

THE THEME OF CONFLICT IN THE NOVELS OF F. SCOTT FITZGERALD

Shusil Kumar Das*

Abstract: *Conflict of various dimensions is a major theme operating at subtle scales in the deeper levels of the novels of F. Scott Fitzgerald. Through the ever-operative force of conflict, the novelist has demonstrated the essential character and spirit of the time of his contemporary American society. The article at hand is an elaborate study to reveal the nature and dimensions of the conflicts.*

Keywords: *Conflict, tension, American Jazz Age.*

Part I

Conflict is a major theme in the novels of F. Scott Fitzgerald (1896-1941). In all his five novels there are conflicts and clashes between characters that lead to diverse tragic consequences. It has been seen that the conflicts and clashes are a regular and recurring pattern in his novels. It is the clash and conflict that subtly function in the nerves of the bifurcated society of the American Jazz Age during the 'roaring twenties', the Great Depression and until the opening of the Second Great War.

The purpose of the paper is to locate the areas and issues of conflict in the novels of F. Scott Fitzgerald, in a limited boundary and analyze the themes, and discuss their dimensions. It also aims to explain how the issues of conflict affect the plots, the characters and the motifs of the novels. The article is intended to draw a conclusion on F. Scott Fitzgerald's art of use of the issue.

Considering the volume of the article that aims to cover the first four novels by F. Scott Fitzgerald, it has been divided into two parts. In part I the first two novels *This Side of Paradise* (1920) and *The Beautiful and Damned* (1922) will be discussed and the last two novels *The Great Gatsby* (1925), *Tender is the Night* (1935) will be taken up for analysis in Part II, in chronological order of their publication. It is, however, my plan not to study *The Last Tycoon* (1941) since it is an unfinished work and a full scale study is not easy to pursue.

*Shusil Kumar Das, PhD, Professor, Department of English, Daffodil International University

Sky-view Survey of the Novels

It has been seen that the conflict is of lighter vein in his first novel *This Side of Paradise* and gradually gains in weight, volume, and intensity in the subsequent novels. His second novel *The Beautiful and Damned* is heavier than the first book. But in his last novels, especially *The Great Gatsby* and *Tender is the Night* it assumes the heaviest weight. His last novel *The Last Tycoon*, which the novelist could not finish writing (the existing shape was given by his friend and an early critic Edmund Wilson) will not be taken for study as has been said.

F. Scott Fitzgerald, popularly known as the representative of the American Jazz Age, is a romantic novelist. All his heroes, who are more prominent than the heroines, are romantic by temperament. Probably that is one of the reasons that his heroes pass through inevitable conflicts and submit to eventual gloom and discomfiture. We see that the conflicts that operate in the subtle nerves of the novels arise from different cultural and ideological differences. It was a time of cultural boom in which F. Scott Fitzgerald appeared in the American literary scene and wrote about the pompous, and colorful urban life that records a faithful image of the Jazz Age America. In his novels the novelist has presented the two forces (the new and the old) conflicting against each other.

F. Scott Fitzgerald spins the stories of his heroes, the 'young gladiators' of the Jazz America. An undergraduate student Amory matures to become an Anthony in the next sequence and Dick Diver or Gatsby or Monroe Stahr, in the subsequent novels. But essentially they all belong to the same romantic vein and suffer tragic fate of diverse magnitudes.

Amory Blaine casts a deep sigh through a great self realization about life around him. Exhausted and disillusioned Anthony Patch finds a sort of solace through the victory of the prolonged litigation; Jay Gatsby dies at the altar of money and love, Dick Diver vanishes as a wretched figure in the enormous world of America and Monroe Stahr dies under the wheel of industrial dynamism in Hollywood. Considering the final failures of Fitzgerald's heroes, who were all robust individuals, William Troy calls F. Scott Fitzgerald "the authority of failure". This pithy and ironical remark provides potential guidelines to understand the diverse conflicts in the novels of F. Scott Fitzgerald. If we consider the nature of their failure, we discover that they are the outcome of certain conflicts and crises. Hence at times it seems that the Fitzgerald heroes are passive individuals, victims of tragic circumstances, and carried

away by the forces of circumstances, having no personal choice of action. Their life is never smooth and placid; they always suffer from the tribulations originated from some conflicts with their opposite agencies. In most cases the inimical agencies are money and material forces that dominate the situation. Critics have rightly observed that the Fitzgerald heroes are the “victims” of some “corrosive forces” of money of the American society. In all his novels F. Scott Fitzgerald has marked the role of money and hedonistic culture as major factors in causing the conflicts.

The most basic reason of the conflict is the notional and sentimental opposition and the contradiction of values and ideals nourished by the characters. The Fitzgerald protagonists fight against their counterparts, who are rough, mundane, materialistic, and old-fashioned. So the conflicts are between the romantic and the realistic, the artistic and the commercial, the ideal and the practical. They are the conflicts not only of disparate ideology but the clashes between social strata too.

Refined and polished Amory Blaine in *This Side of Paradise*, sensitive Anthony Patch in *The Beautiful and Damned*, romantic Gatsby in *The Great Gatsby*, intellectually sophisticated Dick Diver in *Tender is the Night* and dynamic Monroe Stahr in *The Last Tycoon* pass through situations, where they find themselves entangled with conflict against certain social forces. It is an irony that they prove virtual misfits in their society. The central drive of the novels (that is cultural conflict) develops along this track and leads to determine the protagonist's position in the capitalistic society of America, where they fail to survive. In the first two novels F. Scott Fitzgerald has portrayed the picture of the urban middleclass society of America and the last three novels present the life of the upper class Americans where the wealthy people like Gatsby and the Hollywood Tycoon Monroe Stahr come under the principal focus.

Amory Blain's Experience of Conflict

As a member of the middle class society Amory experiences the frustrating realities, especially as he falls in the love of some girls belonging to families higher than his own. He finds that the world is far different from the one he romantically created in his imagination. He learns strange lessons in the affairs of love and marriage that puts him in conflict. His experience in many other social institutions is also unhappy that leads him into deep conflict. Through Amory's experiences of conflict and confusion with the education systems, the economic system, the religious codes and values and the political institutions the novelist upholds and criticizes the incongruities in the

Jazz American society. Amory finds that ‘the moneyed class’ enjoys privileges without having potential and realizes that money counts above everything; it is the dominating force, the determinant factor, of an individual’s or a community’s or a society’s cultural character. His sense of difference between the middleclass and ‘the moneyed class’ is so profound that he prefers corrupt money to innocent poverty. Out of bitter experience and horrifying disgust he romantically concludes that it is “essentially cleaner to be corrupt and rich than it is to be innocent and poor.” Idealist and romantic Amory’s judgment is an outburst of the angry sentiments of the young generation and it expresses the social spirit of the Jazz era of which Amory is a witness, a representative and also a critic.

Through his social experience Amory learns through contradictions and conflicts that family status, social rank and financial levels are significant factors in determining the fate of lovers. Through his final realization the crucial tension between his middle class sentiments and values and those of Myra St. Claire or Isabelle Borge or Rosalind (in *This Side of Paradise*) comes to an end. This conflict between the social classes, as a matter of fact, is the focal point of the novel. The novelist spins the tale to criticize the character of the capitalistic society, where money plays the pivotal role. Amory passionately cries out, “. . . I’m sick of a system where the richest man gets the most beautiful girl if he wants her, where the artist without any income has to sell his talents to a button manufacturer. . .” (Fitzgerald, p. 299). We see the same poignant realization grown out of the imbalance between “the moneyed” class and the moneyless genius in *Tender is the Night*, where Dick Diver plays the modified version of Amory Blaine.

In *This Side of Paradise* Amory’s conflict with the political institution is an important point. He is aware of the political institutions and traditions in his society. It frustrates him to find some gross irregularities and inconsistencies in them. He finds that corruptions are being nurtured by the political organizations and practiced by the wealthy political leaders. He angrily exposes the corrupt dimension saying, “We want to believe. Young students try to believe older authors, constituents try to believe in their Congressmen. . . . but they can’t . . . For two cents the voter buys his politics, prejudices and philosophy. . .” (Fitzgerald, p. 230). Amory is worried about “the menacing phenomena of the social order”. He finds himself in conflict with other social institutions too. He experiences that the commands of religious codes have fallen defunct; they fail to discipline the moral character of the society, so he angrily laments, “I’m rather pagan at present. It’s just that

religion doesn't seem to have the slightest bearing on life at my age." It is a romantic criticism of an idealist whose conception of life is based on perfectionism.

The anomalies in the academic world is exposed through his critical attempt at the education system is well demonstrated in "Spires and Gargoyles" in Chapter II. We notice how the novelist capitalizes and italicizes certain words and phrases that bear special significance while writing that the purposes of the reputed schools are "To impart a Thorough Mental, Moral, and Physical Training as a Christian Gentleman, to fit the boy for meeting the problems of his day and generation, and to give a solid foundation in the Arts and Sciences." Amory points to the incongruities of the schooling situations. He detects some gross defects that are usual norms in a capitalistic society where education is commercialized for trading like any other commodities. He argues that the claims advertised by the schools are preposterous and hoax. He is against the practice of commercialization of education.

In the novel we find another variety of conflict. It is the conflict between the old and the new generations. The restlessness of the Jazz Age is the repulsive force of the young generation engaged in collision that is the prime concern in this "generation novel". The novel is never a plain account of the preoccupations of the youth, rather an authentic record of the social phenomena. In *This Side of Paradise* "Fitzgerald presents, with rare intimacy, the turbulent emotions of his generation — a generation whose adolescent years were shaped by the war, whose coming of age coincided with that unprecedented phenomenon in American history, the Jazz Age" (Adrienne, 1978, p. 16). In fact Amory and his friends were passing a turbulent life and were devoted to an earnest search that culminates in an arena of conflicts. They fight against "all the Gods dead" (in the terms of Nietzsche) that is all the values defunct. The image of the Jazz America that F. Scott Fitzgerald has drawn is authentic and by literary standard laudable. Scott Fitzgerald has rightly claimed the credit as he says; "I really believe that no one else could have written so searchingly the story of the youth of our generation" (Fitzgerald, p.252).

In this novel Amory Blain learns that the society is an institution where his romantic value judgment and passion of love would not work with the real life. His most passionate love affair is with Rosalind, whom he dreams of marrying, whose separation leads him to heavy drinking almost to his failure of self control. But he learns the lesson about the

social class distinction between his and that of his sweetheart. In spite of his true love for Rosalind, Amory cannot win her because of the difference of their socio-economic classes. He is crestfallen as he is discarded by Rosalind. All the 'Pillars of his life' collapse as he reads in the newspaper "Mr. and Mrs. Leland R. Connage are announcing the engagement of their daughter, Rosalind to Mr. J. Dawson Ryder, of Hartford Connecticut". Rosalind gives up Amory and marries Mr. J. Dawson Ryder only because she understands that Amory cannot afford her with the pleasure and pomp that Mr. Ryder could. The same variety of thing happens in cases of Gloria in *The Beautiful and Damned* (though in a bit different fashion and grade); Daisy in *The Great Gatsby* and Nicole Diver in *Tender is the Night*. They come of the wealthy class, whose material comforts, pomp and pleasure are just unattainable on the part of their men. The daughters of the wealthy families toy with their lovers and selfishly discard them like a piece of waste rag. The Fitzgerald heroes suffer their wretched fate caused by the inexplicable neglect of their mistresses, which is the result of the conflict between the 'moneyed class' and the poor.

In this novel we find conflicts of a different dimension too. It is the domestic conflict between Beatrice, Amory's mother and Stephen Blaine, his father which is comic but momentous. It is a temperamental conflict between the husband and the wife. Beatrice is never happy with Stephen for an obvious reason that she had an affair with Father Darcy, which has left an ever-lasting effect on her life. She still worships Father Darcy, recalls him now and then and wishes to build up Amory on his model of morals. This causes her perennial discontent with her husband. To the delight of the readers, snobbish Beatrice quite often complains about her husband to Amory, ". . . I am not understood, Amory. I know that can't express it to you, Amory, but -I am not understood." The root of the problem is the conjugal crisis between the two that poses to be a day-to-day feature of their domestic life. However, no serious tragedy other than the ruin of the boy takes place in the household since Stephen is thoroughly a patient, sober, gentle, tolerant and compromising fellow. The episode has not only autobiographical dimension, but it has a deeper significance. The relation between the couple reminds us of Fitzgerald's own parental affairs. It is the effect of "momism" of the-then American society. The mothers used to take the leading roles in all domestic affairs like, family finance, children's education, marriages of sons and daughters and thus become more prominent than the fathers in household governance and family management. As a result of such an uncongenial family situation,

conflicts rose in many cases. The fictionalized presentation of this social phenomenon is of historical value. “Fitzgerald’s treatment of Amory’s parents reflects an important shift in American parental authority, a shift with debilitating effects upon offspring. Historically, since the Revolutionary War, the position of the father as the head of the family . . . has been slowly deteriorating until within the past two generations the mother has assumed the place of dominance in the family, in education and in cultural life. In America, as nowhere else, the mother stands as a symbol of the family, the defender of decency and morals. Her power, a misplaced paternalism, is occasionally of great value in the training of the children . . .” (Stavola, p. 76).

In fine we can say that the prime line of the novel *This Side of Paradise* is the conflict that occurs because of some social incongruities Amory encounters. But in addition, the domestic conflict between Beatrice and Stephen is interesting and historically significant since it furnishes the social value of “Momism” that Professor Stavola has emphasized in the above remark.

Conflict Generated by Generation Gap

Let us now take up *The Beautiful and Damned*. The same variety of conflict takes place between the young set of characters and the old set in this novel. Here Anthony and Gloria fight against the old generation in which there are Gloria’s parents, Anthony’s grandfather Adam Patch and his lawyer Mr. Shuttlecock. The old set is a traditional and old-fashioned group, who stand on the way of the young generation. The conflict, which is the central theme, is quite vivid and elaborate that outdoes some other issues of the novel. Let us consider the case of the conflict between Adam and Anthony.

Anthony Patch comes in direct and conspicuous conflict with his grandfather Adam Patch. The conflict develops to be a sharp contrast between the two. Anthony’s values and visions, manners and modes are just opposed to those of his grandfather’s. As we see it is all a conflict between two sets of attitudes and notions.

The episode of the conflict between Anthony and Adam starts almost from the very beginning and goes till the end of the novel. Anthony, a Harvard student, is modern by all standards and Adam is antiquated. He never approves of what Anthony does, his ways of living, his drinking habit, his smoking cigarette, throwing parties and carefree life, Adam is cynical about everything of Anthony, because he is “shrewd” and “hard-bitten”. Adam

appears as a virtual mammon, an orthodox traditionalist, extremely impatient of modern notions of life and things, a stern supporter of "Prohibition", a capitalist and obstinate in nature. But Anthony, on the other hand, is modern and liberal. He tries his hand at literary arts and such creative fields. But Adam critically attacks his aesthetic efforts and interests. Adam Patch's cynicism about Anthony can be understood from the line: "Adam Patch winced, visualizing a family poet with long hair and three mistresses." The remark is an adequate evidence of Adam's parochial and derogatory attitude not only towards his grandson but towards all poets in general. The ideological differences and temperamental gap between the two is so great that conflict is inevitable. Rose Adrienne Gallo has rightly maintained that "Anthony despises his grandfather because Adam Patch represents the old American tradition of hard work and moral righteousness that Anthony has rejected" (Gallo, p. 29). We know that Adam excommunicates himself from Anthony only because he saw that Anthony had thrown a party at Marietta, where the invited guests were wanton after alcoholic drink. Being a stern supporter of the "Prohibition" the old man is shocked to see the drink party which, according to his ideology, was an immoral and antisocial activity. The old-fashioned Adam turns so adamant that he simply denies Anthony's right to his money as an heir. Even after a long litigation he is not softened. They stand on stark opposition through an endless mutual bitterness. Once we hear Anthony complaining to Geraldine, "I annoy him. If I smoke a cigarette he comes into the room sniffing. He's a prig, a bore, and something of a hypocrite. I probably wouldn't be telling you this if I hadn't had a few drinks, but I don't suppose it matters." In the same context he further remarks, ". . . he doesn't like the things that I like, and so as far as I'm concerned, he's uninteresting" (Fitzgerald, 1986, p. 88).

This conflict between Anthony and Adam is historical in value since Adam Patch and Anthony Patch assume representational levels. Adam Patch is but a figure "who embodies almost all the worst qualities of twentieth-century American society against which its intensely living youth rebelled. Victorianism personified, he is one of the few individuals who can arouse a deep and sustained response in Anthony" (Stavola, 1979, p. 115). The contrast is ambivalent, comic and connotative, a fictionalization of this historical fact of the Jazz time.

The subtle crevice in the primary stage keeps on widening as their mutual

bitterness grows in intensity. Adam boycotts Anthony and tenaciously excommunicates himself since his crucial visit to Anthony's house. The result of the conflict goes a very long way, up to the end of the novel, so to say. The sufferings and agonies that Anthony and Gloria endure are really harrowing. The pertinacious and uncompromising attitude of Adam throws Anthony into the fathomless abyss of frustration. There is a period when we see their conjugal relation passes through a tremendous strain that compels Gloria to explore a career in film-line. We know that the crises between Anthony and Gloria also bring about a period of worry and anxiety in the life of Gloria's parents. Gloria virtually loses all her glory, as Anthony is exhausted through years of litigation and desperate search for fortune. All the sad things in the life of Anthony and Gloria are the outcome of the conflict. The conflict between the two generations has so heavily been explored that *The Beautiful and Damned* has been called "A Searching Novel of Revolt of American Youth" when the book first came out in the Metropolitan Magazine.

Domestic conflict is also a theme of this novel, not a major theme although, as in *This Side of Paradise*. Gloria's mother Mrs. Gilbert and her father Mr. Gilbert are on terms of constant conflicts. They never think alike, do alike or speak alike. Regarding marriage of a daughter, for instance, Mrs. Gilbert holds a view, which is categorically opposite to that of Mr. Gilbert. Mr. Gilbert, for instance is not so worried about Gloria's marriage at the moment, but her mother's concerns are unbounded. She would not let Gloria move freely, act freely but settle her life through a traditional marriage and live a plain life devoid of any modern dimension, high taste and culture of liberal enjoyments.

The difference is not only between the husband and the wife; there is an obvious conflict of opinion between the mother and the daughter also. Mrs. Gilbert vindicates the age-old and traditional codes and concepts of marriage. But Gloria, the "New Woman" in Frank Norris's term, holds diametrically an opposite notion. Gloria lives a free life, goes out to mingle with a circle of boyfriends, drinks alcohol, talks about love and marriage and what not. In a word she does not care for social taboos. Her parents stand for the old America and oppose against the new values of Gloria and Anthony. Against her mother's disapproval Gloria makes efforts for her career building, because a girl of her age, education, social background and cultural level cannot expect to live a traditional drab life, confined within the boundary of domesticity and taboos. It was natural that a young lady of her stature would attempt to come out of the cocoon of

traditional codes and notions and make a breakthrough and explore all the possibilities of life. She goes to meet Mr. Bloeckman to find a line in cine-world. We may take a note that cinema was an attractive career for girls at that time. We find examples of such cases in the novels like *Sister Carrie* or *An American Tragedy* by Theodore Dreiser.

The conflict between the mother and the daughter can further be examined on an extended scale. Gloria is modern, cultured, college going, enlightened and modern in outlook. She goes to parties, attends dances and widely known in boys circles that worries her mother. We take a note with interest when Mrs. Gilbert speculates: “. . . Gloria had been so spoiled — in a rather complete and unusual way. She had been sucked until she was three, for instance, when she could probably have chewed sticks. . . And then ever since she was twelve years old she: I had boys about her so thick - oh, so thick one couldn't move. At sixteen she began going to dances at preparatory schools, and then came the college; and everywhere she went, boys, boys, boys.” Gloria's mother is antiquated, conventional, parochial, mundane and very ordinary. We do not know anything about Mrs. Gloria's mother's academic background. But Gloria is a college-girl. She is dynamic but her mother is sloth. Mrs. Gilbert is domestic but Gloria is social. The mother is traditional but the daughter is modern. Mrs. Gilbert's prime concern that has spoiled her sleep of the night is to marry out the daughter. But Gloria is deeply concerned about her career; marriage is of secondary importance to her. So the mother keeps on hunting for grooms for Gloria. It is not only the hurry for the marriage on which the mother and the daughter contradict; they differ also on the choice of the lad. Mrs. Gilbert prefers only the moneyed fellows, who might assure of luxury, material pomp and pleasure. But Gloria has her own choice that she intends to marry one not as a traditional 'husband' but as a life partner: a marriage not on social contract, but through mutual love and understanding. She views the matter from romantic angle. She argues: “What grub worms women are to crawl on their bellies through colorless marriages! Marriage was created not to be a background but to need one. Mine is going to be outstanding. . .” Her opinion about marriage is so strong and unconventional that she marries Anthony ignoring the alluring proposal by Joseph Bloeckman. Gloria's mother would even prefer the foul person like Joseph Bloeckman for Gloria to a talented and neat fellow like Anthony because she lacks the vision to value the romantic sensibilities of her daughter, and the sentiment of the age. She is just a mundane woman.

The significance of the novel *The Beautiful and Damned* rests principally on these conflicts and crises between the two generations of the Jazz America. This is an accurate perception of F. Scott Fitzgerald who has fictionalized the social rhythm in the right tune rich in bland irony and comic humor.

Part 11

Power Conflict: Money vs. Intelligentsia

In *Tender is the Night* the most apparent conflict takes place between Dr. Dick Diver and Nicole Diver. The root cause is their money and social class. The issue assumes an elaborate magnitude in this novel. No doubt the conflict is complex that the novelist has demonstrated by maneuvering bland irony as a major device and occasional sarcasm and satirical modes. The novelist has detected that it is the difference of egotism of the two classes that generates the conflict through which a significant aspect of the social reality has come to light. Not only that, some essential characteristics of the moneyed class of America have been exposed and criticized. The novelist has invested voluminous energy to chart this conflict in this novel. More than this, *Tender is the Night* also demonstrates the conflict between the American and the European cultural traditions as a major theme.

In this great novel Dick Diver, who appears as a more mature version of Amory Blaine or Anthony Patch, represents the American intelligentsia class that categorically contrasts against that of Nicole Diver, who appears to be a modified replica of Rosalind in *This Side of Paradise*. The central conflict in this novel takes place between the wealthy class represented by Nicole, “the granddaughter of a self-made American capitalist”, the daughter of Chicago stock market magnate Mr. Warren and Dr. Dick Diver, a representative of the middle class. Dr. Dick Diver, a Rhode Scholar, fails to match with Nicole in their conjugal relationship, despite his genuine love, care and concern. The match formed out of love, does not last not because Nicole does not like Diver’s drinking, but mainly because Dick is treated in materialistic fashion that completely and irreparably crushes him internally, smashes him morally, psychologically, spiritually and emotionally. About the newly emerging moneyed class of America Scott Fitzgerald’s own speculation, in this context, is of considerable importance. He said, as quoted by Professor Henry Dan Piper, “. . . the Divers represented externally the exact furthestmost evolution of a class”. This is the moneyed class against whom Fitzgerald demonstrates profound allegation as Sinclair Lewis does in his novels like *The Main Street* or *Babbitt*.

In the mainstream of events the conflict takes place between Baby Warren, Nicole's elder sister and Dr. Dick. They come to be acquainted when Nicole had had the nervous breakdown and was taken to Dr. Dohmler's psychiatric clinic for treatment. The Warrens badly need some specialist psychiatrist for recovery of Nicole, whose crack is done by her father Devereux Warren. So they are ready to spend any amount of money for that. The Warren family has the pride of money and power culture by which they established their dynasty in the country. They are the typical American business community that Fitzgerald has drawn in the novel. Money and business are their core culture. Baby's grandfather Mr. Sid Warren was a horse trader; her father is a Chicago stock marketer. Baby Warren, quite aware of their family's financial status, is pitifully unaware of the dark side of the family culture. Without knowing well that the beastly sexuality of her father caused Nicole's nervous breakdown, she boastfully lectures to Dick, "We've never had anything like /his in the family before — we know Nicole had some shock and my opinion is it was about a boy, bill we don't really know. Father says he would have shot him if he could have found out." Through a very refined irony the novelist has divulged the moral hollowness of the Warrens and their tradition of hedonistic character. Baby's ignorance and pride are deplorable because they generate the tragic consequences in Dick's life in the later events. It is Baby who deals the contract with Dr. Diver for planning the courses of actions for Nicole's recovery. When she proposes that they would pay huge money for Nicole's treatment, she is confident that there would be many doctors who would run forward to accept Nicole's responsibility. On Dick's query she says, "There must be many who'd jump at the chance." Baby thinks that money is the only bait that can allure the poor doctors to accept her offer for providing medical and extra-medical care that are indispensable for Nicole's recovery. It is her commercial and snobbish attitude that a specialist doctor's services can be purchased and sold.

It is the sheer snobbery and the "unpleasant selfishness" of the Warrens that F. Scott Fitzgerald satirizes in this novel. The grossness of the Warrens has been well exposed before presenting the subtle conflict with Dr. Dick. The conflict between the unsophisticated moneyed class and the sophisticated intellectual class has been presented in a classic fashion in *Tender is the Night*. In all his novels Scott Fitzgerald has treated the money culture of the Jazz Age Americans from his sophisticated ironic angle. It is his thesis that money plays the most destructive role in the process of decline of his romantic heroes. With a tinge of comic irony Fitzgerald has attacked the snobbishness of the Warrens in many parts of the novel. The crude

materialistic attitude of the Warrens is further satirized through Diver's ironic speculation that doctors like Dick Diver "could be purchased in the intellectual stockyards of the South Side of Chicago" where the Warrens lived through generations, as Baby Warren is boastfully trying to impress Diver. Needless to say that the conflict between these two parties is the most potential aspect of *Tender is the Night*. Dick takes careful notes of all what baby tells and then scrutinizes them, silts them for assessing their value. He seriously listens as Baby snobbishly says, "Well, there's a North Side and a South Side and they're very much separated. The North Side is chic and all that, and we've always lived ever there, at least for many years, hut lots of old families, old Chicago families, if von know what I mean, still live on the south Side. . . anyhow it's different from the North Side. I don't know whether you understand" (Fitzgerald, 1962, p. 53). Baby Warren's ironic attack on Dick's intellectual faculty is both comic and pathetic, which is an ironical slash maneuvered in order to reveal the crass materialism of the class. Baby does not have that intellectual level to assess Dick's level, because, for her he was too "intellectual" a character.

In this clash Dr. Diver fights on a double edge; first against Nicole his wife and in the second place against Baby Warren, the instrumental force of capitalistic brutality. Nicole's sister Baby Warren, who frequently boasts of their paternal money, is extremely a materialistic and business-minded woman. It is Baby, who plans to invest money in a clinic business. Her sole obsession is money, the earning and spending of it. We hear her jingles of money almost in the same fashion of Daisy in *The Great Gatsby*. She is a mundane woman, an emblem of crass materialism and selfishness. Her trip to Europe is all a pleasure trip, devoted to gross enjoyment. ". . . Baby Warren is racing around over Europe, changing one novelty after another, and missing the best things in life, bill I think on the contrary that I am one of the few people who really go after the best things. I've known the most interesting people of my time" (Fitzgerald, 1962, p. 152). On the other hand Dick's trip to Europe is to advance his academic career in Psychiatry and Psychology. Baby's purpose is trivial, material and hedonistic but Dick's mission is noble and enlightening. Baby's purpose is mundane and selfish, but Dick's objective is intellectual accomplishment by virtue of which he can serve human beings. Baby is selfish but Dick is eclectic. He is a paragon of a gentleman, whose life and vitality are wholly dedicated to the service of Nicole, his patient, mistress and finally wife. Dick's invaluable services and cordial care are something that cannot be purchased by money that the Warrens thought they did. Dick is the son of

priest, who taught him 'good instincts', 'honor, courtesy, and courage'. This contrast between the two is necessary in order to understand the nature of conflict between the two. Many serious critics have noticed this essential part of Dick's character through which the contrast has been done. Professor Harold Beaver has rightly observed that Fitzgerald has drawn the image of an American gentleman in Dick. We can follow his evaluation in the full view: "For Dick Diver is Fitzgerald's portrait of an American gentleman. Far from being contemporary, he was already faintly old-fashioned by 1925 and by the end of that decade distinctly passe. His father, by all accounts, was 'very much the gentleman' and bequeathed to his son 'the somewhat conscious good manners of the young Southern coming north after the Civil War'" (Lee, 1989, p. 66).

It is because of this difference that Baby and Dick come into direct conflict. Baby's possession is money and Dick's property is the priceless light of knowledge that builds up their opposing personality.

More illustration of Baby's materialism is available in the book. It is money-monger Baby Warren, who motivates Dick Diver to take part in the clinic business. We know that they already had railroad business under her mother's supervision in America. Now in Europe she plans to expand business and pile money. To her the point of business is so important that she emphatically persuades Dick, "*It's a question of investing the money.*" Business is her passion. To her the "*clinic is a gold mine*". She calculates only the profit that could be made by investing a capital in the clinic business with Dr. Franz Gregorovius. She also considers that Dr. Diver could only be used as a tool for the business, no matter whether he is properly treated or not. "She had looked Dick over with worldly eyes. She had measured him with the warped rule of an Anglophile and found him wanting - . ." She "pigeonholed" Dick and intended to maneuver all her capitalistic devices on him. Her sense of an 'aristocrat' never matches with that of Dick and that is what originates the conflict. In money matters, according to capitalistic codes, there is simply no scope of other considerations in humanitarian line. The prime point is money at any cost, in any fashion. Baby Warren has been created as an apt symbol for American Capitalism that was on the process of evolution during the Jazz age and the post-Depression period. It is not out of place to mention that the selfish materialistic class, whose character is a target of attack by F. Scott Fitzgerald in this novel and Sinclair Lewis in his novels, although the manner of treatment by the two novelists, is different. Not only Lewis and Fitzgerald, there are other novelists like Dos Passos, Tom Wolf or

Stein Beck, who seriously criticized this class of the Americans in their novels.

Professor H. D. Piper rightly observed, "It is the dynamic American middle class, of course, possessed at last of enough money, leisure, and taste to gratify its most rarefied aesthetic desires - gratifying them, as we might expect, primarily in social terms" (Piper, 1965, p.213). The inevitable conflict with the poor but sophisticated class is one of the prime issues taken up by F. Scott Fitzgerald in *Tender is the Night*. The marriage of Dick and Nicole breaks through divorce and permanent separation, not primarily because of Diver's love with Rosemary Hoyt, but because of a more delicate factor: ego clash: the clash of the two sides - the moneyed Warren dynasty and upcoming American intelligentsia represented by Dick Diver. Nicole's love is wavering, devoid of commitment, airy in character. She "had been designed for change, for flight, with money as fins and wings." We find her none the variety other than Baby so far as her money psychology is concerned. All what both the sisters need is Dick's services for Nicole's neurological recovery and Baby's business advancement. The gap is caused by their cultural distance. Dick married Nicole not for monetary benefit, but out of genuine love with which he cared her and cured her. The service that he renders should never be evaluated in term of money; it is his eclectic nature that counts first because that is the resource that the Warren sisters exploited of him. In a sense it is a prolonged process of emotional blackmail they worked on Dick. But Baby's evaluation is too materialistic. She is the person incapable of judging things on extra-monetary, humanitarian or aesthetic scale. She considers that they had purchased Dr. Dick by their paternal money. Kaethe Gregorovius's comment, in this context, is justified. She says, " - *Dick married Nicole for her money . . . That was his weakness - . . .*" Baby Warren capitalizes this weakness and pigeonholes him in all the mundane manners possible. We find that the essential contrast between "the Warren money" which is bigger than the "Diver money" has been demonstrated through Dick's final discomfiture that is so tragic though romantic. It delineates the tragic collapse of a great intellectual, just like the collapse of a meteor. We know that Dick, the son of a poor parish priest, had a dream for money but he never could achieve that. Selfish and business-minded Baby, therefore, considers him to be inferior enough to be trapped and uses him to her cunning ends of profits. In understanding the Warren tradition better William A. Fahey's

observation is quite apt and pertinent, as he says, "Actually Warren is a Chicago plutocrat with a thin veneer of worldliness and the gross sensibility of a peasant, an embodiment of the unscrupulousness of American money and power. This unscrupulousness, magnified by arrogance and .masked by a somewhat thicker veneer of worldliness is confirmed in his eldest daughter, "Baby" Warren, who rounds out Fitzgerald's picture of the American emporium" (Fahey, 1973, p. 95-96).

There is a special dimension in Dick Diver's second conflict that is the conflict with Nicole Diver. Neurologically sick Nicole is dominated, guided, persuaded, motivated and "instigated" by her sister Baby in the process of her emotional shift. During her psychiatric crisis her behavior does not reveal her hidden identity that a typical Warren might do. But it is well exposed when we see that after her recovery she slants down to Tommy Barban in a very subtle fashion, it strikes any sensible person that Nicole shows no gratitude to Dick for his caring services and slowly stretched her hands towards a new target. This she has done, we can reasonably accuse, because of money. This new move is directed principally by the strength of money that Tommy had earned by 'brokerage business'. During the period of her emotional shift, centering on Tommy Barban, that develops a considerable volume of episode in the novel, one is sure to notice that the consideration of money is an addition to her natural emotional character inherited from her ancestors. She fails to act independently ignoring Baby's and Tommy's motivations. In addition, Tommy's allurements acts in her emotional system in a magical fashion; almost overnight she changes into a romantic idol carried away in .the uncontrolled wind of passion for Tommy. "She was somewhat shocked at the idea of being interested in another man - but other women have lovers - why not me?" Through this self-search and self-conquest Nicole allows herself to float on the air of a wild love for Tommy. All her emotional passiveness and inertia of dispassion are activated, recharged, and revitalized by Tommy and Baby. During this transitional period "Nicole did not want any vague spiritual romance -she wanted an "affair": she wanted a change." Tommy's arrival in her life opens the coveted new vista to have the change as, once in the past, Abe North did. But no one can question Dick's integrity of love for Nicole; he never advances to Rosemary to marry her. Shockingly and surprisingly Nicole takes no time to shift to Tommy and finishes the marriage after having the quick divorce. Tommy rightly remarks that "Nicole is now made of - of Georgia pine, which is the hardest wood known . . ." Before much development in her emotional arena and love-affair, Tommy once reminds

her, “You’ve got too much money, . . . That’s the crux of the matter. Dick can’t beat that.” Tommy passes such a remark only to inspire her pride for money so that she would loosen her tie with her husband and would draw closer towards him. Such comments act on her dormant sense of money and its power that leads her farther ahead. Indeed Dick’s ultimate tragedy is molded by the “too much money”, “the plentitude of money” of the Warrens added to Baby’s disdain for Dick. Nicole’s callousness towards Dick has been intensified and strength of volition activated by Baby’s subtle operation on her insensitive mind.

The act of Nicole’s jump from Dick to Tommy is multidimensional in appeal. Money and psychology are the two factors involved in it, just as we find in Gatsby-Daisy-Tom case in *The Great Gatsby*. It is a striking similarity of situation between the two cases in these two novels. Here, for example, Tommy says to Dick, “Your wife does not love you she loves me” and in *The Great Gatsby*, Gatsby brags to Tom, “Your wife doesn’t love you she’s never loved you. She loves me.” For shifting from Dick to Tommy the prime point (on Nicole’s part) is money that inspires both Baby and Nicole.

In a typical coquettish style Nicole shifts her interests in Tommy. The relation between Dick and Nicole suffers a gradual and slow decline like melting of clouds down in rains from the sky. Nicole finds Dick relatively loose in passion as he is found entangled with Rosemary. She suspects the relation so far that she develops detachment leading to pure indifference culminating to abhorrence. So she talks with Dick in harsher terms and categorically pronounces her desires for Tommy. During this time Nicole puzzles Dick by asking, “We can’t go on like this,.. can we? - what do you think?” But after her shift of love and union with Tommy she realizes and uselessly confesses to Dick. “Some of the time I think it’s my fault – I’ve ruined you.” The sharp irony here serves a multiple purpose; it castigates the crassness of Nicole (and the Warrens) and glorifies Dick on a great scale. Her empty remorse reconfirms her plutonic character for the last time when, in the last lines of the novel she writes letters to Dick “asking if he needed money” for his subsistence. F. Scott Fitzgerald serves through this piece of tragic irony that neither Nicole nor Baby is ever aware of the fact that betrayal lies in their plutonic gene.

To conclude this part we can say that Dick Diver is a tragic victim of the “sophisticated cannibalism of the fabulous Warren world”, to quote Thomas J. Stavola, where a man is measured only on the scale of

money. This tragic collapse of Dick Diver, which is the consequence of the conflict with the Warrens, is not only a sad tale told from romantic angle, but a great self-criticism that a host of writers like F. Scott Fitzgerald, Sinclair Lewis, Ernest Hemingway, H.L. Mencken and Mark Twain have attempted for brushing up the national morals of the Americans.

The other dimension of the conflict in *Tender is the Night* is generated by the gap between the American and the European civilization. The conflict in this part is comic, corrective and didactic too. There are situations, characters, their comments, responses, impressions and reactions that reveal the conflicting relation between the Americans and the Europeans. Despite the fact that the American civilization rose from European origin, there are points where they face opposed to each other. This contrast is a higher theme of *Tender is the Night*. Anyway the novelist attempts a contrastive study between America and Europe on a great scale in which, his preference of Europe and critical attitude towards America has come out from a romantic analysis and impartial projection, no doubt he takes an objective stance. Considering this aspect of the novel William Fahey has rightly remarked "In a sense - and it is an important sense - *Tender is the Night* is a hook about the ethical significance of 'cultural difference between Europe and America'" (Fahey, 1973, p. 99). There are the American expatriates in France, Switzerland and Vienna to stand for the American side and the characters like Dr. Dohmler, Dr. Franz Gregorovius, are the representative of the Europeans. Dr. Dohmler, who is far senior to and more experienced than Dr. Dick, has suitably been taken for the representative for Europe. The superiority of Europe (or Dr. Dohmler) is well indicated by the fact that his psychiatric clinic on the Zurich see is "the first modern clinic for mental illness" in Europe or the world, where Dr. Dick, a novice has come as an apprentice.

The intercontinental contrast has been done through historical documentation and sociological, scientific, and cultural evaluation of the two continents on impartial scale. Beside other themes of love and human psychology this contrast is a great theme of *Tender is the Night*.

The American patients of psychiatric problems, who have come to Dr. Dohmler's clinic, find it difficult to carry on with the prolonged process of treatment. So, some of them, even Dr. Dick, proposes Dr. Franz to open such a clinic in America. Dr. Franz reluctantly, almost dispassionately replies that they would go to New York and open one in some future. But he remarks that America is still a "farmland", whose economy is still based on agriculture in the vast "prairies", where science and technology did not yet

develop; civilization is still on the dawn horizon. But Europe has already developed a great civilization of scientific culture and tradition of knowledge and philosophical erudition. It has its long past history running through the Renaissance and Modern scientific revolutions. The mention of the two Great Wars in which America had a feeble participation also affirms Europe's superiority. But America has a bleak profile; it has not even the direct experience of the two Great Wars of which Dr. Dohmler inquires Dick. What Dr. Dohmler implies is that America is still in the prehistoric stage compared to Europe. The reason why the novelist provides a catalogue of the scientists and philosophers, who have already enlightened Europe and the rest of the world, is noteworthy. The list includes Carl Gustav Jung (1875 - 1961), a Swiss psychologist and psychiatrist, Eugene Bleuler (1857-1939), a Swiss psychologist, Alfred Adler (1870-1937), an Austrian psychologist and psychiatrist, Sigmund Freud (1856-1939), and others. Besides, the French painter Paul Cezanne (1839-1906) and the Spanish-born painter Pablo Picasso (1881-1973) have established the golden tradition of scientific researches that Dick has come to follow. But America is nourishing its "feudal" and agrarian culture across "all those wheat fields, those endless prairies". America, as indicated by Dick, is still an "un-ageing" nation compared to Dr. Dohmler or Dr. Gregorovius. Because of this difference of maturity the Europeans condescended the Americans. The scornful attitude of the Europeans towards the Americans is expressed in the comment that Dr. Dohmler makes to Mr. Warren. After paying a patient hearing to how Mr. Warren attempted to rape his daughter Nicole and caused the nervous breakdown, Dr. Dohmler calls him a "Peasant". The highly connotative remark of Dr. Dohmler (or Fitzgerald himself) degrades the status of the Americans as a nation. The Warrens, who represent America, are the people belonging to a culture of unbridled sexuality. Dr. Dohmler cannot accommodate such sinful acts like incest attempted by a father on his own daughter. He also mentions that he did not see such a case in his thirty five years experience. Dr. Dohmler's remark is critical and comprehensive. Mr. Warren's instance of savagery and sexual brutality gives the European community a chance to suspect talented Dick as a debauch and a drunkard. They grant no concession to Dick's alcoholism; his intellectual highness and scholarship are not appreciated. Rather piles of insults and accusations are dumped on him only because he is an American. The blame and the stigma of Mr. Warren were stamped on Dr. Diver. Even sometimes the European experts suspected that Dick's "thorough" intellectuality could not be expected of any other American, in any case. But they also take it for granted that any American and every American

is like Mr. Warren. So they are in question if Dick was an American or English. The unfriendly relation between the Americans and the Europeans has also been demonstrated through other situations and characters. Dr. Franz, despite admitting the fact of Dick's irresistible talent, considers Dick a Lothario (the name of a young rake in Nicholas Rowe's play *The Fair Penitent*, 1703), who is a promiscuous seducer of women. Kaethe Gregorovius holds a very bitter notion towards the Americans; she accuses them, "I don't like Americans. They're selfish, selfish!" She is more cynical towards the Americans whose presence is simply unbearable on her part. She does not find any reason why Nicole does not allow her children to play with the neighboring (European) children. She considers this behavior of Nicole as either hate for the Europeans or superiority complex about her own nation. The inferiority of the Americans is further suggested by some more comments of the Americans themselves. Baby Warren, for example, believes that the "*English are the best-balanced race in the world.*" Her Anglo-mania is of such a degree that the novelist calls her an "Anglophile". Similar is the case of Tommy Barban. Most often he Europeanizes, whenever he is in some social circle and starts speaking in French. Like the Warrens, most of the wealthy Americans move across European continent because Europe can provide pleasure, comfort, security, enlightenment, entertainment that America could not yet do. Dick also leaves his children with his sister in England although he returns to America to lose himself into the cruel obscurity and doom. Dick's house Villa Diana is considered the symbol of European civilization of which Dick is proud.

To conclude this part of the study on the issue of conflict between the American and the European characters in this novel we may say that the novel has a great intercontinental interest as "Fitzgerald contrasts American and European values and indicates the relationship between them" (Fahey, 1973, p. 105).

Cultural Conflict: The Nouveau Riche vs. The Aristocrat

At this turn I would like to take up the fourth novel *The Great Gatsby* for discussion. *The Great Gatsby*, F. Scott Fitzgerald's tour de force is an excellent case for the present study. Here the most glaring conflict takes place between Tom Buchanan and Jay Gatsby. In this novel there are two sections of people of the Jazz American society encountering on conflicting terms. The reasons of the conflict between Tom and Gatsby are two: first, the love between Gatsby and Daisy, and second, the difference between Tom's and Gatsby's social levels.

After five years of marriage Gatsby's claim over Daisy is the bottom line of the crisis. Although there is no obvious rivalry over the possession of Daisy, yet Gatsby's claim over Daisy makes a death blow on Tom's ego. It enkindles all his fire of revenge against both Daisy and Gatsby.

It shocks and upsets Tom when he comes to learn that Daisy and Gatsby are still in love after five years of their marriage. The shock is too hard for him to bear, although Tom does not genuinely love Daisy as he loves the motor-garage-owner Wilson's wife Myrtle. The shock multiplies and deepens when he finds that Gatsby stands a stark rival against him in social eminence. Tom loses emotional balance as he senses that Gatsby has already overtaken and overshadowed him in the race of social eminence. He is exasperated immediately after he is introduced to Gatsby. Gatsby's social prominence, for Tom, is a concrete reality that he can, by no means, deny or ignore or overthrow or overcome. Nor can he synchronize or harmonize between his past and present state of affairs. That is why he declares his determination of investing into all the channels and avenues of Gatsby's business and be confirmed that he is a bona fide bootlegger. We notice how angrily he declares his determination for treating Gatsby in detective fashion so that he may avenge and win ego-satisfaction. Tom takes it for his first and foremost task to reveal all the secrets and mysteries about Gatsby's sources of money on Gatsby stands, and make them public so that his image as social elite can be crushed. Tom threatens Gatsby, "You're one of that bunch that hangs around with Meyer Wolfshiem - that much I happen to know. I've made a little investigation into your affairs - and I'll carry it further tomorrow." For Tom the burden of the pain comes out of deep disdain for Gatsby, which is heavier than that of Gatsby towards Tom. For, Tom's first problem is the fierce agony of insult to have discovered that Daisy virtually belongs to Gatsby not to him. It is an acute torment for him that he tries to let out in more than one version. He coins out rhetorically, "I've heard of making a garage out of stable . . . but I'm the first man who ever made a stable out of a garage." Hinting at Gatsby's drug store he once cuts a joke to Nick, ". . . You can buy anything at a drug store nowadays." Tom's attack is ironical but not understandable enough for Gatsby, who does not possess that level of formal education. Gatsby's claim over Daisy hit Tom so profoundly that at Daisy's advice for self-control; he explodes out in vehement rage, "Self control! . . . I suppose the latest thing is to sit back and let Mr. Nobody from nowhere make love to your wife. Well, if that's the idea von can count me out. . . Nowadays people begin by sneering at family life and family institutions and next they'll throw everything overboard and have intermarriage between black and white" (Fitzgerald, 1992, p. 141).

The second anguish for him is that Gatsby, despite obscure and ignoble origin and far lower social level, has come up a conspicuous rival. Tom, who claims aristocracy, cannot accommodate Gatsby's social eminence that is built only on ill-earned money. But for Gatsby the burden is lighter; because his social eminence is just an undeniable fact and he has nothing to lose about Daisy, although he cannot "repeat the past", despite Daisy's true feelings of love for him. The other reason for his silence and reticence is because he is fully aware of his obscure past and the incredibly glamorous present. He finds it futile to brawl over the matter with Tom. So Tom is the real vanquished and Gatsby the real victor.

Tom and Gatsby represent two social classes of the Jazz America. The strain between the traditional aristocrat and the "nouveau riche" is the crux of the conflict. The hot debate between Tom and Gatsby at Hotel Plaza in New York is an outburst of the conflict that was going on boiling like red lava hidden in the deep of their souls. Tom is boiling with a burning resentment of deep disdain against Gatsby, who is a member of "the nouveau-riche" class, the class of "the moneyed thugs". He never holds any appreciative attitude towards Gatsby's social eminence, glamorous parties and banquets, his remarkable car that he insultingly calls a "circus wagon", his gorgeous palace named Castle Rack-rent, his hydroplane and his huge social image. For, he estimates Gatsby as nothing more than a bootlegger, an antisocial element whose total life and achievements, are the products of corrupt and foul activities. Not only that, by Tom's judgment Gatsby lacks the wealth of virtues without which an individual cannot be considered cultured, and civilized. His evaluation about Gatsby is that Gatsby remains a member of the uncultured and unsophisticated class, despite his possession of fabulous money like the Warrens in *Tender is the Night*. Tom teases Gatsby a number of times in a number of occasions. Once he "contemptuously" attacks him in sarcastic terms, challenging the authenticity of his Oxford education. Not only that, Tom explicitly expresses his conviction that Gatsby's sources of income are certainly illegitimate. But Gatsby keeps just silent and dumb at those attacks; he does not sound any words of protest. Tom gets further infuriated when he is told that Daisy loves not him, but Gatsby. Out of intense exasperation he vehemently attacks Gatsby's parentage, cultural level and social class. Tom, on the other hand, tacitly claims his own old aristocracy against the nouveau riche class that is a newly emerging moneyed class. The matter has been quite broadly presented in the prolonged episodes. Tom's angry and ironical confession, in this context might be enjoyable for us; he says, "I know I'm not very popular. I don't give big parties. I suppose you've

got to make your house into a pigsty in order to have any friend — in the modern world.” His feelings of anger are complex as he realizes that the traditional aristocracy is now overshadowed by the neo-aristocracy of the Gatsby generation.

The distinction between the two lines of aristocracies can be understood by following the ancestral lines of these two characters. We know about Gatsby’s humble and obscure origin. Tom comes of an aristocratic family, whose dynasty is much eminent in the country, but Gatsby is picked up from the gutters by his maker Dan Cody, who teaches him smuggling and bootlegging, makes him a hero of the underworld and a so-called social celebrity. About his past we come to learn that “he had been beating his way along the south shore of Lake Superior as a calm digger and a salmon fisher or in any other capacity that brought him food and bed.” The conflict between Tom and Gatsby, as a matter of fact is the confrontation between the social classes, social origins and levels that are determined by wealth, enlightenment, culture, social supremacy and acceptability earned at the price of formal education and promotional drive of one’s ancestors. Tom is “a national figure in a way, one of those men who reach such an acute limited excellence at twenty-one...” who comes of Chicago elite community. Nick mentions of Tom’s college days in New Haven. But about Gatsby’s origin there are various ludicrous comments by various people: some say, “He’s just a man named Gatsby.” Some say, “. . . he was an Oxford man.” Yet Nick believes “that Gatsby sprang from the swamps of Louisiana or from the lower East Side of New York.” Still his own report about himself proves contradictory or false if we hear from Dan Cody, his Godfather. Gatsby says, “I am the son of some wealthy people in the middle-west -all dead now I was brought up in America but educated at Oxford because all my ancestors have been educated there for many years. It is a family tradition.” But Dan Cody’s statement is that Gatsby is none but the “James Gatz of North Dakota” “who had been loafing along the beach that afternoon in a torn green jersey and a pair of canvas pants”. This is enough for an idea about his origin and social status. We know nothing about Gatsby’s education other than his going to Oxford (that he fashionably pronounced as “Oggsford”) that Tom castigates occasionally. All what Gatsby has accomplished is a veneering on his uncouth originality by piling some raw money by illegal trade like bootlegging. Gatsby’s father Henry C. Gatz, who appears in the scene after Gatsby’s death, also provides an impression of not having been belonging to any aristocratic class. The little details of his dress and belongings are adequate indication of his class status. His shaggy

appearance with his umbrella, bag, and 'a long cheap ulster' show his level and the difference between his and Gatsby's.

The rise of the moneyed class (like Gatsby) devoid of cultural heritage is what bitterly acts on Tom's nerve. Being aware of the difference with Gatsby, he goes on highly philosophical speculations. In a brief talk with Jordan he claims that the history of the American civilization has been made by the great race the Nordics to which he (and Jordan) belong. But the rise of the novel community called "the moneyed thugs" is causing 'things fall apart' around him. Therefore he instantly bursts out with comments like "Civilization's going to pieces. . . It's up to us who are the dominant race to watch out or these other races with have control of things." This remark expresses not only Tom's strong racial ego, but also his deep disdain towards the class to which Gatsby belongs. We have seen and mentioned that Tom is annoyed and worried about the rise of this class. His statement is another evidence of the implicit and explicit clash between them.

In this context it can be said that Daisy, in the same manner, is a member of Tom's class, whose sole capital is money. We do not know anything about her personal academic or cultural levels. The only proud thing is that she comes of a wealthy family: she is "High in a white palace the king's daughter, the golden girl. . . ." and following the line of her ancestral vanity of money she speaks of nothing other than money: "Her voice is full of money." We find her behaving in the very line tracked by her husband though she never comes into direct clash with Gatsby.

No doubt Tom has a degree of sophistication in his eloquence that Gatsby glaringly lacks. Tom uses sarcasm or ironical statements during the heated debates with Gatsby, Daisy or Nick. But Gatsby's replies are but bare articulations without any art of rhetoric. His words are drab, stale, and ordinary; he never speaks in a hero's diction. For instance, Tom refers to the contrast between Gatsby's past and present with an ornamental statement: "I've heard of making a garage out of a stable, hut I'm the first man who ever made a stable out of a garage."

But in reply Gatsby finds no expert words. Not only in this case, he never can make any reply that shows his rhetoric of language. Tom points out his pink shirt that indicates his low taste, his yellow color car that again suggests his low taste. In his room there is "a copy of Clay's Economics" that he never touches or reads. For, he is never associated with academic or private study that enlightens one's soul and broadens one's views of life. We fully understand his pathetic illiteracy and ignorance in academic culture when at the book he only "looked with vacant eye".

There is a piano that he would never play. Study for knowledge and music for aesthetic satisfaction are all unknown to Gatsby. He is a boor in truth. His sole cultural possession is corrupt money and criminal association. It is a pathetic misconception that the physical amenities like the palatial house, glamorous furniture, cars, hydroplanes, gaudy shirts and pants, big parties, luxury foods and drinks that make one civilized and cultured. The true culture indicates the intellectual, moral and aesthetic height and profundity of an individual that Gatsby lacks. Money is, of course, the most fundamental tool for achieving the status of being cultured and civilized, but it is not the ultimate. From this judgment it can be said that Fitzgerald uses Gatsby as a very potential emblem for American culture that the Jazz Age procreated. Gary J. Scrimgeour has made partially right evaluation of Gatsby in his remarkable observation. He says, "Gatsby is a boor, a roughneck, a fraud, a criminal. His taste is vulgar, his behavior ostentatious, his love adolescent, his business dealings ruthless and dishonest. . ." (Scrimgeour, 1968, p. 73). It can be called partially right because any serious reader of the novel is sure to admit that Gatsby is a romantic lover of Daisy, a true lover, a dedicated worshipper, who genuinely (foolishly though) dreamed to "repeat the past" with Daisy. We do not find any single event or occasion when Gatsby demonstrates any indecent or vulgar demeanor with Daisy. His caring love reminds us of an ideal lover, who constantly worships the mistress. Even after the lapse of five years his care and earnestness for Daisy does not decline even by any degree. He could not marry her only because he was poor then. So the accusation that "his love" is "adolescent" is unjustified. He never attempts any adulterating move with any girl or woman although there are scores of them crowding his house on party evenings. He cherishes and nourishes his love only for Daisy; there is no room to suspect the genuineness of his love.

From this point of view Tom's claim for aristocracy and high culture cannot stand indisputable. Fitzgerald has once claimed that Tom is 'the best character' he has ever created. Probably Fitzgerald wants to mean that Tom is the most aristocratic, posh character, a sort of representative epitome for a model of the American aristocrat opposed to the arriviste Gatsby. But Tom's illegitimate affair with Myrtle is a glaring proof of his irregularity in sexual character that essentially associated with one's aristocracy. His sexual relation with Myrtle cannot be termed by any name other than lechery. Sexual behavior is definitely a factor in considering the aristocracy of a person. Not only that, it is Tom who

finds the best consolation that Gatsby is killed. In a way he instigates Wilson to chase the yellow car that crashed his wife, find the killer out and take revenge. It is his vicarious victory over Gatsby, who attempted to drag Daisy out of his life. He claims that he told Wilson to follow Gatsby because the car belonged to him. But he never tries to discover the great truth that in actual sense Daisy murdered Myrtle. Yet he says, "*I told him the truth. . .*" Not only that, both Tom and Daisy disappear in absolute selfishness after Gatsby's death and funeral. They vanish into their life to purchase jewels at a "jewelry store" in New York, showing absolutely no concern for him. They show their utmost selfishness. About the essential egocentricity and rudeness of Tom and Daisy a convincing explanation has been provided by Professor Thomas J. Stavola. He says, ". . . behind Tom Buchanan's enormous wealth there festered an aggressive arrogance, a cruel will to power, and a deep urge to dominate and treat everyone with 'paternal contempt'" (Stavola, 1979, p. 132). The difference between him and Gatsby is that the money of his family is old but that of Gatsby is new. Tom's vindictive nature deserves no appreciation. We hardly see any magnanimity in him. Rather, like a very ordinary person, he complacently enjoys the retaliation through Gatsby's death and resumes his normal life in the breasts of Daisy. Nick rightly remarks about Tom and Daisy, "They were careless people, Tom and Daisy . . ."

Though there are no apparent conflict between Daisy and Gatsby, still there are some subtle conflicts between them. It is the conflict of ideology of the two. Despite a number of accusations against him Gatsby is romantic, not mundane and worldly as Tom. This is an appreciative quality in his character. His love for Daisy is pure and true. He never deviates from the promise and commitment of love for her. His innocent dreams and efforts for repeating the past reconfirm this presumption. Not only that, he patiently tolerates all the taunts and insults by Tom only for Daisy's sake. In the true judgment Daisy is Myrtle's murderer, but Gatsby suffers the punishment, that can be interpreted as Gatsby's death at the altar of love for Daisy. We can see how he keeps the whole night around Daisy's palace only to watch if Tom would torture or if she can sleep peacefully. His concern of that night surprises Nick too. All what Gatsby does that night are but the real role of an ideal lover. But Daisy is not at all romantic; she is thoroughly selfish and mundane, a virtual flirt.

We know that she had a lover named Biloxi, (from Tennessee) whom Tom discovers after their marriage. Now her relation with Tom and love with Gatsby indicate that she defrauds both Tom and Gatsby. She belongs to neither Tom, nor Biloxi nor Gatsby. Considering her coquettish

character J.F. Callahan has rightly remarked that “Daisy yields to Tom, not for love, but because he, not Jay Gatsby, is proprietor over stability and wealth” (Callahan, 1972, p. 51). Her utter selfishness is well exposed after Gatsby’s death. She vanishes into her personal life with Tom without least concern or worry about Gatsby’s fate. Tom and Daisy prove selfish nonetheless than Wolfsheim. Neither of the two bears the slightest responsibility of friendship towards Gatsby after he is shot dead. They all tactfully evade the situation; try to prove to the public, the police and the society that they had simply no connection with Gatsby. Daisy maintains absolute emotional stability, does not shed a single drop of tears or place a petal of rose on Gatsby’s grave. Of course the ideological incompatibility between Gatsby and Daisy does not expose through any open conflict.

We notice another sector of conflict that F. Scott Fitzgerald has pathetically recorded in this novel. According to the conclusion drawn by Fitzgerald, the tragic doom of Gatsby is but the result of the conflict of the essential values of the Eastern and the Western Americas. It is the conflict between the regional ethnic psychology and ethnic values. Gatsby is but a tragic victim of the regional conflict between the East and the West America. In a seriously pensive and philosophical mood Nick, the core character, the observer and narrator evaluates, “I see now that this has been a story of the West, after all - Tom and Gatsby, Daisy and Jordan and I, were all Westerners, and perhaps we possessed some deficiency in common which made us subtly unadaptable to Eastern life” (Fitzgerald, 1992, p. 184). What Nick wants to mean is that the tragedy of Gatsby is the consequence of the conflict between the values of the Eastern America and that of the Western (or The Mid-Western America). The basic problem is the problem of adjustment because the East, despite its all “*dazzle of wealth, extravagance, corruption and exhaustion*” (to quote Robert Lee) and such allurements, proves “like the ragged edge of the universe” where there are many “seductive traps of American society” into which the Westerners like Nick and Gatsby and their clan must fall and get lost for good. Referring to Nick’s observations, which tacitly alludes to the essential conflict between the East and the West Americas, Professor Robert Lee has emphatically vindicated that Nick “pictures Gatsby and ‘the East’ as belonging to a dream, to some apparent dumb show ritual etched upon a baroque Spanish canvas” (Lee, 1989, p. 46).

In conclusion it can be said that the conflicts and tensions that F. Scott Fitzgerald has presented in his novels reflect the social reality of the “roaring twenties” known as the Jazz Age and the post Great Depression time. We miss the essential tragic spirit of his novels unless we explore this aspect. The significance of F. Scott Fitzgerald’s novels lies in his highly artistic

presentation of the obvious social phenomena screened and scrutinized through the novelist's artistic devices. Besides a great aesthetic value we discover the gorgeous spirit of the Jazz Age that came as a historical wave in the cultural life of the Americans. We see that F. Scott Fitzgerald has employed irony, satire and rare sarcasm in his novels whenever he has dealt with issues of conflict in his bifurcated society. What counts above everything is his superb art of fiction, a supreme blend of raw materials drawn from his personal, social, national and international perspectives that have so adroitly been spun in his finished works of fiction.. And thus he is placed on an immortal seat of literary glory not only in the cultural history of America but also in the canon of the world literature.

References

- Callahan, John F. (1972). *The Illusions of a Nation: Myth and History in the Novels of F. Scott Fitzgerald*. Illinois: Urbana University of Illinois Press.
- Fahey, William A. (1973). *F. Scott Fitzgerald and the American Dream*. New York: Crowell
- Fitzgerald, F. Scott. (1945). *The Crack-Up*. (ed.) Edmund Wilson. New York: New Direction.
- Fitzgerald, F. Scott. (1951). *The Last Tycoon*. New York: Charles Scribner's Sons.
- Fitzgerald, F. Scott. (1954). *This Side of Paradise*. New York: Charles Scribner's Sons.
- Fitzgerald, F. Scott. (1962). *Tender is the Night*. New York: Charles Scribner's Sons.
- Fitzgerald, F. Scott. (1986). *The Beautiful and Damned*. New York: Macmillan Publishing Company.
- Fitzgerald, F. Scott. (1992). *The Great Gatsby*. New York: Macmillan Publishing Company.
- Gallo, Rose Adrienne. (1978). *F. Scott Fitzgerald*. New York: Ungar.
- Gallo, Rose Adrienne. (1978). *F. Scott Fitzgerald*. New York: Ungar.
- Lee, A. Robert. (1989). "A Quality of Distortion: Imagining *The Great Gatsby*." In (ed.) A. Robert Lee, *F. Scott Fitzgerald: The Promises of Life*. New York: St. Martin's Press.
- Lee, A. Robert. (1989). *Scott Fitzgerald: The Promises of Life*. New York: St. Martin's Press.
- Piper, H. D. (1965). *F. Scott Fitzgerald: A Critical Portrait*. New York: Holt.
- Scrimgeour, Gary J. (1968). "Against *The Great Gatsby*". In (ed.) Ernest Lockridge, *Twentieth Century Interpretations of The Great Gatsby: A Collection of Critical Essays*. New Jersey: Prentice Hall, Englewood Cliffs.
- Stavola, Thomas J. (1979). *F. Scott Fitzgerald: Crisis in American Identity*. London: Vision.