is not left behind: “I think you're the most wonderful person I ever met – except my mother.”¹⁴³

¹³⁷ Francis S. Fitzgerald, *Tender Is the Night & The Last Tycoon* (Ware: Wordsworth Classics, 2011), 11.

¹³⁸ Fitzgerald, *Tender Is the Night & The Last Tycoon*, 34.

¹³⁹ *Ibid.*, 35.

¹⁴⁰ *Ibid.*, 12.

¹⁴¹ *Ibid.*, 19.

¹⁴² *Ibid.*, 27.

¹⁴³ *Ibid.*, 33.

Without a doubt, Fitzgerald depicts Rosemary's mother as a positive character, who seeks a successful career and satisfactory life for her daughter. This is demonstrated mainly in Rosemary's mentions of her mother throughout the novel. However, regardless of the damage that can be caused, she does not try to halt the actions of Rosemary when it comes to a married man. She motivates Rosemary to decide and accept the responsibility for her decisions.

Similarly, the mother of the protagonist Bernice in "Bernice Bobs Her Hair" assures a successful inclusion of her daughter in the society – or at least in the small city where they live. Bernice grows up in a wealthy family and her popularity in Eau Claire is mostly due to her mother. Furthermore, whenever Bernice doubts herself because of the distinct attitude of men outside the Eau Claire city, her mother assures her that "the other girls cheapened themselves and that men really respected girls like Bernice."¹⁴⁴

Whereas Bernice admires her mother and trusts her words, Bernice's cousin Marjorie has a different idea about how a woman should behave. Bernice respects their mothers' generation and the inspiration they identify in characters from *Little Women*, the novel by Louisa May Alcott. However, Marjorie claims that the novel is "out of style"¹⁴⁵ after Bernice tries to quote it. According to her, the characters in the novel, models of their mothers, are "inane females."¹⁴⁶

During their quarrel Marjorie also points out that mothers "know very little about their daughters' problems."¹⁴⁷ Marjorie's confidence of the statement comes from a conversation she has with her mother Josephine a night before when she complains about Bernice. While Marjorie comes up with more arguments about Bernice being hopeless among men, her mother tiredly responds with: "What's a little cheap popularity,"¹⁴⁸ or "other girls not half so sweet and attractive get partners."¹⁴⁹ Josephine does not share her daughter's indignation in course of their conversation and her "voice [implies] that modern situations [are] too much for her."¹⁵⁰ "When she was a girl, all young ladies who belonged to nice families had glorious times."¹⁵¹ This indicates that while Bernice's mother helps her daughter to draw men's attention, Marjorie's mother does not meddle in her daughter's social life.

¹⁴⁴ Fitzgerald, *Flappers and Philosophers*, 118.

¹⁴⁵ *Ibid.*, 122.

¹⁴⁶ *Ibid.*

¹⁴⁷ *Ibid.*

¹⁴⁸ *Ibid.*, 118.

¹⁴⁹ *Ibid.*, 119.

¹⁵⁰ *Ibid.*, 118.

¹⁵¹ *Ibid.*

In *This Side of Paradise* Fitzgerald directly addresses the shift in behavior of girls and women when Amory encounters the petting party. The previously quoted statement in chapter four: “None of the Victorian mothers . . . had any idea how causally their daughters were accustomed to be kissed,” indicates that Fitzgerald was aware of the changing roles and behavior of women. He mentions specifically Victorian mothers, who unlike the younger generation, their daughters, are not familiar with the growing phenomenon of petting parties. In case they are familiar with the phenomenon, they do not know to what extent it is relevant.¹⁵²

The protagonist in *This Side of Paradise* is the young man Amory, and Fitzgerald’s depiction of Amory’s relationship with his mother is distinct from the close mother–child relationship in *Tender Is the Night*. As a daughter from an unusually wealthy family, Beatrice Blaine underwent a dazzling education, which she is trying to convey to her only son Amory from an early age.

The most startling element and indicator of a distant relationship between Amory and his mother is that she appreciates when Amory calls her by her name instead of calling her ‘mother’ as a child ordinarily does.¹⁵³ Beatrice endures a few breakdowns and as Fitzgerald describes in the novel, these coincidentally reminds one’s conditions during an alcohol withdrawal. Consequently, Amory spends two years in Minneapolis together with his aunt and uncle. Following Amory’s reunion with Beatrice, Amory “[feels] that the old cynical kinship with his mother [has] not been one bit broken.”¹⁵⁴

One more character that embodies a mother in the novel and appears in the foreground is Mrs. Connage. Her character bears a resemblance to the mention of Bernice’s mother in “Bernice Bobs Her Hair.” Mrs. Connage asks Rosalind to devote her time to older, but successful men rather than young men from universities. Clearly, Mrs. Connage and her husband invests their funds into Rosalind’s success within the society, namely, Mrs. Connage calls Rosalind an “expensive proposition.”¹⁵⁵ Furthermore, she reveals her concerns regarding her husband’s means and clarifies that Rosalind’s sister would not have the same advantages. Correspondingly to the Victorian marriages, Mrs. Connage advises Rosalind to prefer wealthy and successful over a young man who is unlikely to secure his

¹⁵² Fitzgerald, *This Side of Paradise and The Beautiful and Damned*, 87.

¹⁵³ *Ibid.*, 43–44.

¹⁵⁴ *Ibid.*, 56.

¹⁵⁵ *Ibid.*, 179.

spouse. Before meeting him, Rosalind's mother claims that Amory "doesn't sound like a money-maker,"¹⁵⁶ which makes him less likely to be accepted as Rosalind's suitor.

8.2 Independence

Considering young female protagonists and other characters in selected works, Rosemary Hoyt in *Tender Is the Night* stands out by her success as an actress. Rosemary is well on the way to the successful career and therefore, to the economic independence only at the age of seventeen. In fact, her mother Mrs. Speers implied that Rosemary is economically "a boy, not a girl."¹⁵⁷ This could be due to the prevailing conventions of a traditional household displaying a male breadwinner and a housewife as previously described in the first chapter. Regardless of the increasing number of working women, Rosemary's independence was still a rarity rather than a standard.

Fitzgerald referred to Rosemary's accomplishments several times and he also pointed out her mother's merits on that account. Despite the fact that the financial situation of Rosemary and her mother was not favorable, "Mrs. Speers was so sure of Rosemary's beauty and had implanted in her so much ambition, that she was willing to gamble the money on 'advantages'; Rosemary in turn was to repay her mother."¹⁵⁸

Rosemary's future in the acting industry was indeed promising and owing to her role in the picture *Daddy's Girl*, she was recognized by people even when she traveled to different places. However, money came alongside the success and popularity, and as a middle-class woman, Mrs. Speers was trying to pursue Rosemary's independence, responsibility, and deliberation when it came to finances. "Rosemary spent money she had earned,"¹⁵⁹ she was aware of the value of money and spent it carefully.

Lastly, Rosemary was focused on building her career and realized that her mother would not approve an ordinary man. Thus, she did not take many men into consideration and did not get distracted easily. Unlike the material support Bernice received from her mother in "Bernice Bobs Her Hair" to attract men and marry well, Rosemary received support to become successful and self-reliant.

In contrast to Rosemary, Bernice and Marjorie from "Bernice Bobs Her Hair" do not show much economic independence. Both girls are probably around sixteen-year-old just as

¹⁵⁶ Fitzgerald, *This Side of Paradise and The Beautiful and Damned*, 179.

¹⁵⁷ Fitzgerald, *Tender Is the Night & The Last Tycoon*, 35.

¹⁵⁸ *Ibid.*, 52.

¹⁵⁹ *Ibid.*, 47.

Marjorie's friend Otis, who's age is explicitly mentioned in the novel.¹⁶⁰ Both girls attend dances in the town and interact with young men. From there, it can be said that while Bernice struggles with getting likeable, Marjorie is quite independent and able to find her place within the society.

During their quarrel, Bernice cries and claims that she is going to leave back home. Undoubtedly, Bernice hopes for a different reaction than the one she receives. "When do you want to go?"¹⁶¹ or "Didn't you say you were going?"¹⁶² are some of Marjorie's questions, which are followed by Bernice's sobbing. Marjorie continues with "Oh, you were only bluffing!"¹⁶³ and she also offers her "month's allowance"¹⁶⁴ to Bernice so she could spend the last week of her visit somewhere else.

Rather than accepting Marjorie's offer, Bernice decides to stay and make an agreement with Marjorie to follow her advice and orders to become a favorable girl. Once again, Bernice becomes popular among men with the help of someone else, this time with the help of her cousin instead of her mother.

Although there is a male protagonist in *This Side of Paradise*, a few female characters are coming to the surface. The most independent female character in *This Side of Paradise* would be Amory's cousin Clara, who is described by Monsignor Darcy as "a remarkable woman."¹⁶⁵ The story of Clara reveals that she is a widowed mother of two with "little money, and, worst of all, a host of friends."¹⁶⁶ Indeed, Amory finds his cousin remarkable and falls in love with her.

Younger girls in the novel such as Isabelle and Rosalind are rather dependent on their parents. Rosalind's mother even concludes that Rosalind would be "dependent absolutely on a dreamer, a nice, well-born boy, but a dreamer—merely clever"¹⁶⁷ if she married Amory. To marry her daughter well means a lot for Mrs. Connage and she attempts to direct Rosalind towards what she considers the right choice without a slight consideration of Rosalind taking care of herself.

¹⁶⁰ Fitzgerald, *Flappers and Philosophers*, 113.

¹⁶¹ *Ibid.*, 121.

¹⁶² *Ibid.*

¹⁶³ *Ibid.*

¹⁶⁴ *Ibid.*

¹⁶⁵ Fitzgerald, *This Side of Paradise and The Beautiful and Damned*, 149.

¹⁶⁶ *Ibid.*, 150.

¹⁶⁷ *Ibid.*, 189.

8.3 Appearance

While in “Bernice Bobs Her Hair” Fitzgerald does not mention the word flapper explicitly as he does in his other short story “The Offshore Pirate,”¹⁶⁸ the heroine Bernice indicates how the adjustments in the women appearance were perceived. The main difference between protagonists in the short story is that while Marjorie is a modern girl who knows how to attract her peers, Bernice is – according to Marjorie – an old-fashioned girl. Although the clothing of two cousins is not particularly described, it also differs as Marjorie complains to her mother that she “even tried to drop hints about clothes and things”¹⁶⁹ to Bernice and she did not accept it well.

However, Bernice is willing to accept Marjorie’s advice and decides to stay and do what Marjorie says to become popular among local men. Besides advice on her behavior, Marjorie points out her cousin’s flaws such as her eyebrows and tells Bernice that she needs to “brush them so that they’ll grow straight”¹⁷⁰ as men notice eyebrows subconsciously.

Additionally, the title itself connotes the bob hairstyle, previously mentioned in the second chapter of the theoretical part devoted to the flapper’s appearance. Marjorie suggests Bernice to bob her hair and eventually provokes her to do it. However, the audience witnessing the ‘bobbing party’ is not ready to face Bernice’s makeover. Even the fact that Bernice is able to draw people into conversation by bringing up the intention of bobbing her hair could be a sign that outrageous reactions would follow the actual action.

When Bernice walks into the barber shop with an unusual request, she shocks the barber as his “mouth [slides] somewhat open,” and “his cigarette [drops] to the floor.”¹⁷¹ She is determined to prove that she is not bluffing about getting her hair bobbed. It is not only the barber, Marjorie’s friends, and onlookers who are in awe – Bernice’s expectations become real once she faces the mirror – her hair is described to be “ugly as sin,”¹⁷² just as she expected it to be. Bernice does not realize completely what was that Marjorie was aiming for until she sees the reaction of her Aunt Josephine. As much as she seems to be shocked: “Why, Bernice,” “why, child,” she also expresses her worries about the dance that the girls are supposed to attend. Mrs. Deyo, who holds the dance finds bobbed hair unacceptable.¹⁷³

¹⁶⁸ Fitzgerald, *Flappers and Philosophers*, 6.

¹⁶⁹ *Ibid.*, 118.

¹⁷⁰ *Ibid.*, 124.

¹⁷¹ *Ibid.*, 134.

¹⁷² *Ibid.*, 135.

¹⁷³ *Ibid.*, 136.

In contrast to “Bernice Bobs Her Hair,” women’s bobbed hair in *Tender Is the Night* seems not to be as shocking as in the short story. Hair of the girl, who is approached by Nicole, is described as “the helmet-like hair”¹⁷⁴ which is the same reference as of the author of *Fashions of a Decade*, Jacqueline Herald. More importantly, Nicole’s hair is bobbed as well, and Rosemary’s “forehead sloped gently up to where her hair, bordering it like an armorial shield, burst into lovelocks and waves and curlicues of ash blonde and gold.”¹⁷⁵ This shield-like reference resembles with the helmet-like description of a haircut.

Lying on the beach Rosemary overhears a woman, who’s clothing is described as “full evening dress, obviously a relic of the previous evening, for a tiara still clung to her head.”¹⁷⁶ After that, Rosemary’s eye catches Nicole, who’s neck is adorned with “a string of creamy pearls.”¹⁷⁷ The enrichment of one’s look with jewelry corresponds with the earlier mention of the “Prosperity’s Child” article by Yellis, where the author mentions this detail of flapper’s appearance.

The appearance of young female characters in *This Side of Paradise* is not described in great detail but as Amory with his friends wanders around among the Broadway crowd after a play, they see “new faces . . . pale or rouged faces, tired, yet sustained by a weary excitement.”¹⁷⁸ As Rosalind hints while showing Amory’s her “rouge-eye pencils,”¹⁷⁹ she uses makeup as well. When Amory meets the last girl in the novel, he asks her about her hair. “It’s bobbed, isn’t it?” Eleanor confirms with “Yes, it’s bobbed. I don’t know what color it is.”¹⁸⁰

8.4 Consumerism

During her first meeting with the Divers and their friends on the beach, Rosemary examines all their accessories which are described as “new things that Rosemary [has] never seen, from the first burst of luxury manufacturing after the War.”¹⁸¹ These things include “four large parasols that made a canopy of shade, a portable bath house for dressing, a pneumatic rubber horse” and are said to be “probably in the hands of the first of purchasers.”¹⁸²

¹⁷⁴ Fitzgerald, *Tender Is the Night & The Last Tycoon*, 72.

¹⁷⁵ *Ibid.*, 4.

¹⁷⁶ *Ibid.*, 5–6.

¹⁷⁷ *Ibid.*, 6.

¹⁷⁸ Fitzgerald, *This Side of Paradise and The Beautiful and Damned*, 65.

¹⁷⁹ *Ibid.*, 176.

¹⁸⁰ *Ibid.*, 217.

¹⁸¹ Fitzgerald, *Tender Is the Night & The Last Tycoon*, 16.

¹⁸² *Ibid.*

Following her observation, Rosemary “[has] gathered that they [are] fashionable people.”¹⁸³ As for Nicole’s sister Baby Warren, buying first class tickets is “a matter of principle with her.”¹⁸⁴

In addition to endless dances and dinners which characters in *Tender Is the Night* organize or visit, shopping of two female characters is described in detail. “With Nicole’s help Rosemary bought two dresses and two hats and four pairs of shoes with her money,”¹⁸⁵ as corresponding to the growing independence, Rosemary spends the money she earns herself. Not only that Nicole buys a great number of products, she prepares a list beforehand: “Nicole bought from a great list that ran two pages, and bought the things in the windows besides.”¹⁸⁶

While shopping, Nicole spends money not only to treat herself, but to buy presents as well. The things Nicole buys include for instance “colored beads, folding beach cushions, artificial flowers, honey, a guest bed, bags, scarfs, love birds, miniatures for a doll’s house and three yards of some new cloth the color of prawns.”¹⁸⁷

On another occasion Nicole helps Rosemary with choosing presents, particularly “a diamond for her mother, and some scarfs and novel cigarette cases to take home to business associates in California.”¹⁸⁸ After that “she [buys] Greek and Roman soldiers, a whole army of them, costing over a thousand francs”¹⁸⁹ for her son. While “Nicole [is] sure that the money she spent [is] hers – Rosemary still [thinks] her money was miraculously lent to her and she must consequently be very careful of it.”¹⁹⁰ Rosemary understands the value of money and she is careful on how she spends it,” and she also “[admires] Nicole’s method of spending.”¹⁹¹

Although excessive spending on goods is not described in “Bernice Bobs Her Hair,” the rise of consumer society can be seen in the fact that girls themselves have their own automobiles – they do not have to use the family car. Concerning the financial situation, Bernice from a wealthy family and background comments on the rumor about Warren’s friend and his fiancée: “I hear they’ve been mooning around for years without a red penny.

¹⁸³ Fitzgerald, *Tender Is the Night & The Last Tycoon*, 16.

¹⁸⁴ Fitzgerald, *Tender Is the Night & The Last Tycoon*, 127.

¹⁸⁵ *Ibid.*, 47.

¹⁸⁶ *Ibid.*

¹⁸⁷ *Ibid.*

¹⁸⁸ *Ibid.*, 83.

¹⁸⁹ *Ibid.*, 83–4.

¹⁹⁰ *Ibid.*, 84.

¹⁹¹ *Ibid.*

Isn't it silly?"¹⁹² Warren is not pleased by her remark not only because Jim is his friend but also because he "[considers] it bad form to sneer at people for not having money."¹⁹³ Bernice is, however, only trying to find a way to start a conversation and it might not appear to her as something offensive.

In *This Side of Paradise* Amory and his mother Beatrice drive around the country in a private automobile owned by her father. Later on, the ledger that Amory reads through includes "Beatrice's electric and a French car, bought that year" which "was over thirty-five thousand dollars."¹⁹⁴

Young female characters including Rosalind and Isabelle are supported by their parents financially. Rosalind's mother therefore emphasizes the importance of Rosalind's choice when it comes to her suitors. Talking about Amory with Rosalind, Mrs. Connage points out that Amory's low income "wouldn't buy [her] clothes."¹⁹⁵

8.5 Driving and Car Ownership

Fitzgerald shows that cars were not only a matter of the world of men in the 1920s; besides joining men on the rides, women drove themselves. However, the frequency of women driving in selected works differs. One crucial aspect in this area is the social class, specifically the financial situation of a person or family.

As for Dick in *Tender Is the Night*, his marriage with Nicole brings him wealth. The couple is surrounded by many friends and together they indulge themselves with luxury goods, parties, and families. Clearly, characters in the novel belong to the upper-class, as they have their own servants. Besides, they do not drive that often and the reason for this, is that they use chauffeurs' services.

Yet, Dick owns a car and both Nicole and Dick drive it occasionally. To clarify, when Fitzgerald describes the car, he does not describe it as their car but as a "Dick's car, a Renault so dwarfish that they all stuck out of it except the children."¹⁹⁶ The fact, that Nicole drives as well is implied in the text itself: "I'm going to take the car home. I'll send Michelle for you and the children."¹⁹⁷ However, Dick is not pleased by her idea, and stresses the fact that

¹⁹² Fitzgerald, *Flappers and Philosophers*, 117.

¹⁹³ Fitzgerald, *Flappers and Philosophers*, 117.

¹⁹⁴ Fitzgerald, *This Side of Paradise and The Beautiful and Damned*, 119.

¹⁹⁵ *Ibid.*, 188.

¹⁹⁶ Fitzgerald, *Tender Is the Night & The Last Tycoon*, 160.

¹⁹⁷ *Ibid.*, 242.

Nicole has not “driven for months.”¹⁹⁸ It is therefore certain, that Nicole belongs to the women who know how, and drive a car.

On the contrary, in “Bernice Bobs Her Hair” young girls drive themselves regularly, and even own automobiles. Bernice’s mother “bought her a car of her own to drive round in.”¹⁹⁹ As Marjorie criticizes, Bernice uses her car not only for driving but also to start a conversation: “Sometimes she asks them what kind of car they have and tells them the kind she has.”²⁰⁰ Moreover, Bernice is not the only woman in the short story who owns a car, as Warren and Bernice head to the barber shop in one car, the rest of the group follows “in Roberta’s car close behind.”²⁰¹

In *This Side of Paradise*, the protagonist Amory often drives around in the car with his friends and classmates. As mentioned in the theoretical background, more families owned a car and so does the father of Beatrice. Beatrice uses this car a lot to drive around the country together with her son: “From his fourth to his tenth year he did the country with his mother in her father’s private car.”²⁰² Furthermore, it was not only families who owned cars; young women not only drive them, but also own them in *This Side of Paradise*.

In the novel there are two specific mentions of girls and car ownership. When Amory’s friend asks him about the mail Amory has been receiving, he names a few of the girls from whom he received the letters, together with some details. This list includes Marylyn De Witt, and when describing her, Amory emphasizes that she “got a car of her own,” and more importantly, he notes that it is “damn convenient.”²⁰³ Whether to drive around, reach different places or simply to sit and talk, car ownership was seen an advantage among suitors. Another car owner among female characters in the novel is Isabelle. When attending the prom together with Isabelle, the two of them decide to leave and drive around. Fitzgerald expresses Amory’s relish after Isabelle suggests doing so: “It delighted Amory when Isabelle suggested that they leave for a while and drive around in her car.”²⁰⁴ Amory and Isabelle choose to spend the time together instead of staying at the prom with their peers. Similarly, as youths escape from the curious looks of their parents and chaperones, Amory and Isabelle escape the prom and their peers.

¹⁹⁸ Fitzgerald, *Tender Is the Night & The Last Tycoon*, 242.

¹⁹⁹ Fitzgerald, *Flappers and Philosophers*, 136.

²⁰⁰ *Ibid.*, 119.

²⁰¹ *Ibid.*, 133.

²⁰² Fitzgerald, *This Side of Paradise and The Beautiful and Damned*, 44.

²⁰³ *Ibid.*, 79.

²⁰⁴ *Ibid.*, 111.

8.6 Mass Media

Theatres, cinemas, and magazines inspired women and encouraged them to be daring. An example of this is depicted in *Tender Is the Night*. Nicole changes during Dick's visits; she cuts her hair or more precisely, she bobs it. As Dick reveals "she had her hair cut off, in Zurich, because of a picture in Vanity Fair."²⁰⁵

Exposure to magazines and silent movies is also denoted in Dick's comparison of Nicole's hair, which as he says is "bobbed like Irene Castle's"²⁰⁶ and in the mention of an actress Norma Talmadge. Kaethe Gregorovius, the wife of Dick's friend Franz, alleges that Nicole is not as sick as everyone thinks she is and that "she only cherishes her illness as an instrument of power."²⁰⁷ In connection to this, she says that Nicole "ought to be in the cinema, like . . . Norma Talmadge—that's where all American women would be happy."²⁰⁸

A few more minor hints such as "last night at the theatre"²⁰⁹ or "they recognized me—no matter where we go everybody's seen 'Daddy's Girl,'"²¹⁰ imply that characters spend time in theatres and go to the movies often. Lastly, Nicole compliments Tommy Barban that he looks "like all the adventurers in the movies."²¹¹

In "Bernice Bobs Her Hair" Marjorie overreacts when Bernice quotes the 1868 novel *Little Women*, supposing Bernice reads and follows values of the novel's characters. "Heavens, yes! What modern girl could live like those inane females?"²¹² Furthermore, she labels female of their generation as modern girls, who should supposedly find inspiration somewhere else than in a novel their mothers used to read.

Reading of the protagonist in *This Side of Paradise* consists mainly of books, however, Amory and his friends visit different plays and magazines are mentioned as well. Although, when it comes to female characters in the novel, mass media is not described in a great detail. "If I laugh hard from a front row in the theatre, the comedian plays to me for the rest of the evening,"²¹³ says Rosalind and therefore shows that girls in the novel visit theatres too.

²⁰⁵ Fitzgerald, *Tender Is the Night & The Last Tycoon*, 129.

²⁰⁶ *Ibid.*, 126.

²⁰⁷ *Ibid.*, 201.

²⁰⁸ *Ibid.*

²⁰⁹ *Ibid.*, 86.

²¹⁰ *Ibid.*, 11.

²¹¹ *Ibid.*, 226.

²¹² Fitzgerald, *Flappers and Philosophers*, 122.

²¹³ Fitzgerald, *This Side of Paradise and The Beautiful and Damned*, 175.

8.7 Alcohol and Other Vices

Dick Diver in *Tender Is the Night* develops a drinking problem and Nicole's sister helps him solve the trouble he gets in while drinking. However, there is a female character from a lower, working class, who drinks as well. Augustine, the cook of the Diver family quarrels with Dick over the vintage wines she has been drinking. When Dick explains what is going on to Nicole, he says that "the old girl has been polishing off the vintage vines,"²¹⁴ Augustine has a knife with which "she [waves] in her drunken hand."²¹⁵ The dispute takes place in the villa the Divers have in the French Riviera and Augustine expresses her irritation about Americans as she claims that they are "disgusting Americans who come [there] and drink up [their] finest wines."²¹⁶

Although Rosemary's independence corresponds with the growing economic independence of female in the 1920s, drinking of alcohol beverages does not belong to one of her traits. As Dick pours champagne into Rosemary's glass and she drinks it, he is in awe: "But what's this?" "You told me you didn't drink."²¹⁷ Rosemary defends herself by claiming that "[she] didn't say [she] was never going to,"²¹⁸ and after Dick reminds Rosemary of her mother, she says she is "just going to drink this one glass."²¹⁹

On the other hand, when the Diver family attends a festival, Nicole asks for a brandy: "I want a drink—I want a brandy."²²⁰ Prior to her request, she has a feeling that a young girl is looking at Dick and runs away from him. "You can't have brandy—you can have a bock if you want it,"²²¹ says Dick and faces Nicole, who immediately wonders why: "Why can't I have a brandy?"²²²

On the contrary, when she is with Tommy Barban, they drink a brandy together. "Before they had finished the brandy they suddenly moved together and met standing up; then they were sitting on the bed and he kissed her hardy knees."²²³ Not only that Nicole drinks a brandy, she has an affair with Tommy Barban who has been interested in Nicole for a long time.

²¹⁴ Fitzgerald, *Tender Is the Night & The Last Tycoon*, 223.

²¹⁵ *Ibid.*

²¹⁶ *Ibid.*

²¹⁷ *Ibid.*, 53.

²¹⁸ *Ibid.*

²¹⁹ *Ibid.*

²²⁰ *Ibid.*, 162.

²²¹ *Ibid.*

²²² *Ibid.*

²²³ *Ibid.*, 247.

However, Nicole is not the only one who has an affair in her and Dick's marriage. Dick eventually succumbs Rosemary's youth and beauty. "Suddenly she came toward him, her youth vanishing as she passed inside the focus of his eyes and he had kissed her breathlessly as if she were any age at all."²²⁴ The two of them got close even "in the dark cave of the taxi, fragrant with the perfume Rosemary had bought with Nicole, she [comes] close again, clinging to him."²²⁵ Nicole divorces Dick by the end of the novel.

In addition to drinking, Nicole and Mrs. McKisco also smoke, and when Nicole describes how she spent time with Dick, she adds that they were "sitting up in bed and lighting cigarettes."²²⁶ On another occasion, Mrs. McKisco proclaims: "I wish I had a cigarette."²²⁷ Apart from women drinking and smoking, another feature of the Roaring Twenties is mentioned in the novel, and that is a speakeasy. Abe North dies after "he [is] beaten to death in a speakeasy in New York. He just [manages] to crawl home to the Racquet Club to die."²²⁸

Even though smoking or drinking among women is not incorporated within "Bernice Bobs Her Hair," the short story focuses rather on the social life of young girls and their relationships with men. Genevieve Ormonde, one of the female characters, is described as a girl, "who regularly [makes] the rounds of dances, house-parties, and football games at Princeton, Yale, Williams, and Cornell."²²⁹ Undoubtedly, Genevieve attends these events to dazzle young men who are present as well.

Marjorie who would always make "little trips all summer,"²³⁰ is awaited by her suitor Warren. In fact, as Warren soon finds out, Marjorie is not alone during her trips and spends a lot of time with other men: "the first two or three days after each arrival home he saw great heaps of mail on the Harveys' hall table addressed to her in various masculine handwritings"²³¹

As the story concentrates mainly on the relationships of youths and a girl's position among her peers, it also describes kissing, which can evolve into a petting party, as automobiles are mentioned as well: "girls will sometimes be kissed in the parked limousines

²²⁴ Fitzgerald, *Tender Is the Night & The Last Tycoon*, 54.

²²⁵ *Ibid.*, 55.

²²⁶ *Ibid.*, 138.

²²⁷ *Ibid.*, 9.

²²⁸ *Ibid.*, 170.

²²⁹ Fitzgerald, *Flappers and Philosophers*, 114.

²³⁰ *Ibid.*

²³¹ *Ibid.*

of unsuspecting dowagers.”²³² Lastly, Marjorie does not only travel by herself; she has affairs during her trips: “when she was away from him [sic] she forgot him and had affairs with other boys.”²³³

Amory’s mother Beatrice in *This Side of Paradise* is one of Fitzgerald’s female characters that drinks and smokes as well. In the beginning of the novel Amory “sampled his mother’s apricot cordial,” and “he became quite tipsy.”²³⁴ This led to his first experience of smoking, during which he “succumbed to a vulgar, plebeian reaction.”²³⁵ Furthermore, when Beatrice informs Amory about what doctors has told her, she says “if any man alive had done the consistent drinking that I have, he would have been physically shattered, my dear, and in his grave – long in his grave.”²³⁶

Regarding the younger generation, Cecelia describes her sister Rosalind’s behavior as “average – smokes sometimes, drinks punch, frequently kissed.”²³⁷ She tells their brother that Rosalind “treats men terribly,” and according to her, Rosalind “abuses them and cuts them and breaks dates with them and yawns in their faces – and they come back for more.”²³⁸ As mentioned previously, Rosalind’s mother encourages her to spend time with older and successful men. She sets rules for the evening dance and “the first one is: don’t disappear with young men,” as her mother says, “there may be a time when it’s valuable, but at present I want you on the dance-floor where I can find you.”²³⁹

“On the Triangle trip Amory had come into constant contact with that great current American phenomenon, the petting party,”²⁴⁰ and apart from that he kisses Isabelle as well as Rosalind several times. Following their argument, Amory asks Isabelle en route to the dance to “kiss and make up.”²⁴¹ Even when he describes girls from whom he receives letters, he presents Myra St. Claire to his friend as “easy to kiss if [he] [likes] it.”²⁴² Rosalind then says that she “kissed dozens of men,” and supposes she will “kiss dozens more.”²⁴³ Girls in

²³² Fitzgerald, *Flappers and Philosophers*, 112.

²³³ *Ibid.*, 114.

²³⁴ Fitzgerald, *This Side of Paradise and The Beautiful and Damned*, 45.

²³⁵ *Ibid.*

²³⁶ *Ibid.*, 57.

²³⁷ *Ibid.*, 173.

²³⁸ *Ibid.*

²³⁹ *Ibid.*, 179.

²⁴⁰ *Ibid.*, 87.

²⁴¹ *Ibid.*, 113.

²⁴² *Ibid.*, 79.

²⁴³ *Ibid.*, 177.

the novel are kissed frequently and “Amory [finds] it rather fascinating to feel that any popular girl he [meets] before eight he might quite possibly kiss before twelve.”²⁴⁴

Amory and Rosalind “would smoke and he would tell her about his day at the office and where they might live.”²⁴⁵ Although Cecelia describes her sister in rather unfavorable means, she poses in front of a mirror, lights a cigarette “and then, puffing and blowing, walks toward the mirror.”²⁴⁶ She then pretends to talk with a man: “Have a puff—they’re very good. They’re—they’re Coronas. You don’t smoke? What a pity!”²⁴⁷ Seeing her reflection, she also “commences to shimmy enthusiastically.”²⁴⁸ Clara, another female character in *This Side of Paradise* asks Amory for a cigarette: “You’ve never seen me smoke, have you? Well, I do, about once a month.”²⁴⁹

Finally, Amory spends a lot of time drinking and smoking with his Princeton friends. While most of them are men, female characters are mentioned too. The group decides to continue with a party one night and goes to a flat of one of the girls. Despite that she is not mentioned often, at the time she is, Phoebe offers “brandy and fizz”²⁵⁰ to everyone.

²⁴⁴ Fitzgerald, *This Side of Paradise and The Beautiful and Damned*, 88.

²⁴⁵ Fitzgerald, *This Side of Paradise and The Beautiful and Damned*, 187.

²⁴⁶ *Ibid.*, 180.

²⁴⁷ *Ibid.*

²⁴⁸ *Ibid.*, 172.

²⁴⁹ *Ibid.*, 156.

²⁵⁰ *Ibid.*, 129.

CONCLUSION

The aim of the thesis was to analyze the portrayal of the flapper in selected works of F. Scott Fitzgerald. The young author's life during the 1920s became even more adventurous and untamed once he got married to Zelda Fitzgerald and they began their honeymoon and marriage. With a resemblance to the Fitzgeralds' life, female characters in Scott's works were often courageous and daring whether it comes to their appearance or behavior.

The main elements defining the flapper were described and located in the selected works, including certain patterns of behavior such as alcohol drinking and smoking as well as the growing independence of women in terms to attitudes and conduct, all of which was influenced by the new mass media of glossy photo magazines, radio, and especially the new medium of movies. Furthermore, the growth of the consumer society and associated behavior is illustrated in the excessive shopping, consumerism, and car ownership in families and among individuals. Relationships between mothers and their children are highlighted within Fitzgerald's works to exemplify motherhood in the 1920s, an era in which parents were striving to achieve a balance between regret for lost values and the admonishment of their children, finally coming to an attitude of forbearance and indulgence. Neither the flapper nor her predecessors like the Gibson Girl appeared out of the blue, but in the 1920s the situation seemed to take on a new dimension, as now no precise definition of this new woman of the Jazz Age was clear.

Continuous major and minor adjustments preceded the creation of an attitude which is often characterized as the contrary of Victorian values, although the ramifications of these societal and psychological adjustments were appearing in works from as well as set in earlier periods than that of Fitzgerald's works. One representative of such authors who were probing these issues in various ways is Edith Wharton with her *The Age of Innocence*, set in the 1870s. Women were becoming more daring and, in contrast to earlier periods, some began to believe that divorce was an option for a better life. Films appearing in 1920s Jazz Age, help create the atmosphere of the era, including silent movies, followed by talkies. The actresses (and actors) that appeared in these movies were all factors celebrating and encouraging these wild and courageous young women. Among the inspiring celebrities stood Zelda and Scott Fitzgerald, who drank, partied, and caused drama themselves.

Along with their adventurous life, both Zelda and Scott were writing, and Fitzgerald managed to depict the flapper in various ways in his fiction. Fitzgerald captures both the outrageous reactions to bobbed hair in "Bernice Bobs Her Hair," and bobbed hair as a newly

common, yet radical feature of a woman's appearance. In nuanced ways which at times reflect his own reticence about the changing times, Fitzgerald describes women who attend dances, drive, smoke, and drink casually. However, he is still aware of the shift between generations, illustrating mothers who believe that their daughters should marry for wealth and security. Fitzgerald's works often depict a conflict between generational values, while young girls in the works selected seek to be appreciated and loved. As more generally in the 1920s, the economic independence of women was a rarity even in Fitzgerald's works. Rosemary in *Tender Is the Night* portrays one of the few truly independent women in this respect, for example in the way she deals with the sarcasm and bitterness of Dick by the end of the novel; changes in Fitzgerald's own troubled life along with the gradual mental deterioration of his wife Zelda can be seen in the on-again, off-again relationship of Rosemary and Dick in the novel.

Fitzgerald effectively, sometimes ebulliently, sometimes poignantly, portrays the changing roles of women in the 1920s. He captures the loss of traditional values and growing consumerism within the society. His marriage and life with Zelda provided him with a great number of sources and inspiration which are reflected in his stories. Though Fitzgerald died at 44 and his fiction was not fully appreciated in his own time, his works are a unique window into the relationships between women and men in the United States between the wars.

BIBLIOGRAPHY

- Bingham, Jane. *The Great Depression: The Jazz Age, Prohibition, and Economic Decline 1921–1937*. New York: Chelsea House, 2011.
- Brandt, Allan M. “Recruiting Women Smokers: The Engineering of Consent.” *Journal of the American Medical Women's Association* 51, no. 1–2 (1996): 63–6. Accessed: December 9, 2019. <http://nrs.harvard.edu/urn-3:HUL.InstRepos:3372908>.
- Brinkley, Alan. *The Unfinished Nation: A Concise History of the American People*. 7th ed. New York: McGraw-Hill, 2014.
- Brucoli, Matthew J., Scottie F. Smith, and Joan P. Kerr. *The Romantic Egoists: A Pictorial Autobiography from the Scrapbooks and Albums of F. Scott and Zelda Fitzgerald*. Columbia: University of South Carolina, 2003.
- Clark, Georgia. “The Legacy of Clara Bow, America's First Sex Symbol.” Bust. Accessed April 24, 2020. <https://bust.com/movies/16972-the-legacy-of-clara-bow-america-s-first-sex-symbol.html>.
- Corder, Kevin J., and Christina Wolbrecht. “Political Context and the Turnout of New Women Voters after Suffrage.” *Journal of Politics* 68, no. 1 (2006): 34–49.
- Fass Paula S. *The Damned and the Beautiful: American Youth in the 1920s*. New York: Oxford University Press, 1979.
- Ferentinos, Susan. “Not for Old Fogies: The Flapper.” The Ultimate History Project. Accessed April 24, 2020. ultimatehistoryproject.com/flapper.html.
- Fitzgerald Francis S. *Flappers and Philosophers*. Surrey: Alma Classics, 2014.
- Fitzgerald Francis S. *Tender Is the Night & The Last Tycoon*. Ware: Wordsworth Classics, 2011.
- Fitzgerald, Francis S. *The Great Gatsby*. Ware: Wordsworth Classics, 2001.
- Fitzgerald, Francis S. *This Side of Paradise & The Beautiful and Damned*. Ware: Wordsworth Classics, 2011.
- Garber, Megan. “Why Are They ‘Stars’?” Last modified February 24, 2017. <https://www.theatlantic.com/entertainment/archive/2017/02/why-are-celebrities-known-as-stars/517674/>.
- Herald, Jacqueline. *Fashions of a Decade: The 1920s*. New York: Chelsea House, 2007.
- Hook, Andrew. *F. Scott Fitzgerald: A Literary Life*. New York: Palgrave Macmillan, 2002.
- Keister, Lisa A. and Darby E. Southgate. *Inequality: A Contemporary Approach to Race, Class, and Gender*. New York: Cambridge University, 2012.

- Kitch, Carolyn. *The Girl on the Magazine Cover: The Origins of Visual Stereotypes in American Mass Media*. Chapel Hill: The University of North Carolina, 2011.
- Kyvig, David E. *Getting Connected: Radio and the Movies in the Daily Life of Americans 1920–1940*. Now and Then Reader, 2012. Kindle edition.
- Liming, Sheila. “Suffer the Little Vixens: Sex and Realist Terror in ‘Jazz Age’ America.” *Journal of Modern Literature* 38, no. 3 (Spring 2015): 99–118.
- McGovern, James R. “The American Woman's Pre-World War I Freedom in Manners and Morals.” *Journal of American History* 55, no. 2 (1968): 315–33.
- Miller, Joe C. “Never a Fight of Woman Against Men: What Textbooks Don’t Say about Women’s Suffrage.” *History Teacher* 48, no. 3 (2015): 437–82.
- Mizener, Arthur. *The Far Side of Paradise: A Biography of F. Scott Fitzgerald*. Endeavour Media Ltd., 2018. Kindle edition.
- Mundt, Ingrid. “Margaret Sanger, Taking a Stand for Birth Control.” *The History Teacher* 51, no. 1 (November 2017): 123–161.
- Nash, Gary B., ed. *The American People: Creating a Nation and a Society*. 7th ed. Boston: Prentice Hall, 2011.
- Orgeron, Marsha. “Making ‘It’ in Hollywood: Clara Bow, Fandom, and Consumer Culture.” *Cinema Journal* 42, no. 4 (2003): 76–97. Accessed April 6, 2020. www.jstor.org/stable/1566529.
- Page, Ellen Welles. “A Flapper’s Appeal to Parents.” *Outlook* (December 6, 1922): 607. Accessed April 8, 2020. <https://www.scribd.com/doc/218305123/a-flappers-appeal-to-parents>.
- Patterson, Martha H. *Beyond the Gibson Girl: Reimagining the American New Woman 1895–1915*. Urbana: University of Illinois, 2008.
- Sagert, Kelly B. *Flappers: A Guide to an American Subculture*. Santa Barbara: Greenwood Press, 2010.
- Schmidt, James D. *Industrial Violence and the Legal Origins of Child Labor*. New York: Cambridge University, 2010.
- Sismondo, Christine. *America Walks into a Bar: A Spirited History of Taverns and Saloons, Speakeasies and Grog Shops*. New York: Oxford University, 2011.
- Sivulka, Juliann. *Soap, Sex, and Cigarettes: A Cultural History of American Advertising*. 2nd ed. Boston, MA: Wadsworth Cengage Learning, 2012.
- Sizer, Mona D. *Outrageous Texans: Tales of the Rich and Infamous*. Lanham, Md.: Taylor Trade, 2008.

- Slavicek, Chipley L. *The Prohibition Era: Temperance in the United States*. New York: Chelsea House, 2009.
- Wagner-Martin, Linda. *Zelda Sayre Fitzgerald: An American Woman's Life*. New York: Palgrave Macmillan, 2004.
- Welter Barbara. "The Cult of True Womanhood: 1820–1860." *American Quarterly* 18, no. 2 (1966): 151–74. <https://www.jstor.org/stable/2711179>.
- West, L. W. James. "Ginevra and Scott, Their Romance." *The Princeton University Library Chronicle* 65, no. 1 (2003): 13–42.
- Wharton, Edith. *The Age of Innocence*. New York: Oxford University, 2006.
- Yellis, A. Kenneth. "Prosperity's Child: Some Thoughts on the Flapper." *American Quarterly* 21, no. 1 (1969): 44–64. Accessed: October 21, 2019. <https://www.jstor.org/stable/2710772>.
- Zeitz, Joshua. *Flapper: A Madcap Story of Sex, Style, Celebrity, and the Women Who Made America Modern*. New York: Broadway Books, 2006.

LIST OF FIGURES

Figure 1 Charles Dana Gibson, “Sweetest Story Ever Told.”14
Figure 2 The 1925 Lucky Strike’s advertisement.....25