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The Roaring Twenties is known also as a period of social revolution when women finally gained the right to vote, demanded more freedom and opportunities as well as dramatically changed fashion. Combining a feminist perspective and cultural studies approach, the diploma paper will concentrate on the portrayal of women in the works of Francis Scott Fitzgerald. It will determine what types of female characters are used and how they are constructed. At first, it will situate Fitzgerald's work in the historical and literary contexts and will explain selected terminology (such as suffrage, flapper, literary type, etc.). Then the appropriate theoretical and critical framework will be outlined and applied to Fitzgerald's work. Finally, the paper will sum up and interpret the findings about female characters in Fitzgerald's fiction and how they reflect the changing position of women.

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ANNOTATION

The thesis aims to examine the portrayal of women in eight selected short stories written by Francis Scott Fitzgerald. Using qualitative content analysis, the diploma paper sets to explore whether and how the female characters reflect the changing position of women in the society of the 1920s and whether they could be systematically divided into a character typology.

KEYWORDS: American literature, feminist criticism, flapper, Fitzgerald, gender

ANOTACE

Cílem práce je prozkoumat zobrazení žen v osmi vybraných povídkách Francise Scotta Fitzgeralda. S využitím kvalitativní obsahové analýzy si diplomová práce klade za cíl zjistit, zda a jak ženské postavy odrážejí měnící se postavení žen ve společnosti 20. let 20. století a zda je lze systematicky rozdělit do charakterové typologie.

KLÍČOVÁ SLOVA: americká literatura, feministická kritika, flapper, Fitzgerald, gender

Table of contents

Introduction	9
Feminism and Feminist Literary Criticism	12
American Women in the 1920s.....	19
Analysis of Fitzgerald’s Short Stories	30
The Unfulfilled Wife	35
The Manipulator.....	44
The Boss	54
The Caretaker	57
Resumé.....	68
Bibliography	71

Introduction

Very often, when mentioning the classics and their authors in an elementary ESL classroom, questions arise as to why should children, or people overall, revisit works written decades, if not centuries, ago. The most obvious answer is quite short and simple. Reading, in general, is tied to language learning in many ways, as it provides learners with the opportunity to authentically broaden their vocabulary, enhance their conversation as well as writing skills, or observe the use of figurative language.

In addition, reading can also be perceived from a holistic point of view as it has been confirmed it brings multiple benefits outside of the scope of language learning itself. According to the leading researcher in the field of literacy, Maryanne Wolf, reading further develops critical thinking by forcing the reader into connecting existing knowledge to newly gained information, drawing inferences, and making analogies, as well as teaching readers to consider the perspectives of the authors, an act through which the readers are able to extend their own empathy and knowledge¹.

Nonetheless, it is important to keep in mind that all of the benefits that have been mentioned so far are very general and could be tied to reading almost any type of text. The question, therefore, still remains as to why one should pay attention to literature produced centuries ago specifically. Works written by such authors as Francis Scott Fitzgerald present a powerful tool that allows readers today to gain valuable historical knowledge. Oftentimes referred to as the chronicler of the Roaring Twenties, Fitzgerald seems to be an author who successfully managed to capture the atmosphere of the America of the 1920s in his works. For this ability, Fitzgerald maintains one of the authors whose works inspire scholars to produce numerous papers each year, even more than a hundred years after he commenced his career as a writer.

Fitzgerald's novels and short stories are a valuable source of enrichment for all those who wish to broaden their horizons. In today's world, where people are constantly exposed to opinions, cultures and experiences different from their own, those wishing to not simply know about such experiences but rather focused on understanding them deeply, will find that there are only a few

¹ "Screen-based online learning will change kids' brains. Are we ready for that?", The Guardian, accessed May 30, 2024.

<https://www.theguardian.com/commentisfree/2020/aug/24/deep-literacy-technology-child-development-reading-skills>

things more educative than revisiting old works as nothing is quite as strange to our modern perception of the world as something that is old. It is therefore interesting that the amount of papers that have been written about his novels is significantly higher than papers focused on his short stories, a literary genre commonly understood as a fictitious type of writing usually not exceeding ten thousand words.

Revisiting the past with the help of literature helps readers to better understand the state of the world in the present and helps them gain a deeper understanding of the multiple journeys the society has been on, including the journey that is feminism. The coinage of the term dates back to 1837 when the word '*féminisme*' was first used by a French philosopher and utopian socialist Charles Fourier, who gave the term its initial meaning – to be feminine, to possess feminine qualities or character². However, as with many different terms, the meaning of the word has shifted over the course of almost 190 years. One of the possible explanations as to why is the fact that feminism can be perceived in waves.

When thinking about whether or not a text or its author showcases any signs of feminism (or antifeminism, for that matter), it is important to first make decision as to what feminism is and consider which wave of feminism is taken to account when making such decision. After the definition is clear, there are several questions a reader who adapted a feminist approach to literature might want to ask about the literary text. One of the possible topics is examining the portrayal of women in literary works and exploring whether or not the characters reflect the position of women during the period the work was written or set in.

The aim of this diploma paper is, therefore, to concentrate on the portrayal of women in the works of Francis Scott Fitzgerald and determine whether they in any way reflect the changing position of women during the Roaring Twenties. The paper pays attention to Fitzgerald's short stories. This decision was made based on the assumption that more than enough papers have been written analyzing Fitzgerald's best-known works, namely his novel *The Great Gatsby*.

The first part of the diploma paper is dedicated to feminism and feminist literary criticism. Such terms as gender and gender roles are explained as they play a role in the analysis of the works later on.

In the second part of the diploma paper, the goal is to summarize the cultural context of the decade while focusing on the numerous changes women had to face, such as gaining the right

² "The Etymology of Feminism" Michelle Potter, accessed May 30, 2024.
<https://medium.com/media-theory-and-criticism-2017/the-etymology-of-feminism-4ca3caec9ad0>

to vote, assuming a brand new approach to navigating their romantic and sexual relationships as well as dramatically changing fashion.

The practical part of the diploma thesis presents the analysis of selected short stories. Firstly, the method which the author of the diploma thesis decided to use is introduced in more detail. The analysis itself focuses on how Francis Scott Fitzgerald portrays women in his works. The first question being looked at is whether the women appearing in the selected short stories have anything in common, taking into their qualities and patterns of behavior and whether it is possible for them to be systematically divided as representatives of different female character types. Attention is also paid to whether the behavior of the female characters in any way reflects the time period and the societal changes happening during the decade.

Finally, the last part of the diploma paper is dedicated to summarizing and interpreting the findings presented in the practical part. The question of how female characters in Fitzgerald's fiction are depicted and how they reflect the changing position of women in the 1920s will be answered.

Feminism and Feminist Literary Criticism

To this day, the 1920s remain one of the most talked about periods in American history. Meanwhile some see the period as the era of industrial giants such as Henry Ford and his Model T automobile; others might connect it with big-city mobsters such as Al Capone defying Prohibition and making an incredible amount of money by selling bootleg liquor while listening to jazz, the booming music genre of the 1920s.

In Fitzgerald's works, the era commonly referred to as The Roaring Twenties is described as a period of chasing the American Dream, the boom of consumerism, economic prosperity, and overall cultural and social change, the symbol of which became the flapper.

Although not much is known about the coinage of the term, there is a belief the name stems from the sleek flapper dresses which became popular during the twenties and differed significantly from the modest ankle-length dresses worn by the flappers' mothers.³ Fashion, however, was not the only area in which the two generations of women could not be more different. The flapper was a brand-new woman overall.

Nonetheless, Matthew Niven Teorey believes that there is a clear distinction between the labels 'The New Woman' and 'Flapper,' which lies within their acceptance of feminism, with flappers only subscribing to certain aspects of the ideology and incorporating them into their behavior by seizing the ownership of their own bodies and roles in society.⁴ On the other hand, The New Woman was willing to put in the work from the inside out in order to achieve social-political change by coordinating prudent activism and setting long-term career goals for herself.⁵ In contrast to Teorey's distinction, other sources seem to be using the terms interchangeably, explaining that the flapper of the 1920s was simply one of the embodiments of The New Woman, a feminist ideal that first emerged during World War I.⁶ When talking about the flapper and her acceptance of feminism, a further definition of the keyword is to be provided.

In his paper on the four waves of feminism Dr. Haradhan Kumar Mohajan explains that at the time of its coinage in 1837, the French term '*féminisme*' was mainly used when referring to

³ Kelly B. Sagert, *Flappers: A Guide to an American Subculture*. (Westport: Greenwood Press, 2009), 11.

⁴ Matthew N. Teorey, *Self-Made Women in the 1920s United States: Literary Trailblazers*. (Lanham: Rowman & Littlefield, 2022), 6.

⁵ Teorey, *Self-Made Women in the 1920s United States*, 6.

⁶ "The Birth of the New Woman", University of Central Arkansas, accessed April 15, 2024. <https://uca.edu/history/news/promoting-progress/emancipated-women/>

feminine qualities appearing in men, which at the time was perceived as illness.⁷ To provide another example of the term being viewed as negative, British historian Lucy Delap mentions the year 1912 in which a leading British Catholic priest dedicated six sermons to warn the congregations against the evil that was feminism, referring namely to the feminist paper *The Freewoman* which in the eyes of the priest was written with the intention to drag the souls of its readers down to hell.⁸ Even though some of the topics discussed in *The Freewoman* included those that were being discussed in daily paper, such as art, women's labor, home culture or domestic service, *The Freewoman* was also focused on discussing the unspeakable – polygamy, autoeroticism, birth control, sexually-transmitted diseases, sexual desire in women, or the necessity for divorce and the plight of unmarried mothers.⁹

However, it would be misleading to believe that in today's modern world, the perception of feminism is all positive, as one is able to notice the belief in feminism being a disease is still present within society. All it takes to confirm this assumption is reading some of the reactions on the online forum Quora, where users ponder about the ways in which feminism is ruining today's society.¹⁰ All of the quotes provided are in their original form and have not been manipulated in any way.

Firstly, user Cheyanne seems to believe that feminism has a direct link to causing mental illness:

Feminism can cause mental illnesses almost all feminist especially radical ones suffer from emotional disorders and mental health issues. Feminism is a bad for a woman's health feminism is inherently negative, human rights are a better approach..but feminism is terrible for women¹¹

Meanwhile user Megan Hinman views feminism itself as a type of mental disorder:

It is a worldview characterized by paranoia, delusions, phobia, and assuming malevolent intent. Women have not been singularly oppressed throughout history. Both sexes have suffered dramatically in varied ways and women are capable of being both heroine and

⁷ Haradhan Mohajan, "Four Waves of Feminism: A Blessing for Global Humanity," *Studies in Social Science & Humanities* 1, no. 2 (August 2022): 2.

⁸ Lucy Delap, *The Feminist Avant-Garde: Transatlantic Encounters of the Early Twentieth Century*. (Cambridge: Cambridge University Press, 2007), 1.

⁹ "Introduction to The Freewoman", Modernist Journal Project, 2011, accessed June 1, 2024. <https://modjourn.org/introduction-to-the-freewoman/>

¹⁰ "Is feminism a disease?", Quora, accessed June 1, 2024. <https://www.quora.com/Is-feminism-a-disease>

¹¹ "Is it possible that feminism is a mental illness?", Quora, 2023, accessed June 1, 2024. <https://www.quora.com/Is-it-possible-that-feminism-is-a-mental-illness/answer/Cheyanne-165>

villain. When modern feminism becomes entrenched in one's identity and worldview to the point that reality is ignored, it is a mental disorder.¹²

User Gabe Ruiz agrees with the view of feminism as a mental disorder and compares feminism to, according to his personal view, other mental disorders such as the social media site TikTok or Kpop, a music genre which originated in South Korea, while also stating that he believes the goal of feminism is the extinction of all straight white males: “Well, yes. Back then, feminism meant equal rights for both genders. But now, it means to make straight white males extinct. A massacre on all straight white males is plain atrocious. So yeah, feminism is a disease much like K-pop and TikTok.”¹³

What all of the three presented examples of very extreme opinions on what feminism is have in common is the fact that all of them lack any proof that what the users are saying is true. Users do not provide any links to research in the field of psychology or psychiatry that would be able to back their statements, nor do they refer to any literature, let alone to literature written by specialists in relevant fields. With such extreme opinions entering the public space, it would probably come as no surprise if people felt reluctant to call themselves feminists publicly as the posts on the online forum represent just a small yet very alarming sample of the possible reactions they might receive. Such reluctance was documented in 2003. After conducting forty-two in-depth interviews with young women, Pamela Aronson was able to find out that even though the participants showed their awareness and appreciation of the increased opportunities which had been created by the movement, they did not always know how to approach feminist identification, with many of them seeming hesitant to use the feminist label and others feeling the need to further expand their answer by using statements such as “I am a feminist, but...” or, on the contrary, “I am not a feminist, but...”.¹⁴ This behavior led Aronson to perceive feminist identification as something that should be categorized on a continuum rather than answered with a simple yes or no. Aronson went on to talk about feminist identity in more detail in 2017,

¹² “Is feminism some sort of a psychological disorder?” Quora, 2023, accessed June 1, 2024.
<https://www.quora.com/Is-feminism-some-sort-of-a-psychological-disorder/answer/Megan-Hinman-4>

¹³ “Is feminism a disease?” Quora, 2023, accessed June 1, 2024.
<https://www.quora.com/Is-feminism-a-disease/answer/Gabe-Ruiz-38>

¹⁴ Pamela Aronson, “Feminists Or Postfeminists?: Young Women’s Attitudes toward Feminism and Gender Relations,” *Gender & Society*, 17 no. 3 (2003): 903-922.

when she made it clear the term shall not be used interchangeably with term gender consciousness and feminist consciousness.¹⁵ The difference between the terms is explained as:

While gender consciousness includes an awareness of women's political and social interests as women, I define feminist consciousness as an awareness and critique of gender inequalities and patriarchy... Feminist consciousness thus differs from gender consciousness in its critique of power differences between men and women... Feminist consciousness differs from feminist identity as there are women who reject gender inequality but do not identify themselves as feminists... Feminist identity includes the 'we' feeling of sharing a collective identity, being a part of a larger feminist project or movement.¹⁶

When discussing the hesitation of the women in Aronson's 2003 study to identify themselves as feminists, Andrew Riccardo suggests they were largely unaware of the gender and social injustice feminism was fighting against during the time Aronson's research was being conducted.¹⁷ What Riccardo might be indirectly referring to is the fact that feminism is often described as a movement emerging in waves. During each of the waves, the definition of the term shifts slightly and the key issues (and therefore key achievements) naturally differ as well. To be able to call oneself feminist, people first need to understand what feminism is truly trying to achieve at a given point in time. To better understand this topic and to find out more about the waves of feminism that concerned the women in the 1920s, the waves of feminism in the United States deserve closer attention.

According to Ania Malinowska, a cultural theorist and a professor at the University of Silesia, the first wave of feminism spread across India, Iran, Egypt, Europe and North America during the period between the early 1800s and the first decades of the 20th century, and was most active in Western Europe and the United States.¹⁸ However, when explaining the Western understanding of the first wave, Pamela Caughie, a program director in the English Department at Loyola University of Chicago, dates the first wave as a period "from the late nineteenth

¹⁵ Pamela Aronson, "The Dynamics and Causes of Gender and Feminist Consciousness and Feminist Identities" in *The Oxford Handbook of Women's Social Movement Activism* ed. Holly J. McCammon (New York: Oxford University Press, 2017), 335.

¹⁶ Aronson, "The Dynamics and Causes", 338.

¹⁷ Andrew Riccardo, "Anticipative Feminism in F. Scott Fitzgerald's *This Side of Paradise* and Flappers and Philosophers," *The Oswald Review: An International Journal of Undergraduate Research and Criticism in the Discipline of English* 14, (2012): 52.

¹⁸ Ania Malinowska, "Waves of Feminism", in *International Encyclopedia of Gender, Media, and Communication*, ed. Karen Ross (Hoboken: John Wiley & Sons, Inc., 2020), 1.

century to the 1930s.”¹⁹ According to Martha Easton, the main goal of feminism in the United States was to win the battle for women’s suffrage which Easton believes was achieved by the ratification of the Nineteenth Amendment in 1920.²⁰ Other than achieving the right to vote for women, Caughie also adds the right to apply for divorce and equal opportunities to gain access to education as two important subjects feminism was advocating for at the time.²¹ The second wave of feminism in America was most visible during the 1960s and 1970s, and its main goals included achieving greater equality in education, the workplace, as well as at home. Mohajan mentions prominent issues such as abortion rights, maternity leave, marital rape or fights against domestic violence.²² Some key achievements of this time period include *Roe v. Wade* in 1973, The Equal Pay Act of 1963 or Title IX of 1972. The third wave served as one during which more attention was paid to the experiences of women who were somehow forgotten during the first two waves that mainly focused on the experiences of white middle-class women. Scholars differ in their treatment of the fourth wave with some, Negar Shiva, for example, criticizing the fourth wave stating the following:

The fact is that no practical prescription, no calling for a deeper reflection on the concept of violence and mobilization to safeguard women's lives against various forms of violence has been put forward by the fourth wave. The records indicate the movement is much concentrated on accusations, defamation and at best, lawsuits against those whom they claim to deserve punishment. Fourth wave advocates have yet to base their approach on social realism, and the consequences of their strategies until now can be witnessed in the public backlash against feminism in recent years.²³

Meanwhile others, such as Elder, Greene and Lizotte, believe feminism is needed now more than ever since “women continue to work longer hours outside the home while also carrying the majority of the childcare responsibilities, and doing so without government supported childcare or national paid family leave.”²⁴

According to Gill Plain and Susan Sellers, the beginning of feminist literary criticism dates back to the aftermath of the second wave of feminism, however, at that time feminist literary

¹⁹ Pamela L. Caughie, “Introduction: Theorizing the “First Wave” Globally,” *Feminist Review*, no. 95 (2010): 5.

²⁰ Martha Easton, “Feminism,” *Studies in Iconography* 33 (2012): 99.

²¹ Caughie, “Introduction”, 5.

²² Mohajan, “Four Waves of Feminism”, 2.

²³ Negar Shiva, Zohreh Nosrat Kharazmi, “The Fourth Wave of Feminism and the Lack of Social Realism in Cyberspace,” *Cyberspace Studies* 3, no. 2 (2019): 141.

²⁴ Laurel Elder, Steven Greene & Mary-Kate Lizotte, “Feminist and Anti- Feminist Identification in the 21st Century United States”, *Journal of Women, Politics & Policy* 42, no. 3 (2021): 243.

criticism was not fully formed.²⁵ It was during this time that Maggie Humm claims “critics focused on sexist vocabulary and gender stereotypes in the work of male authors and highlighted the ways in which these writers commonly ascribe particular features, such as “hysteria” and “passivity” only to women.”²⁶ The image of the hysterical woman compared to the rational man serves as an example of gender stereotyping.

According to the Merriam-Webster online dictionary, the word gender is polysemous, with the first meaning referring to “a subclass within a grammatical class (such as noun, pronoun, adjective, or verb)” meanwhile the second meaning is being tied to “the behavioral, cultural, or psychological traits typically associated with one sex.”²⁷ The dictionary also provides a usage guide dedicated to the terms gender and sex and the ways in which the terms are to be used in the 21st century. In the 15th century the terms functioned as synonyms, however, in the 20th century a more precise definition of the two terms was adapted. This is further confirmed by Hilary Lips, the founder of the Center for Gender Studies at Radford University, who states that it was in the 20th century when “sex was used to refer to a person’s biological maleness or femaleness and gender to the non-physiological aspects of being female or male – the cultural expectations and roles for femininity and masculinity”²⁸. Gender stereotypes are therefore “oversimplified conceptions that people who occupy the same status group share certain traits they have in common”²⁹ and can be further divided into categories such as descriptive (meaning they describe what men and women are like) or prescriptive (focused on what the ideal man or woman should be like).

Lois Tyson sees gender as one of the possible topics a feminist literary critic might focus on when analyzing a literary text. In her list of questions one might want to ask about a literary text, Tyson mentions the possibility to focus on whether the behavior of the characters always conforms to the characters’ assigned genders or whether the work in any way deals with gender issues of the period it was written or set in.³⁰ Since the aim of this work is to analyze the portrayal of women in selected short stories by Francis Scott Fitzgerald through the lens of

²⁵ Gill Plain, Susan Sellers. *A History of Feminist Literary Criticism*. (New York: Cambridge University Press, 2012), 2.

²⁶ Maggie Humm, “Into the Millenium: Feminist Literary Criticism”, *Revista Canaria de Estudios Ingleses* vol. 48 (April 2004): 47.

²⁷ “Gender”, Merriam-Webster Dictionary, accessed May 1, 2024, <https://www.merriam-webster.com/dictionary/gender>

²⁸ Hilary M. Lips, *Sex and Gender: An Introduction*. (Long Grove: Waveland Press, 2020), 7.

²⁹ Linda L. Lindsey, *Gender Roles: A Sociological Perspective* (London: Routledge, 2016), 3.

³⁰ Lois Tyson, *Critical Theory Today: A User-Friendly Guide* (London: Routledge, 2014), 119.

feminist literary criticism, the next important step is to take a more detailed look at the situation of women living in the United States during the second decade of the twentieth century.

American Women in the 1920s

The idea that flappers had the opportunity to enjoy luxuries their mothers could only dream about during their youth such as suffrage, sexual liberation, or the new modern tools designed to help with housework, for example, the Hoover had already been mentioned briefly in the previous chapter. For this reason, Kelly Sagert dubs the flapper the first modern liberated woman in America³¹, meanwhile others go as far as claiming that the rise of the flapper marked the finish line in female emancipation.³² Nonetheless, believing the latter might be misleading and the following paragraphs will provide explanations as to why the women living in the United States during the 1920s cannot be perceived as fully emancipated through the psychological and Marxist view of emancipation.

First of all, the fact that feminism and emancipation are terms that should not be used as synonyms needs to be mentioned. Meanwhile feminism is perceived through waves and seems to have a widely accepted definition, trying to explain the term emancipation becomes rather complicated, as there are multiple different ways to look at the concept. From a psychological standpoint, the term emancipation currently does not have a clear definition. It is, however, believed that a line can be drawn between emancipation and a person's mental well-being. Cultural psychologist Carl Ratner suggests that as long as people, in this particular case American women, live under social constraints, they might experience mental tension commonly known as stress.³³ Stress then further affects the mental as well as physical health of human beings. Reaching emancipation is, therefore, desirable and beneficial from a psychological point of view and although emancipation itself does not erase the existence of stress within the world, it has the potential to rid the population of one of the biggest stressors – social oppression.

From the Marxist point of view, emancipation is viewed through the lens of political and economic changes in society. When discussing class emancipation, Karl Marx mentions the elements that he believed were necessary to fully reach it. Marx states the following: “An oppressed class is the vital condition for every society founded on the antagonism of classes. The emancipation of the oppressed class thus implies necessarily the creation of a new

³¹ Sagert, *Flappers*, 11.

³² “Emancipated Women of the 20s in the West and in Russia”, Afisha.London, 2022, accessed January 29, 2024. <https://afisha.london/en/2022/03/08/flappers-emancipated-women-of-the-20s-in-the-west-and-in-russia/>

³³ Carl Ratner, *Psychology's Contribution to Socio-Cultural, Political, and Individual Emancipation*. (Berlin: Springer Nature, 2019), 9.

society.”³⁴ If the same Marxist logic is applied to the situation of the women living in the 1920s, their emancipation would only be reached had all the social relations tied to gender inequality, as well as all the politics and institutions benefiting from the socioeconomic differences between the two sexes been eradicated and the socioeconomic roles of men and women within the society had been erased.³⁵ In what Marx calls the “new society”, a brand new system would exist granting women the same rights as men, meaning women would be in the same position as men from the political, economic, and social viewpoints.

By contrast, another widespread view on emancipation is based on the belief that female emancipation should be perceived differently than the economic and political changes within society. Stemming from Freudian theories regarding the sexual nature of women, it is believed that the stimulus behind the transition from the Gibson Girl into the liberated flapper was tied to “sexual liberation, ownership of one’s body and sex, and the right to express the feminine self in ways unimaginable.”³⁶ Sex was no longer seen as a social construct mainly serving men and their own pleasure, but rather as an insouciant act that is deeply natural and biological.³⁷ One of the people who made sexual liberation of women possible while also making sure the women were as safe as possible during sexual intercourse was Margaret Sanger, a woman who in 1916 opened the first abortion clinic in the United States just to get arrested a year later for distributing information about contraception pills to women in Brooklyn through pamphlets on family planning. Four years later in 1921 Sanger became the founder of American Birth Control League, an organization known today as the Planned Parenthood Federation of America.³⁸ Sex also became a regular topic in American movies produced at this time. According to David Kyvig, the movie industry became one of the primary sources for people to learn about sexual themes from.³⁹ Young Americans reported that it was at the movies where they learned about necking, petting, kissing with eyes closed and the importance of dressing sexy. However, Kyvig goes on to mention that the important lesson for young women was understanding that even though they were allowed to be free-spirited and sexually liberated, they would eventually have to “demonstrate chaste goodness underneath their naughty behavior in order to win their men

³⁴ Karl Marx and Friedrich Engels, *The Communist Manifesto*, ed. Friedrich Engels, trans. Samuel Moore (Project Gutenberg, 2021).

³⁵ Ratner, *Psychology’s Contribution to Socio-Cultural, Political, and Individual Emancipation*, 9.

³⁶ Megan Brady, “Feminism and Flapperdom: Sexual Liberation, Ownership of Body and Sexuality, & Constructions of Femininity in the Roaring 20’s,” *A Journal of Undergraduate Social Science* 3, (2019): 49.

³⁷ Brady, *Feminism and Flapperdom*, 56.

³⁸ Ellen Chesler, *Woman of Valor: Margaret Sanger and the Birth Control Movement in America* (New York: Simon and Schuster, 2007), 11.

³⁹ David Kyvig, *Daily Life in the United States, 1920 – 1929*. (Westport: Greenwood Press, 2002), 81.

since the triumph of conventional virtue, often after some audience-attracting misconduct, proved to be a constant theme.⁴⁰

Cas Wouters' research focused on the changes in American manners books from 1890 to 2000 shows that during the period between 1890 and 1920, an essential stage of romantic relationships between two people was so-called courting.⁴¹ When a young man encountered a woman he liked, it was up to him to make the first move and express his interest. The man was expected to call the parents of his chosen lady and secure a visit at her family home. The visits were mostly taking place in rooms where a chaperone was present or at least within hearing distance. During these visits, couples were not allowed to touch or kiss, as those acts were only allowed once a wedding had taken place. In fact, any attempt to touch a woman's side, let alone kiss her, was frowned upon as an extreme amount of emphasis was put on etiquette in traditional courtship.⁴² Once the visits became more regular, they were expected to lead to an engagement. However, even for engaged couples, physical affection was still a taboo subject and was only allowed after marriage.⁴³

Marriage itself was not seen purely as an act of love but rather as a business deal through which the parents of young girls were able to get rid of the financial burden that came with having a daughter since most young women were not in the workforce and therefore depended on their parents financially. It was, therefore, common for young women to have multiple potential suitors who had to compete for their affection through "wooing", an act of buying gifts or traveling long distances in order to spend time with their potential future wives and impress both the ladies and their family members.⁴⁴ According to Wouters, a new dating regime developed in the United States during the early 1920s.⁴⁵ What was known as traditional courtship, based on men calling the parents of women, was being replaced with dating.

Instead of being sat in the family's parlour together with a chaperone, it was now common for couples to go out together. It was possible to do so with or without the chaperone. The expectation that came with dating was to be taken out on a date, to go somewhere public and

⁴⁰ Kyvig, *Daily Life in the US*, 82.

⁴¹ Cas Wouters, "On the Sociogenesis of US Dating Regime and its Present-day Social Legacy." In K.-S. Rehberg (Ed.), *Soziale Ungleichheit, kulturelle Unterschiede: Verhandlungen des 32. Kongresses der Deutschen Gesellschaft für Soziologie in München. Teilbd. 1 und 2* (pp. 4614-4623). Frankfurt am Main: Campus Verl.

⁴² Kari Parker, "An Examination of Courtship and Dating from 1900 through the 1950s", *AEIGIS: The Otterbein Humanities Journal*, Otterbein Aegis Spring 2005, (Spring 2005): 44.

⁴³ Parker, *An Examination of Courtship*, 45.

⁴⁴ Parker, *An Examination of Courtship*, 45.

⁴⁵ Wouters, *On the Sociogenesis of US Dating Regime*, 2.

enjoy a form of commercial amusement.⁴⁶ A date oftentimes consisted of taking a lady out to a public dance hall instead of spending time in a private ball-room. Being able to become dance partners, holding each other in public and spending the night dancing to the new wild music became a symbol of newly gained freedom women were not able to enjoy in the decades preceding the 1920s.⁴⁷ In general, instead of following strict rules of etiquette tied to dating, women were being advised to be themselves and do whatever felt natural in the moment, be it a kiss, a touch, or nothing at all.

What also changed was the role of the pursuer which was no longer reserved for men only. In fact, according to Kari Parker, women in the 1920s were able to attend special courses where they were able to learn more about the aspects of marriage and courtship in order to be better prepared for married life, or even attend special lectures dedicated to advice on how to choose and approach the right husband.⁴⁸

Acts related to physical touch and affection have also changed. Handholding and kissing, as well as two practices known as necking (caresses above the neck) and petting (caresses below the neck), became an acceptable part of romantic relationships between two people, even those who were not married yet. This shift might be explained by the fact that, according to Celello, people's opinions as to what factors influence relationships and marriage success differed significantly in the 1920s from the beliefs held among Victorian husbands and wives. Meanwhile in the Victorian era, marriage was being looked at as a source of emotional well-being, financial security as well as a well-run household, the popular belief during the Roaring Twenties was that a marriage can only survive had it been built on three pillars – companionship, genuine mutual love and sexual satisfaction of both participants.⁴⁹

The sense of marital duty was long gone, and people started marrying each other out of love, because they truly wanted to, rather than because they felt obligated to. However, Coontz suggests that the new romantic expectations women had for marriage also led to a significantly larger amount of disappointment had marriage failed to deliver all of the satisfaction promised by popular culture and marital advice experts whose profession was experiencing a boom.⁵⁰ In

⁴⁶ Wouters, *On the Sociogenesis of US Dating Regime*, 3.

⁴⁷ Cas Wouters, *Sex and Manners*, (London: SAGE Publications Ltd., 2004), 19.

⁴⁸ Parker, *An Examination of Courtship*, 47.

⁴⁹ Kristin M. Celello, "Making Marriage Work: Marital Success and Failure in the United States, 1920–1980", (PhD diss., University of Virginia, 2004), 3.

⁵⁰ Stephanie Coontz, "The Origins of Modern Divorce", *Family Process* vol. 46 (March 2007): 11. <https://doi.org/10.1111/j.1545-5300.2006.00188.x>

order to ensure higher marital success, the philosophy behind quotes such as “making marriage work” or “relationships take hard work” was born and a number of strategies were developed, ranging from marriage education courses to marriage counselling, which the experts hoped would be one of the most effective tools.⁵¹

It comes as no surprise that as people’s outlook on marriage changed, so did their opinion on divorce. As hard as the experts tried, the reality is that divorce rates skyrocketed during the 1920s only to recede a decade later during the Great Depression.⁵² Celello claims that the Roaring Twenties saw both men and women become “more willing to end unions that did not meet their expectations.”⁵³ The right to go through with a divorce was, however, not easy to obtain. During the Roaring Twenties, divorce was still considered to be fault-based, meaning a justification of a split needed to be presented. The justifications seen as worthy enough to be granted the divorce were most commonly abuse, abandonment or infidelity. It was also common for couples to work together in order to assign fault or choosing to get divorced by jurisdictions known for being more liberal.⁵⁴ Certain authors, such as Mark A. Fine and John H. Harding, believe that the high amount of divorce cases in the 1920s has a lot to do with World War I. During the war years, many people engaged in adultery. The long amount of time spent apart also took a toll on many couples, and so did the psychological damage caused by serving, as many veterans were no longer able to fit into civilian life once they returned home from war. They go on to argue that before the war started, a significant number of marriages were rushed, meaning that not enough time was spent to ensure the husband and wife were a compatible match.⁵⁵

However, Brady believes that the reason behind the rising number of divorces was a new wave of female self-affirmation and ownership of one’s body. Brady goes on to claim that men felt their power over women was being threatened by the flappers and their sexuality during the 1920s and they very often did not approve of their wife’s behaviors, which led to disagreements between the married couples, some of which resulted in the dissolution of the marriage.⁵⁶

⁵¹ Celello, “Making Marriage Work”, 4.

⁵² Coontz, “The Origins of Modern Divorce”, 11.

⁵³ Celello, “Making Marriage Work”, 4.

⁵⁴ “The Lost History of No-Fault Divorces”, Daily.JSTOR, last modified December 5, 2022.

<https://daily.jstor.org/the-lost-history-of-no-fault-divorces/>

⁵⁵ Mark Fine and John Harding, *Handbook of Divorce and Relationship Dissolution* (New Jersey: Lawrence Erlbaum Associates Publishers, 2006), 47.

⁵⁶ Brady, *Feminism and Flapperdom*, 54.

The Roaring Twenties brought a change to the love lives of women across the nation. Instead of being courted in the safety of their family homes, women were being taken out to dance halls and were allowed to enjoy public displays of affection. Victorian etiquette was no longer as relevant as it once was, and rather than relying on a strict set of rules, women were navigating their romantic relationships with the help of their own intuition and feelings. They were no longer forced to wait for the men to make the first move. They were pursuers, educated ones at that, and were able to make their own choices regarding potential suitors. They were assessing their future husbands not only based on their financial status but on sexual compatibility and were more determined to walk out of a relationship had their needs not been satisfied than ever before. In the aspect of relationships, women were being liberated from the social restraints imposed on them from around 1890 and were surely experiencing a form of emancipation in the sex and love life department.

Women were also experiencing changes when it came to fashion. When searching for pictures of flappers on the internet, one will most definitely come across a woman with short bobbed hair, makeup, and short dress. Kyvig mentions two main reasons behind why the flapper loved her bobbed hair so dearly – practicality and a break from tradition. He explains that while for many flappers having short hair was simply easier as it meant they no longer had to spend too much time on their hair when getting ready to leave the house, others saw it as a way to express rebellion against traditions:

The fashion of "bobbed" hair became another central element of the flapper style. Not only did extremely short cropped hair emphasize the slender look, it served as a symbol of a break with tradition. During the nineteenth century, long hair was a standard of beauty, not to mention a sign of propriety. Hair was regarded as a woman's crowning glory, and so the more she had the better. Only young girls were permitted to wear their long hair loose; after puberty hair was carefully and elaborately arranged. For a mature woman to "let her hair down" was considered an invitation to intimacy and appropriate only when she was alone with her mate.⁵⁷

To further highlight the slender figure, the flapper wore the well-known flapper dresses, which did not try to highlight the bust nor the waist. The goal with fashion was to create a slim profile and that is why the dress hung from the shoulders and gathered at the hips rather than at the waist. For the same reason, layered petticoats and corsets would disappear almost altogether

⁵⁷ Kyvig, *Daily Life in the US*, 105.

and the flappers would rather use single layer slips paired with silk stockings under their skirts. The public opinion on makeup also changed. Meanwhile before the 1920s makeup was seen as a tool ‘ladies of loose morals’ would use in order to mask the signs of sexually transmitted diseases, the women of the 1920s were able to use makeup freely to enhance their natural beauty. Kyvig mentions the makeup industry was experiencing a boom:

Face powder to conceal uneven skin, cover a shiny nose, and give the face a smooth, pale appearance became indispensable among middle-class women. In turn, rouge for color in the cheeks, lipstick, eyebrow pencil, and finally eyelash curlers also became popular. By the middle of the decade the cosmetics industry was booming. Sales soared for "compacts," small hand-held cases with powder and a mirror to allow frequent scrutiny and touch-up of facial makeup.⁵⁸

However, one of the most-celebrated changes of the decade has nothing to do with the way women looked, but the fact they were finally able to express their opinion at the ballots. The 1920s were the first decade that saw the ratification of a constitutional amendment granting women the right of suffrage, a term commonly understood as the right to vote in an election.⁵⁹ What preceded was a more than seventy-year-long fight, the beginning of which is linked to the Seneca Falls Women’s Rights Convention organized by Elizabeth Cady Stanton and Lucretia Mott. Although the convention took place in 1848, the suffrage amendment was first introduced in Congress only thirty years later and did not receive the amount of support needed for its passage. Things only changed another forty years later when Carrie Chapman Catt, the head of the National American Woman Suffrage Association contacted the members of Congress as well as President Woodrow Wilson and insisted that American women deserved the right to vote for all the hard work they provided during the war.⁶⁰ In his Address to the Senate on the Nineteenth Amendment in 1918, Wilson mentioned the following: “We have made partners of the women in this war. Shall we admit them only to a partnership of suffering and sacrifice and toil and not to a partnership of right?”⁶¹

The Nineteenth Amendment, which allowed women in the United States to express their beliefs at the voting polls, was passed by the American Congress on June 4, 1919, and was officially

⁵⁸ Kyvig, *Daily Life in the US*, 105.

⁵⁹ “Suffrage”, Cambridge Dictionary, 2023, accessed November 22, 2023, <https://dictionary.cambridge.org/dictionary/english/suffrage>

⁶⁰ Sagert, *Flappers*, 13.

⁶¹ “Address to the Senate on the Nineteenth Amendment”, The American Presidency Project, accessed February 2, 2024, <https://www.presidency.ucsb.edu/documents/address-the-senate-the-nineteenth-amendment>

ratified on August 18, 1920. The amendment states: “The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of sex. Congress shall have power to enforce this article by appropriate legislation.”⁶² However, this milestone, which is oftentimes referred to as the greatest act of mass enfranchisement in the history of the United States and the essential moment in the emancipation of the new American women, was far from perfect.

According to historian Dorothy M. Brown, women across the nation were at first ecstatic to reach this milestone after more than seventy years of fighting for their right to vote, as she claims they “entered the 1920s with high expectations, ready for challenge and for choice. They began the decade with victory in the suffrage fight. They had won the right to express their political choice.”⁶³ Brown’s description of the overall atmosphere among American women in the 1920s fails to mention the fact that even though the amendment was officially part of the Constitution, a significant number of women living on American soil were either faced with numerous obstacles on their journey to the voting stations or not allowed to vote at all. One of the most notable obstacles standing in the way of universal suffrage was the poll tax. Initially introduced in reaction to the ratification of the Fifteenth Amendment, the tax consisted of a charge of one to two dollars, which was seen as a fee for registering to vote and its purpose was to try and prevent a part of the male population, namely African-Americans as well as poor white men, from voting.⁶⁴ Once the Nineteenth Amendment was ratified, there was initial confusion as to how the poll tax rules would apply to women. Ronnie Podolefsky explains the situation as follows:

These laws had always applied to men only. Some states never altered their laws, and thereby exempted women altogether since the existing law expressly referenced "men". Some states incorporated women under the same duties owed by men. Still, others exempted women from specific portions of the burden.⁶⁵

After the ratification of the Nineteenth Amendment, the poll tax affected women more harshly than men. One of the possible explanations as to why is that a significant portion of male voters,

⁶² “The Constitution of the United States”, National Constitution Center, accessed November 22, 2023, <https://constitutioncenter.org/media/files/constitution.pdf>

⁶³ Dorothy M. Brown, *Setting The Course: American Women in the 1920s*. (Boston: Twayne Publishers Inc, 1987), 47.

⁶⁴ Lorraine G. Schuyler, *The Weight of Their Votes: Southern Women and Political Leverage in the 1920s*. (University of North Carolina Press, 2008), 13.

⁶⁵ Ronnie L. Podolefsky, “Illusion of Suffrage: Female Voting Rights and the Women's Poll Tax Repeal Movement after the Nineteenth Amendment”, *Notre Dame L. Rev.* 73, no. 3 (January 1998): 843.

for example World War I veterans, was completely freed from the obligation to pay the tax. Families who needed to be mindful of their financial resources yet wanted to participate in the election process, would only pay the \$1.50 poll tax for the husband to vote, but not for the wife. There were also individual cases of men, who even though they had enough financial resources, refused to pay the poll tax for their wives.⁶⁶ In certain cases, men would even burn their wives' poll tax receipts to prevent them from voting.⁶⁷

A group of people who were certainly pleased with these discriminatory practices towards women were the anti-suffragists. In the southern states, the antisuffragist philosophy was still quite widespread even after the ratification. However, women in the South were not the only group prevented from voting. Numerous groups of women of color, including Latinas, Asian Americans, and Native Americans in the West also had to face discrimination and could not participate in voting in the 1920s.⁶⁸ The situation changed decades later when the Voting Rights Act of 1965 removed many of these obstacles and outlawed discriminatory voting practices such as the previously mentioned poll tax or literacy tests.

Before the ratification of the Nineteenth Amendment, it was believed that once women won their fight for suffrage, they would vote in a united, monolithic manner. Chafe states that “it was commonly believed, that once women had the vote, the entire political system would be transformed, and women voters would remake society.”⁶⁹ The same belief was held by the most prominent suffragists, such as the president of the National American Woman Suffrage Association (NAWSA), Carrie Chapman Catt, who promised that if women were granted the election law, they would help cure society's issues such as “temperance, ending white slavery, child labor laws, and government corruption.”⁷⁰

In reality, the women who had an opportunity to vote in the 1920s made only “a little impact on the voting landscape of America.”⁷¹ The predicted female voting bloc never became a reality. Women did not vote in a monolithic manner but rather in an approach similar to that of men - based on their backgrounds, class, or region. On an individual level, white women living in the South voted for the Democratic Party, and the North and West favored Republicans meanwhile

⁶⁶ Schuyler, *The Weight of Their Votes*, 27.

⁶⁷ Schuyler, *The Weight of Their Votes*, 28.

⁶⁸ St James's House, *Vote for Women: Celebrating the Women's Suffrage Movement and the 19th Amendment* (London: St James's House, 2021), 203.

⁶⁹ William H. Chafe. *The Paradox of Change: American Women in the 20th Century*. (New York: Oxford University Press, 1992), 25.

⁷⁰ St James's House, *Vote for Women*, 199.

⁷¹ St James's House, *Vote for Women*, 199.

women's organizations, such as NAWSA and later the League of Women Voters (LWV), wanted to remain nonpartisan and all-partisan at the same time by having Republican and Democratic women work together for common ends.⁷²

The overall number of women voters was relatively low. According to the Berkeley Library, in the 1920 presidential elections, the turnout of female voters was estimated to be between 35 and 45% compared to a 68% turnout of male voters,⁷³ with other sources claiming that the percentage was even lower, with only 26% of all the eligible women voting.⁷⁴ The voter apathy among women in the 1920s was very noticeable. Only eleven years after the Nineteenth Amendment was ratified, Frederick Allen, the editor of Harper's Magazine and a notable American historian, noted that it seemed as if women stopped caring about suffrage as soon as they finally achieved it:

The revolution [in manners and morals] was accelerated by the growing independence of the American woman. She won the suffrage in 1920. She seemed, it is true, to be very little interested in it once she had it. Few of the younger women could rouse themselves to even a passing interest in politics: to them, it was a sordid and futile business, without flavor and without hope.⁷⁵

Even though their apathy could partially be blamed on discriminatory voting practices such as literacy tests or poll taxes mentioned earlier, the boom of consumerism and the birth of the consumer society in which women had a brand new role to play is another factor to consider. The sudden shift in values and attention might explain why a woman was no longer preoccupied with being a voter but a consumer.

Coming back to the previously mentioned elements of emancipation presented by Karl Marx in his Manifesto, it is worth revisiting his "conditions" regarding what needs to happen in society in order to be able to talk about female emancipation. Even though women were granted the right to vote, the Nineteenth Amendment made the election law available only to a limited number of women in the United States. Many women, especially those of color, were either not allowed to vote at all, or faced with discriminatory obstacles. The antisuffragist philosophy was

⁷² Chafe, *The Paradox of Change*, 24.

⁷³ "The 1920 Election", Berkeley Library, accessed November 23, 2023.

<https://exhibits.lib.berkeley.edu/spotlight/women-vote/feature/the-1920-election>

⁷⁴ Antonio D. J. Rubio and Isabel M. G. Conesa. *The Role of Women in the Roaring Twenties*. (Centro Universitario de la Defensa San Javier, 2012), 4.

⁷⁵ Frederick Lewis Allen, *Only Yesterday: An Informal History of the Nineteen-Twenties* (New York, 1931), 95-96.

still present, mainly in the southern states. The creation of a “new society,” which Marx talked about, one that would welcome female suffrage with open arms and allow women to participate in politics without any objections, did not really take place.

An apathy towards voting was widespread among women, and in the end, the strong female voting bloc which was expected and feared by men never really manifested. It, therefore, seems that believing that the ratification itself was the watershed moment for the changing status of women in America might be deceptive.

Analysis of Fitzgerald's Short Stories

In his 1971 New York Times article focused on the language authors use when describing women in their works, Wilfrid Sheed deemed Fitzgerald as one of the male writers “who like the opposite sex but don't trust it an inch.”⁷⁶

Rena Sanderson, a professor of American literature at Boise State University, agrees with Sheed's opinion about Fitzgerald's ambivalent attitude towards women and their portrayal in his works. Sanderson believes that even though the author was at first fascinated by the flappers, viewing them as the embodiment of new values such as liberation, romantic individualism, and rebellion, as time passed, Fitzgerald felt imprisoned by his 'creation'. The metaphorical imprisonment might have been caused by his initial success tied to flapper stories. Sanderson goes on to claim Fitzgerald's true artistic ambitions were thwarted by the public and its desire to read more about the flapper and her life. Therefore, according to Sanders's belief it was the public who created an unbreakable bond between Francis Scott Fitzgerald and the flapper, resulting in the readers' failure to appreciate Fitzgerald's complexity of his interest in modern women.⁷⁷ However, in her chapter dedicated to women in Fitzgerald's fiction, Sanderson does not provide any direct quotes from Fitzgerald or his correspondence that would serve as definitive proof of this theory.

Scott Donaldson, one of the writer's most prominent biographers, agrees with both Sheed and Sanders when it comes to viewing Fitzgerald's portrayal of women as ambivalent. However, on the contrary, his work differs from the one of Sanders in the reasoning behind such portrayal. Donaldson suggests that Fitzgerald's portrayal of women in his fiction was directly influenced by the same ambivalent attitude towards women he encountered in his personal life and the pattern of the never-ending competition between the two sexes in his works makes Fitzgerald one of the most autobiographical authors.⁷⁸

No matter how many different opinions scholars produce as to why Fitzgerald depicted women in the way he did, they seem to agree that Fitzgerald had some mixed feelings or contradictory ideas about women and their portrayal in his works. This part of the paper is therefore focused

⁷⁶ “The Good Word: Men's Women, Women's Men”, The New York Times, accessed March 28, 2024. <https://www.nytimes.com/1971/05/02/archives/the-good-word-mens-women-womens-men-the-good-word.html>

⁷⁷ Rena Sanderson, “Women in Fitzgerald's Fiction”, in *The Cambridge Companion to F. Scott Fitzgerald*, ed. Ruth Prigozy (Cambridge: Cambridge University Press, 2001), 143.

⁷⁸ Scott Donaldson, “Fool for Love”, (Minneapolis: University of Minnesota Press, 2012), 116.

on analyzing selected short stories and taking a closer look at the types of female characters that appear throughout his fiction. An abundance of papers has been written about Fitzgerald's novels, with the most attention being paid to *The Great Gatsby*. For that reason, this diploma thesis sets out to explore the portrayal of women in Fitzgerald's short stories.

The short stories examined in the thesis have been purposefully chosen based on the date they were published in order to make sure the sample for analysis includes Fitzgerald's work published not only at the beginning of the decade but also throughout it but also based on their popularity, as some of the short stories chosen seem to be discussed by scholars more often than others.

The sample for analysis includes the following short stories:

- Head and Shoulders (1920)
- Bernice Bobs Her Hair (1920)
- The Ice Palace (1920)
- The Cut Glass Bowl (1920)
- Winter Dreams (1922)
- The Lees of Happiness (1922)
- The Adjuster (1926)
- The Bowl (1928)

When considering the various types of female characters appearing throughout the stories in order to create a typology suitable for Fitzgerald's work, some of the possible ways of analyzing character typology in literature need to be mentioned first, as there seem to be many options to choose from. For instance, Hilary Thompson decided that her criterion for the division of female characters into types would be, as Thompson herself calls it, vaginal accessibility, meaning Thompson divides female characters namely in commedia dell'arte based on how inaccessible they are for men, with naming various goddesses and Virgin Mary as one extreme of the scale.⁷⁹

Other researches have decided to approach the topic of dividing characters into groups and types using Jung's archetype concept. An example of such research is *Children's Books as a Source of Influence on Gender Role Development: Analysis of Female Characters Using Jung's Four Archetypes* presented by Shirley Mills, Anita Pankake and Janine Schall, in which the

⁷⁹ Hilary Thompson, "Vaginal Accessibility: Towards a Typology of Female Characters in Literature," *Atlantis: A Women's Studies Journal*, vol. 1 no. 2 (1976): 98.

three examined twenty-three children's books in order to find out which of the four Jungian archetypes (the Hero, the Great Good Mother, the Wise Old Man and the Trickster) is prevalent in the lead female characters.⁸⁰ The criteria for the division were personality traits and qualities which the researches came up with themselves. In order to make their final decision, they used book reviewing critique forms which inspired the forms used by the author of this thesis during the reading of the short stories in order to be able to place the female characters into different categories within the typology.

It is worth noting that as there currently does not seem to be one specific framework to be adapted for the analysis of female characters in literature, papers in which their authors create their own labels and criteria for each type of female characters represented in relevant works are common. Murtazaeva Feruza Rashitovna's *Typology of Female Images and Characters in the World's "Woman's Prose"* is one of such papers in which Rashitovna bases her analysis of selected works based on her own definition of six common female characters that can be found in literature – the Romantic Heroine, the Strong Woman, the Victim, the Feminist, the Maternal Figure and the Coquette.⁸¹

Even though the authors approach the criteria for the process of connecting female characters with a certain character type differently, what all of the cases have in common is the method, qualitative content analysis, which is the same method that ended up being chosen for the purposes of this diploma thesis research. Hsieh and Shannon describe the method as: “a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns.”⁸²

There are currently three approaches to the method which differ mainly based on the origins of codes used and the coding schemes. As was previously mentioned, the author of the diploma thesis was not able to find any previous research focused on analyzing the types of female characters in the selected short stories by Fitzgerald and therefore there were no pre-existing codes that could be adapted for the purposes of this paper. For that reason, the approach to qualitative content analysis chosen by the author is the conventional approach. What is typical

⁸⁰ Mills, Shirley J.; Pankake, Anita; and Schall, Janine, "Children's Books as a Source of Influence on Gender Role Development: Analysis of Female Characters Using Jung's Four Archetypes," *Journal of Women in Educational Leadership*. 264 (2010): 99-117.

⁸¹ Murtazaeva Feruza Rashitovna, "Typology of Female Characters in the World's Woman Prose," *AMERICAN Journal of Language, Literacy and Learning in STEM Education*, vol. 1, no. 10 (2023): 614.

⁸² Hsiu-Fang Hsieh and Sarah E. Shannon, "Three Approaches to Qualitative Content Analysis," *Qualitative Health Research* vol. 15 no. 9 (2005): 1278.

for the conventional approach is the fact that codes are created inductively, meaning they are created based on the text data. The codes used in this paper as well as the typology and names used in this analysis are therefore created by the author herself and are not based on any previously written papers.

However, it is important to note that as most methods do, qualitative analysis of content has its own limitations that should be introduced and taken into account by anyone who ends up reading this paper. The most problematic part about this particular research is the fact that there is only one researcher who is doing the coding. With qualitative analysis of content, the results become more relevant with a higher number of coders. However, since the diploma thesis needs to be the work of one person only, there was no possibility to invite a collaborator. The sample size needs to be kept in mind as well, since only a few selected short stories by Fitzgerald are analyzed and the findings therefore do not reflect on Fitzgerald’s work as a whole. Lastly, the qualitative analysis of content as a method is deeply interpretative in nature thus the results depend on the researcher’s subjectivity and perception of the text and its characters. If the same analysis was conducted by another researcher, or the same person at a different time, the results may vary.

Firstly, the possible types of female characters which might occur need to be considered. The typology is based on the author’s personal experience with reading some of Fitzgerald’s other texts. The types are assigned their names and a very brief description of their common behavior is provided for each of them.

<i>Type</i>	<i>Common behavior</i>
The Unfulfilled Wife	Experiencing sadness and/or disillusionment in her relationship, finds herself struggling in life.
The Manipulator	Tricks or uses others for her own gain (be it emotional, sexual, or materialistic) without considering the feelings of those around her.
The Boss	Steps up to the role of the head of the family in order to ensure her family is provided for financially and/or emotionally.
The Caretaker	Puts others (especially her husband and/or her children) above herself, does not seem to be focused on her own happiness.

Once the names are assigned, codes which are to be connected with each of the types need to be defined. In this diploma thesis, descriptive adjectives are chosen to fulfill the function of code words as they are easy to understand and the situations in which they should be used are usually possible to observe for the person doing the analysis. Each type is assigned six codes which define it. The list of descriptive adjectives includes the following word:

<i>Type</i>	<i>Descriptive adjectives – codes for the type</i>
The Unfulfilled Wife	bored, unhappy, alienated, disillusioned, lonely, sad
The Manipulator	mean, charming, manipulative, dominant, determined, beautiful
The Boss	hardworking, responsible, motivated, smart, organized, ambitious
The Caretaker	protective, motherly, nurturing, loving, emotional, considerate

The researcher has to first read the texts and assign the codes to parts of the text whenever she sees it suitable. Once the researcher arrives at the end of the text, she counts the code words and based on their frequency connects each of the female characters with one of the possible character types. The initial hypothesis is that the frequency at which the type is assigned to the characters would be as follows: the most common character type would end up being the caretaker, as most of the stories were published in 1920 but were written even earlier, during a time when women were still expected to handle everything regarding housework and childcare. The second most common type would be the manipulator, this assumption stems from the previously mentioned opinion of Donaldson who believed Fitzgerald was hurt and disappointed by the women in his personal life. Since Fitzgerald did not seem as a person who was willing to see the success of his own wife Zelda as something positive, The Boss would probably be the third most frequent type and finally, the least frequent type would end up being the Unfulfilled Wife, since her personal experience is something which might seem very foreign to a male writer. Since the aim of the practical part is not only examining the types of female characters in the short stories, but also how the characters are constructed and whether they reflect the situation of women in the 1920s, this chapter includes eight in-depth analysis.

The Unfulfilled Wife

The two characters that ended up having assigned the role of the unfulfilled wife are Sally Caroll (*The Ice Palace*) and Evylyn Piper (*The Cut-Glass Bowl*). Even though both of the women are the same when it comes to experiencing unhappiness within their relationships, the way they decide to deal with such feeling differs drastically and might be explained due to the fact the women were born and raised in different time periods.

The Cut-Glass Bowl is a short story the name of which comes from a bowl owned by Evylyn Piper, the female protagonist. At the beginning of the story in 1899, Evylyn is a beautiful 27-year-old housewife married to Harold Piper, who she is however cheating on with Mr. Freddy Gedney. Evylyn knows she is beautiful and has always enjoyed the attention of men, which becomes apparent when she starts talking to Mrs. Fairbolt, her guest, about the cut-glass bowl sitting in her house. Evylyn mentions the bowl was a wedding gift from a former lover of hers, Carleton Canby:

You remember young Carleton Canby? Well, he was very attentive at one time, and the night I told him I was going to marry Harold, seven years ago in ninety-two, he drew himself way up and said: 'Evylyn, I'm going to give a present that's as hard as you are and as beautiful and as empty and as easy to see through.' He frightened me a little—his eyes were so black. I thought he was going to deed me a haunted house or something that would explode when you opened it. That bowl came, and of course it's beautiful.⁸³

As beautiful as the bowl is, it also seems to have been cursed as it is always at the scene of Evylyn's lifechanging moments and readers might start questioning whether the bowl symbolizes Evylyn's punishment for her reckless behavior and the way she had been lying to her husband Harold. Firstly, it is the bowl what makes Freddy trip on his way out of the Piper house and since the bowl makes a loud noise, Harold finds out Freddy has come to his house to see Evylyn once again, even though Evylyn promised she would stop seeing Freddy in order to save her marriage. Secondly, the bowl is the object which Julie, Evylyn and Harold's daughter, cuts her finger with which later leads to blood poisoning so serious that Julie's hand has to be amputated. Thirdly, the bowl becomes the topic of an argument between Evylyn and Harold when they decide to prepare punch for their guests and finally, the bowl is where Evylyn finds the letter announcing her son Donald had passed away.

⁸³ Francis Scott Fitzgerald, *Flappers and Philosophers*, (London: Alma Books, 2014), 91.

Even though Evylyn's secret love affair with Freddy is morally wrong, one might wonder whether it was deserving of the punishment Evylyn received. After all, as she herself claimed, she did not decide to cheat on her husband because of a lack of love, as when she looks at Harold after he finds Freddy in their house yet again, she feels as if "she had never felt so sorry for him; she had never loved him so much."⁸⁴ One of the explanations for Evylyn's actions might be her feelings of unfulfillment within the role of a housewife which then lead her to searching for ways to deal with her boredom through seeking attention and thrill from her affair with Freddy. What experts often refer to as housewife burnout is explained as "the overload of household chores, tiredness from house chores, feeling of unpleasantness and boredom about home duties"⁸⁵. When discussing three of the most common contributory factors of housewife burnout, experts list loneliness, perceived stress and psychological distress.⁸⁶

Experiencing loneliness is something Evylyn admits to from the very beginning. When Mrs. Fairbolt compliments Evylyn on the state of the Piper house, Evylyn mentions she wishes Mrs. Fairbolt would come around more often and makes a remark about her loneliness saying she is always alone in the afternoons.⁸⁷ However, it is important to note that if loneliness was truly one of the reasons behind Evylyn's housewife burnout which she was hoping to heal through her love affair, she was not successful at all as her loneliness only becomes more evident as the story progresses.

Not only is Evylyn left to deal with the toll her infidelity took on her marriage, she is also left with seemingly no people who care about her feelings, which is rather problematic as research confirms that the feeling of loneliness amongst housewives only becomes worse when women do enjoy satisfying social relationships.⁸⁸ The people who visit Evylyn's house in the story are only doing so because they are looking to gain something. Clarence Ahearn and his wife are only invited to the house in order for the men to talk business, not to spark a genuine friendship with the Pipers. When Evylyn meets Mr. Ahearn's wife, the two do not bond as one would expect for two women in similar positions to do. Rather than getting to know one another on a deeper level, Evylyn despises Mrs. Ahearn from the moment she lays her eyes on her with Fitzgerald stating that "Evylyn disliked her on the spot" and perceived her as pretentious, yet

⁸⁴ Fitzgerald, *Flappers and Philosophers*, 95.

⁸⁵ M. Durak, E. Senol Durak, S. Karakose, "Psychological Distress and Anxiety among Housewives: The Mediation Role of Perceived Stress, Loneliness, and Housewife Burnout", *Current Psychology* vol. 42 (2023): 14519.

⁸⁶ Durak et. al., "Psychological Distress", 14519.

⁸⁷ Fitzgerald, *Flappers and Philosophers*, 91.

⁸⁸ Durak et. al., "Psychological Distress", 14519.

in order not to embarrass her husband, Evelyln resorts to fake politeness as “she find herself talking cities and dress makers with a polite show of interest.”⁸⁹ This lack of genuine interaction between the two women is rather surprising since it does not go hand in hand with claims that the twentieth century in America was the century of female friendship.⁹⁰ However, Mrs. Ahearn is not the only woman who is visiting the Piper house. The first guest in the story is Mrs. Fairbolt, who views Evelyln in the same way Evelyln views Mrs. Ahearn – a fake, pretentious liar. It is said that Mrs. Fairbolt is “at that ripe age where she distrusted all beautiful women” but the real reason behind the distrust she has towards Evelyln is the fact she knows about her affair. After all, the reason she comes to visit Evelyln is to try and find out more as “it was all over town that Mr. Freddy Gedney had been dropping in on Mrs. Piper five afternoons a week for the past six months”⁹¹. The topic of distrust between women appears frequently in Fitzgerald’s stories and his female protagonists usually lack a female friend. This portrayal of women further confirms the statement from Carroll Smith-Rosenberg who in 1975 viewed female friendship as one of the historical phenomena which many people know something about, only a few have thought about and virtually, nobody has written about.⁹²

As Fitzgerald does not provide much information about Evelyln’s past other than she was born in 1872 and married Harold in 1892 when she was twenty years old, it is hard to analyze whether any part of her behavior could have been caused by past trauma. What can, however, be analyzed is how her behavior as well as appearance changes between the years 1899, 1907 and 1918. On top of experiencing housewife burnout, Evelyln is carrying the guilt from her past actions throughout the story and the unsupportive behavior of her husband Harold is only worsening the situation. Although Evelyln is constructed as a liar and a cheater from the very beginning of the story, as the story progresses Fitzgerald builds her into a likeable and for some women even highly relatable character who one cannot help but feel sorry for. Even though some of her past actions have not been right, she awakens feelings of pity within the reader because of the pain she is going through in silence, but also because of the language Fitzgerald uses when describing Evelyln’s looks. A young housewife who at the age of twenty-seven was described as “the beautiful Mrs. Harold Piper with lights appearing in her young, dark eyes”⁹³

⁸⁹ Fitzgerald, *Flappers and Philosophers*, 100.

⁹⁰ Mark Peel “New Worlds of Friendship: The Early Twentieth Century” in *Friendship: A History*, ed. Barbara Cain (London: Routledge 2014), 218.

⁹¹ Fitzgerald, *Flappers and Philosophers*, 91.

⁹² Carroll Smith-Rosenberg, “The Female World of Love and Ritual: Relations between Women in Nineteenth-Century America,” *Journal of Women in Culture and Society* vol. 1 no. 1 (1975): 1.

⁹³ Fitzgerald, *Flappers and Philosophers*, 91.

lost her sparkle as time went on. When she was only thirty-three years old, opinions on her looks were divided:

Women said she was still handsome; men said she was pretty no longer. And this was probably because the qualities in her beauty that women had feared and men had followed had vanished. Her eyes were still as large and as dark and as sad, but the mystery had departed; their sadness was no longer eternal, only human, and she had developed a habit, when she was startled or annoyed, of twitching her brows together and blinking several times. Her mouth also had lost: the red had receded and the faint down-turning of its corners when she smiled, that had added to the sadness of the eyes and been vaguely mocking and beautiful, was quite gone.⁹⁴

When describing Evelyln's looks at forty-six, Fitzgerald is even harsher with his words:

If Evelyln's beauty had hesitated in her early thirties it came to an abrupt decision just afterward and completely left her. A tentative outlay of wrinkles on her face suddenly deepened and flesh collected rapidly on her legs and hips and arms. Her mannerism of drawing her brows together had become an expression—it was habitual when she was reading or speaking and even while she slept.⁹⁵

Even though changes in appearance are normal and are considered a regular sign of ageing, Fitzgerald mentions that Evelyln had to deal with “the wearying depression of living with a disappointed man”⁹⁶ and her physical appearance might have to do with the amount of psychological distress she was experiencing during the years after her romance with Freddy came to an end. With time, Harold Piper becomes more and more unbearable as the story progresses, for it is revealed he has a drinking problem and never seems to be sober in moments when his wife needs him the most. In the story, Harold is drunk when the maid announces Julie has started feeling worse, he is hangover even in the moment when he finds out his daughter's hand will have to be replaced with a prosthetic. He is upstairs sleeping when Evelyln reads the letter announcing their son's death and ultimately, he only awakens when he hears the sound of the bowl shattering on the ground as Evelyln falls to her death.

At first, it might seem surprising that at no point in the story is the idea of getting a divorce mentioned by Evelyln nor Harold. As Fitzgerald never mentions the reasoning behind this

⁹⁴ Fitzgerald, *Flappers and Philosophers*, 95.

⁹⁵ Fitzgerald, *Flappers and Philosophers*, 106.

⁹⁶ Fitzgerald, *Flappers and Philosophers*, 106.

decision explicitly, the reader is left to form their own opinion. Once paying closer attention to the story, multiple explanations as to why the Pipers decided to remain together seem possible. First of all, Evylyn's devotion to her children is very clear as she is visibly worried about Julie when she gets hurt and is very shaken by Donald's death. She might be considering her children and their needs above what she wants and therefore she decides to stay in the marriage which provides a sense of stability to her children. The second reason is tied to the symbolism of the bowl – not only is the bowl as complex as Evylyn by being both beautiful yet empty, it also represents the complexity of marriage. Just like marriage, the bowl might be beautiful; however, it is able to cause a lot of pain from time to time. When Harold and Evylyn got married, they accepted the fact that married people are to stay together through the good as well as the bad times and they might be simply sticking to their vows. Finally, their decision might be tied to the time period the story is set in. As divorce was fault-based, Harold would need to be the one to apply for divorce due to Evylyn's infidelity, however his attitude towards the affair seems to be shocking as he simply tells Evylyn to end the affair and that "he considered the subject closed and would never reproach her nor allude to it in any form"⁹⁷.

A woman who approached the relationship she did not find fulfilling rather differently is Sally Carroll Happer, the female protagonist of Fitzgerald's short story *The Ice Palace*. Born in Tarleton in the state of Georgia, Sally Carroll is Fitzgerald's depiction of a what Bryant Mangum calls the southern flapper, a hybrid between the southern belle and the flapper which perfectly depicts Fitzgerald's complicated relationship with the South.⁹⁸ This relationship is depicted in three short stories known as *The Tarleton Trilogy* with *The Ice Palace* being the first of them and capturing what at the time was still an idyllic idea of the South in Fitzgerald's mind.

Sally Carroll is proud of the fact she comes from the South and she demonstrates her love for both the area as well as the people living there multiple times during the story. When her soon-to-be husband Harry Bellamy visits her in Tarleton, Sally Carroll brings him to the local cemetery where she shares her admiration for the confederate soldiers stating:

"People have these dreams they fasten onto things, and I've always grown up with that dream. It was so easy because it was all dead and there weren't any disillusionments comin' to me. I've tried in a way to live up to those past standards of noblesse oblige, there's

⁹⁷ Fitzgerald, *Flappers and Philosophers*, 93.

⁹⁸ Bryant Mangum, "Fitzgerald's Southern Narrative: The Tarleton, Georgia, Stories", in *F. Scott Fitzgerald in Context* ed. Bryant Mangum (Cambridge: Cambridge University Press, 2013), 154.

just the last remnants of it, you know, like the roses of an old garden dying all round 4 us, streaks of strange courtliness and chivalry in some of these boys an' stories I used to hear from a Confederate soldier who lived next door, and a few old darkies. Oh, Harry, there was something, there was something! I couldn't ever make you understand, but it was there."⁹⁹

When talking to her Tarleton friend Clark Darrow, Sally Carroll explains all the things she loves about the men from the South: "I wouldn't change you for the world. You're sweet the way you are. The things that'll make you fail I'll love always - the living in the past, the lazy days and nights you have, and all your carelessness and generosity."¹⁰⁰ She, however, turns down Clark's marriage offer since she herself feels there are bigger and better things waiting for her in the world, explaining that there are two sides to her with Clark and their other friends in Tarleton only seeing one of them:

"I couldn't ever marry you. You've a place in my heart no one else ever could have, but tied down here I'd get restless. I'd feel I was wastin' myself. There's two sides to me, you see. There's the sleepy old side you love; an' there's a sort of energy, the feelin' that makes me do wild things. That's the part of me that may be useful somewhere, that'll last when I'm not beautiful any more."¹⁰¹

Sally Carroll is very well aware of the fact her needs are conflicting. She, on one hand, wants to stay home and enjoy the romantic idyllic South, yet her need for independence and the flapper spirit are telling her to leave home to see what is out there. Her ticket to the North turns out to be Harry Bellamy who she met in Asheville one summer. However, as soon as Sally arrives to the North, she is unhappy with the decision as she is freezing. Little did she know that the weather would not be the only thing cold. She expresses feelings of alienation since the only member of Harry's family she likes is his father who comes from Kentucky. Harry's mother and Myra, Sally Carroll's future sister-in-law, are however highly unlikeable. Mrs. Bellamy disapproved of Sally Carroll's bobbed hair; as well as the fact Sally liked to smoke, another sign of the fact Fitzgerald constructed Sally as belle-flapper hybrid. She would also shorten Sally Carroll's name on purpose, making her feel as if a part of her southern identity was taken from her. Myra, who came from Sweden, was beautiful yet spiritless and seemed to lack any personality whatsoever which made Sally Carroll think that if women were not beautiful, they

⁹⁹ Fitzgerald, *Flappers and Philosophers*, 43.

¹⁰⁰ Fitzgerald, *Flappers and Philosophers*, 40.

¹⁰¹ Fitzgerald, *Flappers and Philosophers*, 40.

would be nothing to the Northerners. Women in Harry's town seem to play the role of a trophy wife more than anything else.

Sally is also confused as to why everyone who knows of her engagement only wants to talk about Harry and why so many men abandon the conversation once they find out she is engaged:

In the South an engaged girl, even a young married woman, expected the same amount of half-affectionate badinage and flattery that would be accorded a debutante, but here all that seemed banned. One young man, after getting well started on the subject of Sally Carrol's eyes, and how they had allured him ever since she entered the room, went into a violent confusion when he found she was visiting the Bellamys, was Harry's fiancé.¹⁰²

When Sally Carroll meets Roger Patton, she explains she does not divide people based on their gender, but she rather decides who is feline and who is canine. She refers to herself, most women and the men from the South as feline, meanwhile the men from the North who are similar to Harry are canine which implies "a certain conscious masculinity as opposed to subtlety"¹⁰³. That might explain why men in the North seem to be the center of every group and conversation as they seem to be the dominant leaders while women are kept around to be sweet and look pretty, as is the case of Myra.

Sally's frustration with Harry and the North only grows stronger once he makes remarks about Southerners as if he completely forgets his future wife is one of them and is proud of her heritage. First, Harry lectures Sally Carroll telling her she needs to be careful not to make remarks about people as "a Southern girl came up here last summer and said some unfortunate things"¹⁰⁴, which makes Sally Carroll feel as if Harry decided all Southerners are rude and judgy. However, Harry takes his generalizations even further when he talks about the attitude of Southerners towards working hard and calls them "sort of degenerates, not at all like the old Southerners" and explains their laziness by the fact that they have "lived so long down there with all the colored people that they have gotten lazy and shiftless"¹⁰⁵. Harry's behavior together with his mother's treatment of Sally Carroll signal the need of the Bellamy family to change Sally Carroll and turn her into one of the women in the North, one that is quiet and

¹⁰² Fitzgerald, *Flappers and Philosophers*, 49.

¹⁰³ Fitzgerald, *Flappers and Philosophers*, 50.

¹⁰⁴ Fitzgerald, *Flappers and Philosophers*, 47.

¹⁰⁵ Fitzgerald, *Flappers and Philosophers*, 54.

passive, only speaks when asked about her husband and is happy with being her husband's accessory.

Sally Carroll, however, could never become such a woman. She comes to this realization when she gets lost in the ice palace at a local carnival when her fiancé Harry abandons her as he is more focused on having fun in the maze than making sure Sally Carroll is safe. As Sally Carroll understands Harry is gone and she was truly left alone, she starts thinking about whether this could truly be the end and whether her spirit would forever haunt the cold palace in the North rather than rest at the cemetery in Tarleton which she loved so dearly:

On both sides of her along the walls she felt things creeping, damp souls that haunted this palace, this town, this North. "Oh, send somebody, send somebody!" she cried aloud. Clark Darrow, he would understand; or Joe Ewing; she couldn't be left here to wander forever, to be frozen, heart, body, and soul. This her, this Sally Carroll! Why, she was a happy thing. She was a happy little girl. She liked warmth and summer and Dixie. These things were foreign, foreign!¹⁰⁶

Once she is finally discovered, Sally Carroll makes a decision to leave the North as soon as possible and return back to her hometown. One might believe that this is a sign of Sally Carroll's southern belle side winning over the flapper, however, it is the flapper independence which makes Sally Carroll realize that she does not need a rich husband, his family nor any of the Northern canines to satisfy her needs.

Even though both Evylyn and Sally Carroll feel unfulfilled within their relationship, the causes of their unhappiness as well as the ways they decide to deal with them are very different. Meanwhile Evylyn's unhappiness comes from experiencing a housewife burnout and loneliness, Sally Carroll experiences alienation due to the fact the North and the Northerners turn out to be nothing like she expected them to be and they try to take away pieces of her Southern identity. Meanwhile Evylyn represents a more traditional approach and the values connected with the late 19th century, Sally Carroll represents the 1920s as a modern woman, a free-spirited southern flapper, who puts herself and her happiness above everything else as she makes the decision to leave Harry and return back home to the South. Fitzgerald's depiction of Evylyn in particular is interesting as he seems to have considered the female psyche and the impact trauma in the shape of loneliness, infidelity, guilt, or child loss have on it. With Sally Carroll on the other hand, Fitzgerald was able to capture a young girl who even though she

¹⁰⁶ Fitzgerald, *Flappers and Philosophers*, 60.

grew up in the South was influenced by the flapper philosophy and was experiencing an inner struggle between her two sides. With both women, Fitzgerald was able to capture female strengths – be it the strength to leave a situation in which a woman feels neglected and treated unfairly seen in Sally Carroll, or the strength within the resilience to carry on while putting the needs and well-being of her children above all else seen in Evelyln.

The Manipulator

When examining the topic of manipulation in Fitzgerald's female characters, an interesting finding arose. Fitzgerald did not construct his women to manipulate men only, but he also focused on the aspect of manipulation between women themselves. Firstly, to demonstrate this, a closer look at two of Fitzgerald's manipulators, Judy Jones (*Winter Dreams*) and Marjorie Harvey (*Bernice Bobs Her Hair*) is provided. Not only do the characters differ in which gender they direct their manipulative techniques towards, they also differ in the motivation behind their behavior.

At first, a reader might believe that in *Bernice Bobs Her Hair* the driving force behind Marjorie's behavior towards her cousin Bernice is simply jealousy, as Bernice eventually gains the attention of one of Marjorie's suitors, Warren McIntyre. However, after careful reading, the topic of femininity and societal expectations as to what a feminine woman should look like arise as the one thing Marjorie secretly struggles with.

Bernice seems to have gained her idea about femininity from the representatives of the old generation, namely her mother and her aunt Josephine, who believe Bernice should naturally have many suitors since she is pretty, sweet and can cook very well¹⁰⁷. The idea that Bernice is stuck in the past is also illustrated when she starts quoting Alcott's *Little Women* to explain to Marjorie the importance of female friendship and togetherness to which her cousin informs her such views are long out of style as Marjorie "had no female intimates – she considered girls stupid"¹⁰⁸.

Marjorie represent the standards for femininity in the 1920s. Rather than being sweet and knowing how to cook, Marjorie perceives things such as being witty, possessing the ability to shock, having great fashion sense, being a great conversationalist, knowing how to dance and enjoying the freedom to have affairs with multiple boys at the same time as the valuable signs of femininity. After some persuasion from her mother, Marjorie eventually agrees to teach Bernice the secrets of being feminine in order to find her a suitor she could potentially marry.

¹⁰⁷ Fitzgerald, *Flappers and Philosophers*, 118.

¹⁰⁸ Fitzgerald, *Flappers and Philosophers*, 117.

However, Marjorie believes the plan might not work since in her eyes, Bernice is difficult to work with because of her Native American roots:

"I think it's that crazy Indian blood in Bernice," continued Marjorie. "Maybe she's a reversion to type. Indian women all just sat round and never said anything." "Go to bed, you silly child," laughed Mrs. Harvey. "I wouldn't have told you that if I'd thought you were going to remember it. And I think most of your ideas are perfectly idiotic," she finished sleepily.¹⁰⁹

The next morning Marjorie and Bernice get into an argument during which their different beliefs as to what is feminine and what is not appear once again and Bernice informs Marjorie she believes there is not a single feminine quality in her, to which Marjorie replies by blaming Bernice and girls who are similar to her for the disillusionment men experience after marriage:

"Oh, my Lord!" cried Marjorie in desperation. "You little nut! Girls like you are responsible for all the tiresome colorless marriages; all those ghastly inefficiencies that pass as feminine qualities. What a blow it must be when a man with imagination marries the beautiful bundle of clothes that he's been building ideals round, and finds that she's just a weak, whining, cowardly mass of affectations!"¹¹⁰

Finally, when the two girls calm down, Bernice agrees to listen to Marjorie's tips. She learns about the importance of taking care of her eyebrows, getting her teeth straightened, learning how to position herself when dancing as well as being kind even to the men who are shy and clumsy as keeping them entertained in conversation will make Bernice look good in front of the more desirable bachelors who will become intrigued and will want to cut in and talk to Bernice themselves. The last advice Marjorie has for Bernice, however, sends Bernice into a collapse as Marjorie suggests a new hairstyle for her cousin – the flapper bob.

The famous haircut which was mentioned in the previous chapter of the thesis and became the symbol of break from tradition in the 1920s would serve as a visual confirmation that Bernice's transformation from a traditional woman into the wild flapper was complete. Whether or not Bernice should get her hair bobbed becomes one of Bernice's favorite conversation topics and the boys seem to be impressed when the question is asked. However, once Bernice gains the attention of Warren who used to really like Marjorie, Marjorie's feelings are hurt and she calls out Bernice on only using staged lines and not being authentic when talking to boys. In order

¹⁰⁹ Fitzgerald, *Flappers and Philosophers*, 119.

¹¹⁰ Fitzgerald, *Flappers and Philosophers*, 123.

to embarrass Bernice in front of everyone, Marjorie asks her to bob her hair in order to prove she has been serious about doing so the whole time. Marjorie does this knowing very well that if Bernice cuts her hair, she would be crossing the line between the socially accepted masculine femininity and masculinity which would still be socially unacceptable in their community at the time. Marjorie's constant pushing and the pressure from their friends eventually drive Bernice into driving to the barber shop while regretting the decision on the way there:

Bernice had all the sensations of Marie Antoinette bound for the guillotine in a tumbrel. Vaguely she wondered why she did not cry out that it was all a mistake. It was all she could do to keep from clutching her hair with both hands to protect it from the suddenly hostile world. Yet she did neither. Even the thought of her mother was no deterrent now. This was the test supreme of her sportsmanship; her right to walk unchallenged in the starry heaven of popular girls.¹¹¹

Bernice's ego did not allow her to admit she had never really been serious about cutting her hair which granted Marjorie the feeling of satisfaction for a short while. Marjorie achieved the one thing she wanted, she managed to embarrass Bernice in front of their friends, and most importantly, Warren McIntyre who immediately turns cold towards Bernice and leaves the barber shop with Marjorie. However, Marjorie's happiness does not last for long as when she falls asleep, Bernice decides to get revenge by cutting Marjorie's blonde braids off with shears and leaving the Harvey house in the middle of the night, knowing the new haircut will bring shame to Marjorie and her family.

While the manipulation from Marjorie was motivated by her worry that her cousin Bernice's femininity would eventually overshadow her own, Judy's manipulation in *Winter Dreams* is aimed at men and stems from the fact Judy is a prime example of a woman with classist thinking who will not rest until she finds the most suitable partner for marriage. Judy represents the reality that was presented in the previous chapter regarding the fact that flappers were able to enjoy their freedom to date around and most of the time even enjoy sexual relations with multiple men at the same time. However, Judy makes it clear she is extremely picky when it comes to the men she is willing to devote her time to and she informs Dexter about it when she introduces herself to him on her boat:

"My name is Judy Jones," she favored him with an absurd smirk, rather, what tried to be a smirk, for, twist her mouth as she might, it was not grotesque, it was merely

¹¹¹ Fitzgerald, *Flappers and Philosophers*, 133.

beautiful "and I live in a house over there on the Island, and in that house there is a man waiting for me. When he drove up at the door I drove out of the dock because he says I'm his ideal."¹¹²

Judy makes it clear she is not looking for a man who is going to sweet-talk her and praise her, she finds such behavior boring. She is looking for thrill and wealth, a thing which she find in Dexter who owns a laundry business and has done quite well for himself. The minute Judy finds out Dexter is wealthy, she starts kissing him without knowing really anything else about him:

Then she smiled and the corners of her mouth drooped and an almost imperceptible sway brought her closer to him, looking up into his eyes. A lump rose in Dexter's throat, and he waited breathless for the experiment, facing the unpredictable compound that would form mysteriously from the elements of their lips. Then he saw, she communicated her excitement to him, lavishly, deeply, with kisses that were not a promise but a fulfillment

What Dexter at first does not know is that Judy kisses multiple men in a week and she does not take any of them too seriously. Yet, her beauty and charm serve her as tools she uses in order to dominate the men she wants to keep around. Fitzgerald therefore ties Judy with a traditionally masculine quality - dominance. In *Winter Dreams*, Judy is the one who has the men wrapped around her finger and no matter how many times she hurts them, they are always waiting on her when she decides to come back for some more fun. Judy's power over the men she spends her time with is demonstrated when Dexter finds out about Judy's behavior. Dexter is not upset with Judy since he believes she might not even realize that what she is doing to the men is a malicious act causing them feelings of being hurt:

He was, as he found before the summer ended, one of a varying dozen who circulated about her. Each of them had at one time been favored above all others--about half of them still basked in the solace of occasional sentimental revivals. Whenever one showed signs of dropping out through long neglect, she granted him a brief honeyed hour, which encouraged him to tag along for a year or so longer. Judy made these forays upon the helpless and defeated without malice, indeed half unconscious that there was anything mischievous in what she did.¹¹³

¹¹² Francis Scott Fitzgerald, *All The Sad Young Men* (Richmond: Alma Classics, 2013), 50.

¹¹³ Fitzgerald, *ATSYM*, 54.

Judy was enjoying the sexual liberation of a flapper without the goal of committing herself to one man only, as Fitzgerald states “there was a very little mental side to any of her affairs, she simply made men conscious to the highest degree of her physical loveliness,”¹¹⁴ which by itself would not be a bad thing. What landed Judy in the category of a manipulator are her words directed to the men, namely Dexter, as she was not being honest. Judy would make men believe there was something bigger, more serious between her and them, with the use of manipulative techniques such as lying about being in love with Dexter:

When, as Judy's head lay against his shoulder that first night, she whispered, "I don't know what's the matter with me. Last night I thought I was in love with a man and tonight I think I'm in love with you," it seemed to him a beautiful and romantic thing to say. It was the exquisite excitability that for the moment he controlled and owned.¹¹⁵

Or even resorting to crying and acting incredibly upset when she learns Dexter got tired of waiting around and was going to marry another girl, Irene Scheerer:

Two tears had rolled down her wet face and trembled on her upper lip. "I'm more beautiful than anybody else," she said brokenly, "why can't I be happy?" Her moist eyes tore at his stability, her mouth turned slowly downward with an exquisite sadness: "I'd like to marry you if you'll have me, Dexter. I suppose you think I'm not worth having, but I'll be so beautiful for you, Dexter."¹¹⁶

However, revenge finds its way to Judy Jones just like it did with Marjorie Harvey. As eventually all the good men get tired of Judy's constant manipulation and move on to other women, Judy finds herself with only a few options to choose from when the time comes for her to settle down and marry. As Dexter finds out in the last part of the short story, Judy married Lud Simms, an alcoholic who often cheats on Judy with other women meanwhile she stays at home with her housewife duties.

In both of the manipulators, Fitzgerald demonstrated the 1920s changing attitude towards dating and sexual intercourse. Judy and Marjorie were able to enjoy sexual freedom while going on dates with multiple men without the intention of marrying them, and even though it was something the older generation did not really understand (for example, Marjorie's mother), this behavior did not hurt their position within the society as both of the women were extremely

¹¹⁴ Fitzgerald, *ATSYM*, 53.

¹¹⁵ Fitzgerald, *ATSYM*, 54.

¹¹⁶ Fitzgerald, *ATSYM*, 61.

popular and had no lack of suitors. Both of Fitzgerald's manipulators also demonstrate just how much physical appearance mattered. This fact is visible in scenes where Marjorie has to teach Bernice things such as grooming, or how to dress herself appropriately or when Dexter arrives to Judy's home for dinner and feels rather "disappointed at first that she had not put on something more elaborate"¹¹⁷. Through his writing, Fitzgerald was able to highlight a problem which women struggle with even today. No matter how hard they sometimes try to conform to the beauty standards of the age they live in, they constantly have to worry about doing it in the right way, with never being too much or too little.

The third example of Fitzgerald's manipulator in his short stories differs from the previous two, as her manipulation does not seem to be fueled by her desire to fulfil her sexual needs nor to conform to beauty standards. For Vienna in *The Bowl*, the subject of her manipulation becomes Dolly Harlan, one of the American football players at the Princeton University. Dolly meets Vienna through their mutual friends Jeff Deering and Josephine Pickman and immediately tells Vienna he is in love with her.

Vienna, however, does not seem to be interested in the one thing which so many other people admire about Dolly – his football career, as she seems to ignore the topic the whole night. After careful reading, the author of the diploma thesis believes the reason behind Vienna's strange behavior might lie within a past trauma which she experienced when she lost her younger brother to injuries sustained during a prep-school football game:

I remembered now that she hadn't even murmured the conventional congratulations to Dolly. "She hates football. Her brother was killed in a prep-school game last year. I wouldn't have brought her tonight, but when we got home from the game I saw she'd been sitting there holding a book open at the same page all afternoon. You see, he was this wonderful kid and her family saw it happen and naturally never got over it."¹¹⁸

Although Fitzgerald himself never explicitly diagnosed Vienna with any particular mental health condition, Vienna's behavior throughout the story demonstrates signs of what, according to the Office on Women's Health, is known as post-traumatic stress disorder.¹¹⁹ According to the institution, women are twice as likely to develop post-traumatic stress disorder during their

¹¹⁷ Fitzgerald, *ATSYM*, 51.

¹¹⁸ F. Scott Fitzgerald, "The Bowl," 1928, Project Gutenberg Australia, accessed June 16, 2024, <https://gutenberg.net.au/fsf/THE-BOWL.html>.

¹¹⁹ "Post-traumatic stress disorder," Office on Women's Health, accessed May 14, 2024. <https://www.womenshealth.gov/mental-health/mental-health-conditions/post-traumatic-stress-disorder>

lifetime and when naming some of the reason as to why a woman can develop PTSD, having to watch a traumatic event happen to somebody else is one of the possible causes. For Vienna, the event which possibly triggered the development of her PTSD seems to be the prep-school football game during which Vienna and her family had to watch her younger brother get injured and later lose his life to the impact of the injuries. Another reason to believe that Vienna's behavior, which at first might seem purely as controlling, stems from her mental condition rather than from any mean-spirited intentions is the fact that her behavior in the short story goes hand in hand with some of the symptoms of PTSD in women. Not only does Vienna avoid the things that remind her of her past trauma, in this case, American football, she also seems to have trouble feeling or at least showcasing her emotion and in some parts of the story, Fitzgerald even makes her out to be numb and emotionless. A good example of Vienna being seemingly cold occurs when she learns that a man from her past who had accused of her of being dishonest tries to commit suicide. Jeff, the narrator of the story, notices Vienna did not have any reaction to his actions other than standing in silence:

"A young fellow just tried to kill himself down in the wash room. He shot himself through the shoulder, but they got the pistol away before-" A minute later his voice again: "Carl Sanderson, they said." When the number was over I looked around. Vienna Thorne was staring very rigidly at Miss Lillian Lorraine, who was rising toward the ceiling as an enormous telephone doll. I turned to Dolly and suggested that he and I had better go, and after a glance at Vienna in which reluctance, weariness and then resignation were mingled, he consented.¹²⁰

However, the reason behind Fitzgerald never stating explicitly that Vienna's strange behavior might be caused by post-traumatic stress disorder could be that during the 1920s, PTSD as a diagnosis had not been recognized yet as it only became an official diagnosis in the 1980s. Up until that point, Jones and Wessely claim "anyone who suffered long-term psychiatric effects after a frightening event was considered constitutionally predisposed to mental illness, the responsibility lay with the individual"¹²¹. Only after the official recognition of the diagnosis did the treatment of individuals who had experiences a traumatic even change and the "primary causation transferred to the terrifying experience and any exposed individual was largely

¹²⁰ Fitzgerald, "The Bowl".

<https://gutenberg.net.au/fsf/THE-BOWL.html>

¹²¹ Jones, Edgar and Simon Wessely, "A Paradigm Shift in the Conceptualization of Psychological Trauma in the 20th Century," *Journal of Anxiety Disorders* 21 (2007), 165.

absolved from blame or responsibility”¹²². This reality might also explain that fact that nowhere in the story is the idea of Vienna having to receive any treatment or attending therapy mentioned and no excuses for her behavior are made by any of the other characters. In fact, Jeff specifically, grows more and more suspicious of Vienna and her manipulation of Dolly. When Vienna and Dolly share the news of their engagement with Jeff, Vienna mentioned they had discussed the possibility of Dolly not playing in the upcoming season. This sparks Jeff’s suspicion that the idea must have come from Vienna’s head and she is therefore the one forcing Dolly into making such decision. Jeff’s suspicion of Vienna being a manipulator only becomes stronger once Dolly twists his ankle during a game of tennis and has a short exchange with Jeff, during which Dolly mentions he wishes he broke his ankle instead so he did not have to play for Princeton in the upcoming season as his decision not to play would have been justified by the injury.

He tossed me a letter. It was a request that he report at Princeton for practice on September fifteenth and that meanwhile he begin getting himself in good condition. "You're not going to play this fall?" He shook his head. "No. I'm not a child any more. I've played for two years and I want this year free. If I went through it again it'd be a piece of moral cowardice." "I'm not arguing, but would you have taken this stand if it hadn't been for Vienna?"¹²³

Jeff voices his criticism of Vienna once more when he receives a letter from Dolly two weeks after their previously mentioned exchange in which he states he had managed to break his ankle after all. Jeff, however, does not for a second believe Dolly is the author of the letter and suspects Vienna of being the person behind it. Even though Dolly does not play for a few games, he grows restless and makes the decision to try and help the team in any way he possibly can. When he informs Vienna of his decision, Vienna reminds him of the fact she lost her brother to football yet again in hopes Dolly and Jeff will both understand why she is so against Dolly returning to the football field. She is however not met with understanding from either of the two men, with Dolly even ridiculing Vienna and her friends by complaining about how much they like to talk. Dolly’s behavior provokes Vienna into a defensive reaction during which she accuses Dolly of choosing the sport over her because of his inner insecurities:

¹²² Jones and Wessely, “A Paradigm Shift”, 165.

¹²³ Fitzgerald, “The Bowl”.

<https://gutenberg.net.au/fsf/THE-BOWL.html>

"I know your trouble, Dolly," she said bitterly. "You're weak and you want to be admired. This year you haven't had a lot of little boys following you around as if you were Jack Dempsey, and it almost breaks your heart. You want to get out in front of them all and make a show of yourself and hear the applause."¹²⁴

As if to villainize Vienna even more, Fitzgerald seems to be using the character of Daisy Cary, a young aspiring actress who meets Dolly at a football game he decides to play in after the argument he had with his fiancé Vienna. Daisy is everything Vienna was not able to be. She shows up to Dolly's games and seems to be interested in seeing him on the field. Fitzgerald also makes it clear the two were able to develop a bond through the fact they were both workers and shared their stories of how hard they had to work sometimes even when they were sick or hurt. By using hard work as a type of conversation topic between Daisy and Dolly, Fitzgerald seems to be referring to a line which Dolly directed towards Vienna during their fight in which he asked his fiancé whether the idea of doing anything instead of just talking felt repulsive to her.

During the short story, Vienna is made into a controlling woman, a manipulator who is trying to trick Dolly with her own beauty and charm into abandoning the sport. However, after a more careful reading, a reader in 2024 might view Vienna as the true victim in the situation. When looking at the short story through a modern lens, it seems that none of the characters, namely Dolly, offered Vienna the help she truly needed. Yet, one cannot really blame them, as during the time the story is set in, the area of PTSD in women and the treatment of such mental condition was not discovered just yet. What is, however, even more interesting is that Vienna seems to also be a victim of the patriarchal society. It is mentioned multiple times during the story that Dolly himself does not love the sport as much as other boys on the team do. He is not even the greatest player and seems to be rather average. Dolly seems to have grown tired of the game and simply does not have the strength to be honest and upfront about it and make the decision to leave the team. Yet, when it is Vienna who voices the idea of Dolly leaving the team, both Jeff and Dolly view her behavior as problematic.

This might be caused by Vienna's suggestion being seen as an attack on Dolly's dominance and therefore his masculinity. Vienna as a woman is trying to tell Dolly what he should be doing, and she makes it even worse by doing so in the presence of Jeff, another male. Dolly's imagine

¹²⁴ Fitzgerald, "The Bowl".
<https://gutenberg.net.au/fsf/THE-BOWL.html>

as a man is put at risk when Vienna makes a comment stating both her and Jeff are about “to witness the collapse of a man into a schoolboy”¹²⁵ when referring to the fact Dolly is unable to stand behind the decision to leave the team and therefore indirectly calling Dolly immature. Instead of thinking about whether Vienna’s words hold any truth to them, Dolly resorts to ridiculing her in front of Jeff, as if to make it clear he is in charge and will not be taking any insults from a woman. Yet, Vienna does not play the role of a submissive fiancé who will go quiet once Dolly starts throwing insults back. Instead, she tells Dolly their relationship is over. Dolly, however, does not believe Vienna is possibly being serious and does not seem to take her words as a final good-bye, which is yet another case in which Dolly does not take Vienna too seriously as he probably does not think she could have the strength or real desire to walk away from him and their relationship.

Her expression was ruthless, but Dolly refused to see that she was in earnest. When I got away he was still trying to make her "be rational," and next day on the train he said that Vienna had been "a little nervous." He was deeply in love with her, and he didn't dare think of losing her; but he was still in the grip of the sudden emotion that had decided him to play, and his confusion and exhaustion of mind made him believe vainly that everything was going to be all right.¹²⁶

As if to assure himself as well as the reader of his masculinity and ability to impress women after his separation from Vienna, Dolly immediately visits Daisy in her hotel room where he decides to spend the night. This behavior begs the question whether Dolly ever truly loved Vienna, or whether he only cared about being with a beautiful woman who was admired by many others. The latter seems to be the case for if Dolly ever had any true feelings towards Vienna, he would not be able to move on from their separation as quickly. Dolly’s behavior seems to illustrate that he views young women as “commodities in a male-dominated market”¹²⁷ rather than human beings with real feelings and depth. However, as will be demonstrated in the following paragraphs, Dolly is not the only male character appearing in Fitzgerald’s short

¹²⁵ Fitzgerald, “The Bowl”.

<https://gutenberg.net.au/fsf/THE-BOWL.html>

¹²⁶ Fitzgerald, “The Bowl”.

<https://gutenberg.net.au/fsf/THE-BOWL.html>

¹²⁷ Lois Tyson, *Psychological Politics of the American Dream: The Commodification of Subjectivity in Twentieth-century American Literature*. (Columbus: Ohio State University Press, 1994), 50.

fiction who clearly struggles with the idea of his second half possessing qualities or roles traditionally assigned to men.

The Boss

In *Head and Shoulders*, Fitzgerald flips the script on traditional gender roles once again by putting Marcia into the position of the head of the family, the breadwinner who is financially responsible for the wellbeing of herself as well as her husband. In the beginning of the story, Fitzgerald showcases Marcia as a free-spirited flapper. Her free spirit is apparent when she assumes the role of a pursuer and tells Horace to kiss her in his office:

“Why do you want me to kiss you?” he asked intently, “Do you just go around kissing people?” “Why, yes,” admitted Marcia, unruffled. “At’s all life is. Just going around kissing people.” “Well,” replied Horace emphatically, “I must say your ideas are horribly garbled! In the first place, life isn’t just that, and in the second place, I won’t kiss you. It might get to be a habit and I can’t get rid of habits.”¹²⁸

Nonetheless, Marcia does not give up and invites Horace to come see her perform in Home James where she makes yet another move by inviting Horace on a date after the performance is over. Horace, a little bit taken aback by Marcia’s direct approach, agrees. However, as they are eating dinner, he brings up a dance he saw Marcia perform and seems to be horrified by the fact the audience seemed to focus on Marcia’s chest, while she brushes it off as no big deal:

Marcia grinned. “It’s fun to do it. I like to do it.” And then Horace came out with a faux pas. “I should think you’d detest it,” he remarked succinctly. “The people behind me were making remarks about your bosom.” Marcia blushed fiery red. “I can’t help that,” she said quickly. “The dance to me is only a sort of acrobatic stunt. Lord, it’s hard enough to do! I rub liniment into my shoulders for an hour every night.”¹²⁹

It becomes clear throughout the story that Marcia represents the newly found freedom of the flapper, the free-spirited woman who enjoys the ownership of her own body, while Horace on the other hand seems to be only now coming to terms with the changes in society. He is surprised by Marcia’s actions, however, he does not judge her for them. He is understanding, yet compared to Marcia seems to represent tradition while Marcia is the new age.

¹²⁸ Fitzgerald, *Flappers and Philosophers*, 67.

¹²⁹ Fitzgerald, *Flappers and Philosophers*, 72.

Their marriage becomes a talking topic in the academic circles as everybody expected Horace to pursue a Master of Arts degree, yet he decided to get married at the age of eighteen which meant he had to figure a way to provide for Marcia and himself. Fitzgerald described Horace's marriage to Marcia as something that was looked down upon by those who knew Horace:

Horace and Marcia were married early in February. The sensation in academic circles both at Yale and Princeton was tremendous. Horace Tarbox, who at 14 had been played up in the Sunday magazines sections of metropolitan newspapers, was throwing over his career, his chance of being a world authority on American philosophy, by marrying a chorus girl, they made Marcia a chorus girl.¹³⁰

Right after the wedding, Horace wants to assume the traditional role of the breadwinner so Marcia can become a housewife, however, his ideas are not practical as he is only able to get a job as a clerk at which he is making less than what Marcia makes as a showgirl. This dynamic hurts Horace's pride, but he eventually agrees that for the time being, the most reasonable decision is for both him and Marcia to continue working even if it means Marcia becomes the main source of finances for the young couple:

“We'll call ourselves Head and Shoulders, dear,” she said softly, “and the shoulders will have to keep shaking a little longer until the old head gets started... Your salary wouldn't keep us in a tenement. Don't think I want to be public. I don't. I want to be yours. But I'd be a half-wit to sit in one room and count the sunflowers on the wallpaper while I waited for you. When you pull down three hundred a month I'll quit.” And much as it hurt his pride, Horace had to admit that hers was the wiser course.¹³¹

Things only change once Marcia becomes pregnant and her condition does no longer allow her to continue performing. This reality drives Horace into searching for a better paid job since with Marcia being a stay-at-home mother, Horace is finally able to enjoy his dream role and becomes the main provider. The job he is able to find, however, differs significantly from the career he had imagined for himself before he married Marcia. He was no longer able to use his mental powers in order to make his dream come true and become a respected writer, and he therefore resorted to finding a job in gymnastics by performing at the Hippodrome. Even though Horace is at first happy with the newly-found dynamic and enjoys the fact he is finally able to provide

¹³⁰ Fitzgerald, *Flappers and Philosophers*, 79.

¹³¹ Fitzgerald, *Flappers and Philosophers*, 80.

for his family without the help of Marcia, he finds himself overshadowed by the abilities of his wife once again. While pregnant, Marcia decided to spend her days writing. Her talent for writing is mentioned at the very beginning of the story, but at that time, Horace does not pay it much attention. Marcia mentions how she wrote a thank-you note to Wendell, a columnist who wrote a poem about her:

“I wrote Wendell a thank-you letter, and he printed it in his column — said that the style was like Carlyle’s, only more rugged and that I ought to quit dancing and do North American literature. This got me a couple more vaudeville offers and a chance as an ingenue in a regular show. I took it, and here I am, Omar.”¹³²

Maybe if Horace had taken his wife’s words more seriously, he would not feel as hurt in the end of the story when he finds out that during her pregnancy, Marcia was able to write a whole book which ends up being published through Peter Boyce Wendell in Jordan’s Magazine. In the end, what hurts Horace’s male ego the most is the fact that Marcia’s work is appreciated by Anton Laurier, one of Horace’s biggest idols. An interesting fact is that Fitzgerald’s incorporating the theme of the hurt male ego and finding oneself in the shade of their partner into his work ended up being very fitting. Even though *Head and Shoulders* was first published a month before Fitzgerald’s marriage to Zelda Sayre, a reader who knows more about the marriage might agree that Horace’s ongoing need to compete with his wife and his apparent inability to be happy for her in the end when he sees her success resembles the way Francis Scott Fitzgerald felt about his own wife. According to writer Jonathon Keats, there is proof Fitzgerald was jealous of his wife’s talent for writing to the point where he ended up stealing her diary and using her thoughts in his second novel *The Beautiful and Damned*.¹³³

¹³² Fitzgerald, *Flappers and Philosophers*, 88.

¹³³ “For the love of literature,” Salon, accessed May 11, 2024.
https://www.salon.com/2001/08/25/fitzgerald_9/

The Caretaker

A man in Fitzgerald's fiction who never had a chance to demonstrate his problem with his wife being in charge of the household is Charles Hemple. Charlie's wife Luella was at first very hard to fit within one of the proposed character types, yet in the end it was her loyalty and dedication to her husband that landed her among the role of The Caretaker. Unlike Marcia Meadows, Luella Hemple in *The Adjuster* is never expected to become the breadwinner and contribute financially, she is however expected to step up and make important decision regarding the Hemples household when she learns both her son as well as her husband are seriously ill.

Another reason why fitting Luella into the character typology was difficult is that in the opening scene of the short story, she seems to be experiencing the same dissatisfaction which Evelyln Piper felt in *The Cut-Glass Bowl*. Luella is a housewife who, however, knows nothing about household duties and she talks about her boredom openly with a friend, which is something Evelyln was not able to do, as Luella becomes the first female character included in the analysis who is seen having an intimate conversation with another woman. Luella and Evelyln are also similar in the fact that even though they love their husbands, they cannot help but feel unhappy. When Ede, Luella's friend, suggests Luella's unhappiness might be caused by her falling out of love with Charles, Luella goes on to say: "It's the very fact that I do love Charles that complicates matters. I cried myself to sleep last night because I know we're drifting slowly but surely toward a divorce. It's the baby that keeps us together."¹³⁴

Luella is particularly frustrated with any chores that place her into the kitchen as she admits she never learned how to cook herself and never really found cooking to be of interest, yet she is blaming herself as she feels she has somehow failed as a woman:

I'm a vile housekeeper, and I have no intention of turning into a good one. I hate to order groceries, and I hate to go into the kitchen and poke around to see if the ice-box is clean, and I hate to pretend to the servants that I'm interested in their work, when really I never want to hear about food until it comes on the table. You see, I never learned to cook, and consequently a kitchen is about as interesting to me as a boiler-room.¹³⁵

¹³⁴ Fitzgerald, *ATSYM*, 117.

¹³⁵ Fitzgerald, *ATSYM*, 117.

Taking care of the house is however not the only source of Luella's unhappiness. She also mentions the fact her husband Charles does not share any of her interests. Meanwhile Luella wants to go out often, especially to visit the opera, theatre, and cocktail parties, according to his wife, Charles hates about everything that Luella likes. Luella finds this problematic as in the beginning of their married life, she was blinded by luxuries Charles was able to gift her such as "the specially created apartment and the specially created limousine, just as indisputably as the mortgaged suburban bungalow out of *The Ladies' Home Journal* and the last year's car"¹³⁶, yet after some time the material things all began to bore her and she started feeling lonely in her marriage. Up until this point, Luella's story seems to follow the same line as Evylyn's. A reader would probably expect Luella to make a lifechanging decision to walk away from the things that no longer make her happy just like Sally Carroll did, or to possibly do something immoral just like Evylyn Piper. And at one point in the story, Luella almost follows in Sally Carroll's footsteps as she loses her patience with Charlie and threatens to leave him:

"Don't you see how bored I am with keeping house, with the baby, everything seems as if it's going on forever and ever? I want excitement; and I don't care what form it takes or what I pay for it, so long as it makes my heart beat... I've tried to be good, and I'm not going to try any more. If I'm one of those women who wreck their lives for nothing, then I'll do it now. You can call me selfish, or silly, and be quite right; but in five minutes I'm going out of this house and begin to be alive."¹³⁷

Fitzgerald, however, decided that Luella's fate was not to become another unfulfilled wife, but to rather make her adjust to a completely different role, the role of a caretaker. As Luella finds out the reason behind Charlie not wanting to go out as much is the fact he is sick, she realizes that "just when she had determined to be a wife no longer, Luella was compelled to be a nurse as well"¹³⁸ and even though she was no longer happy with Charlie, she decided her loyalties laid with him and she could possibly not leave him after he had experienced a nervous breakdown. A question however arises as to whether Luella is truly staying because she cares for Charlie, or whether it is her guilt that is trapping her into staying. As Fitzgerald suggests, some of Charlie's friends believed marrying Luella would turn out to be a mistake in the long run and the author even names Luella as the reason behind Charlie's nervous collapse which she herself might be realizing hence the reason she is staying with him:

¹³⁶ Fitzgerald, *ATSYM*, 120.

¹³⁷ Fitzgerald, *ATSYM*, 125.

¹³⁸ Fitzgerald, *ATSYM*, 126.

He was aware of her intense selfishness, but it is one of the many flaws in the scheme of human relationships that selfishness in women has an irresistible appeal to many men. Luella's selfishness existed side by side with a childish beauty, and, in consequence, Charles Hemple had begun to take the blame upon himself for situations which she had obviously brought about. It was an unhealthy attitude, and his mind had sickened, at length, with his attempts to put himself in the wrong.¹³⁹

The shocking revelation of Charlie's health declining is very similar to the plot-twist in *The Lees of Happiness*. However, the marriage Fitzgerald presents in the *The Lees of Happiness* differs largely from the one between Luella and Charles. It is rather interesting that coming across a relationship let alone marriage where both the husband and wife are happy, satisfied, and in love with each other in Fitzgerald's short stories is extremely rare. The more interesting is the fact that the only happy couple mentioned in this thesis are Jeffrey and Roxanne Curtain from a short story in which Fitzgerald makes it clear Roxanne is a picture-perfect Gibson Girl, not a flapper:

Here, without doubt, disguised as she might be by the unaccustomed stiffness and old fashion of her costume, was a butterfly of butterflies. Here was the gayety of the period—the soft wine of eyes, the songs that flurried hearts, the toasts and the bouquets, the dances and the dinners. Here was a Venus of the hansom, cab, the Gibson girl in her glorious prime.¹⁴⁰

When the pair get married, Roxanne who was previously a singer settles in her new role of a housewife and seems to be taking the role very seriously. She even makes remarks about baking and the fact she believes every single woman should know how to bake and cook. Even though it is later revealed that Roxanne herself is not the best of bakers, she still showcases excitement about her new role, which differentiates her from Luella. Even though the two women are left to face the same fate as their husbands become seriously ill, it is Roxanne's story which unfortunately does not receive a happy ending.

As her husband loses the ability to see and becomes paralyzed after a blood clot is found in his brain, it is interesting how the society perceives Roxanne's loyalty to her husband as something strange and surprising with people almost hoping she would leave Jeffrey and find somebody

¹³⁹ Fitzgerald, *ATSYM*, 125.

¹⁴⁰ Francis Scott Fitzgerald, *The Tales of Jazz Age*, (Philadelphia: Pine Street Books, 2003), 276.

new. Meanwhile, Roxanne remains dedicated to her wedding vows in which she promised to love Jeffrey till the very end. She continues taking care of Jeffrey as if he was still conscious:

Every morning she shaved and bathed him, shifted him with her own hands from bed to chair and back to bed. She was in his room constantly, bearing medicine, straightening a pillow, talking to him almost as one talks to a nearly human dog, without hope of response or appreciation, but with the dim persuasion of habit, a prayer when faith has gone.¹⁴¹

Fitzgerald's treatment of Roxanne representing tradition and Luella representing a modern woman is interesting to watch and contrast. When it comes to Roxanne, Fitzgerald gifts her numerous qualities which would traditionally be connected with the female gender. She is beautiful, warm, nurturing, extremely loyal and dedicated to her husband, and never seems to be tired of having to take care of him. Despite not having children on her own, Roxanne is also painted as a woman who possess motherly instinct. Fitzgerald demonstrates this by using Kitty Cromwell, Harry's wife, as a foil in order to highlight Roxanne's positive feminine traits even further:

After five minutes a little boy toddled into the parlor - a dirty little boy clad in dirty pink rompers. His face was smudgy - Roxanne wanted to take him into her lap and wipe his nose; other parts in the vicinity of his head needed attention, his tiny shoes were kicked out at the toes. Unspeakable! "What a darling little boy!" exclaimed Roxanne, smiling radiantly.¹⁴²

Roxanne, even though having no children herself, is constructed as someone who immediately spots all of the things that seem to be wrong with Kitty's son and wants to fix them, because she is a traditional feminine woman, one to whom all things connected with motherhood should come to naturally. Luella, on the other hand, is portrayed as a cold mother who is bored of her son and only showcases emotions towards him once he passes away. When talking about her baby to her friend Ede, Luella says:

"Even my baby bores me. He doesn't begin to fill my life. I love him with all my heart, but when I have him to take care of for an afternoon, I get so nervous that I want to scream. After two hours I begin praying for the moment the nurse'll walk in the door."

¹⁴¹ Fitzgerald, *TOTJA*, 295.

¹⁴² Fitzgerald, *TOTJA*, 286.

Luella breathed quickly and looked closely at her friend. She didn't really feel unnatural at all. This was the truth. There couldn't be anything vicious in the truth.¹⁴³

Even though Roxanne has more positive traits than Luella, it is the latter who, according to experts in the field, serves as a more portrayal of women closely tied to the real world. According to Dr. Monk who is a professor of medical psychology, Roxanne is a representation of gender stereotype which shall be seen as a myth. According to Monk, the maternal instinct is a myth which “implies that there is an innate knowledge and set of caregiving behaviors that are automatic”¹⁴⁴, yet there are no findings that would further confirm such statement. What makes Luella even a more reliable representation of women in the real world is the fact that she has to adjust to the new tasks in front of her. She has to learn how to cook, how to take care of the house without the help of maids, since none of such skills are an innate part of being a woman.

In the end, after Luella's adjustment period is over, she seems to settle within the role of a caretaker very well and seems to find happiness, as after Charles heals, they go on to have two children together. Luella therefore is able to enjoy the role of a caretaker, she chooses the role instead of walking away from her husband just as Roxanne did. At this point, a comparison with Evelyln Piper is interesting to mention. While Evelyln finds the role of a housewife boring and unfulfilling, Luella and Roxanne both dedicate themselves to the role fully out of their own choice and seem to find the role satisfying. Even though Fitzgerald had no clue he was doing so at the time he was writing the short stories, he was expressing his disagreement with Betty Friedan, and her theories regarding the housewife/caretaker role which became relevant forty years later.

In 1963, Friedan first talked about the feminine mystique, which she believed was a force pushing young women into getting married young rather than exploring their ambition in the world.¹⁴⁵ Friedan believed that a “woman's confinement to domestic life kept her from realizing her potential as a human being” and such woman would never be able to raise a self-possessed daughter since “the harmful effect of confinement to domestic life would be felt by future

¹⁴³ Fitzgerald, *ATSYM*, 117.

¹⁴⁴ Healthline, “Maternal Instinct: Does It Really Exist?”, accessed May 16, 2024.
<https://www.healthline.com/health/parenting/maternal-instinct#is-it-a-myth>

¹⁴⁵ Elizabeth Fraterrigo. “‘The Happy Housewife Heroine’ and ‘The Sexual Sell’: Legacies of Betty Friedan's Critique of the Image of Women.” *Frontiers: A Journal of Women Studies* 36, no. 2 (2015), 33.
<https://doi.org/10.5250/fronjwomestud.36.2.0033>.

generations”¹⁴⁶. However, some critiques question whether such view by a woman who many believe started the second wave of feminism can be seen as feminist since “to many readers, the book seemed less like a progressive rallying cry than a continuation of housewife-bashing”¹⁴⁷ and shaming of those women, who deliberately decided that their fulfillment lied within taking care of their family.

When it comes to the question of whether the traditional gender role of a housewife can be seen as fulfilling to women, Fitzgerald seems to be rather progressive, maybe even more that Betty Friedan herself was, even though Fitzgerald wrote his stories during the end of the first wave of feminism. In his short stories, Fitzgerald demonstrates the fact that women cannot be perceived as a group within society who will always think and experience life in the same manner. This, however, has been demonstrated in most of his stories. The upcoming final conclusion should therefore summarize the portrayal of women in Fitzgerald’s selected short stories and focus on whether or not the changing situation of women in the Roaring Twenties is visible in any of them.

¹⁴⁶ Fraterrigo, “The Happy Housewife Heroine”, 33,

¹⁴⁷ Jennifer Schuessler, “Criticisms of a Classic Abound”, accessed June 11, 2024.

<https://www.nytimes.com/2013/02/19/books/50-years-of-reassessing-the-feminine-mystique.html>

Conclusion

After a careful reading of Fitzgerald's short stories, various interesting findings were made. Firstly, it seems that the female characters in the stories can truly be divided into character types which appear repeatedly in Fitzgerald's fiction. It is however important to note that although two or more women fit under the same character type, they are not the same when it comes to their behavior and the motivation behind it. With the Unfilled Wife type, Fitzgerald demonstrated his ability to take into account the feelings of disillusionment women might find themselves facing in relationships once the honeymoon stage is over and reality starts to set in. It is almost surprising that a male writer such as Fitzgerald was able to consider how the role of a housewife might affect the mental well-being of women with the potential of housewives to experience burnout that could potentially drive them into doing immoral things which they later have to carry guilt and blame for. In *Evylyn Piper*, Fitzgerald was able to capture the reality many women face even today – putting the happiness of their children and the stability they believe the traditional family structure provides them above their own feelings of fulfillment and happiness. Fitzgerald was able to highlight the selflessness of a mother while also taking into account just how hard being selfless truly is and the cost women pay for such act. In *Sally Carroll*, on the other hand, Fitzgerald highlights the newly found freedom of the flapper of the 1920s. Sally demonstrates such freedom by first leaving the South in order to explore the possibilities life in the North might bring her, and demonstrates it yet again by walking away from Harry after she experiences feelings of isolation and neglect. Fitzgerald's manipulators were able to showcase both the bright and dark sides of beauty standards. On one hand, the women who fit into the beauty standards dictated by the trends within the society they live in are able to enjoy various benefits. Finding suitors and being able to explore the dating scene comes way more easily to them than to the women whose appearance does not go hand in hand with the description of femininity and feminine ideals of the time period they live in. The women who fit the beauty standards of the 1920s, Judy and Marjorie, were free to enjoy sexual freedom by exploring multiple relationships with different men at the same time with the luxury of being able to satisfy their sexual needs without the obligation to commit to a serious relationship with one of the men. However, Fitzgerald also focused on just how frustrating

trying to look and act right can be for women while mentioning the lengths women are willing to go to just to conform to beauty standards and to not embarrass themselves in front of others. Fitzgerald was also able to explore the dark side of manipulation. He focused on different areas as to where female manipulation might stem from and visited the possibilities of past trauma as well as insecurities caused by the society women live in as some of the possible factors contributing to manipulative behavior among women. With The Boss character type Fitzgerald offered a look into the masculine mind and the jealousy some men might be experiencing once they see their wives become the breadwinner of the family. Fitzgerald seemed to insinuate that such feelings of jealousy become even stronger once the wife receives words of admiration and respect from another male who her husband himself has been idolizing and looking up to for quite some time. Through his Caretaker character type, Fitzgerald was able to contrast the Gibson Girl with the flapper and compare their initial reactions to having to become a caretaker to their sick husbands out of the blue. With the Gibson Girl, Fitzgerald focused on topics such as true love, dedication, loyalty and resilience, meanwhile with the flapper, Fitzgerald seemed to have suggested the newly found freedom of the flapper led her to having to adjust to the role that once used to feel natural and completely normal to the previous generation of women.

Fitzgerald's female characters demonstrate his understanding of how complex the female experience can be. His fiction does not present women as flat characters who do not grow or change in any way during the story. Most of his female protagonists could be described as round characters who possess the ability to grow, hence why sometimes placing them within one category within the typology only was extremely difficult. The change of his female characters in the short stories can be perceived through two lenses. Some of the women mentioned in this paper experience positive growth, others, however, experience somewhat of a downfall. This portrayal of women, however, represents the reality of daily life as such and makes Fitzgerald's female characters more believable and easier to relate to. A positive change or growth can be seen in characters such as Sally Carroll who uses her courage and independence in order to free herself from the shackles of the North and its people, or Luella who has to adjust to a completely new role which she despises in the beginning, yet grows comfortable in it as the story progresses. In contrast, Judy Jones is an example of a female character experiencing a downfall as she goes from her position of being able to have anyone and anything she desires to a position in which she ends up having to marry a man who is unfaithful and does not treat her right.

However, using various types of female characters in his fiction was not Fitzgerald's only way to deal with the variedness among women. To shine even more light on the fact that women are

complex beings who do not behave and think in a monolithic manner, Fitzgerald would use foils, female characters who exist in the story in order to point to or show to advantage some aspect of his female protagonist. Such example might be Kitty in *The Lees of Happiness* whose faults allow for the tenderness, care, beauty and nurturing nature of Roxanne to shine even more, or Mrs. Harvey who represents the traditional way of thinking compared to the free-spirit of flappers which is connected with her daughter Marjorie in *Bernice Bobs Her Hair*.

When it comes to the reflection of the 1920s in Fitzgerald's female characters, a finding which is quite surprising is the fact that none of the women mentioned in this diploma paper seem to have any interest in politics and the newly gained right to vote known as suffrage. It has been said in the paper that for many people, the ratification of the Nineteenth Amendment is seen as a watershed moment and is oftentimes presented as the most important change in the life of American women in the 1920s, yet Fitzgerald's fiction does not seem to agree. Not only are his female characters not interested in voting, none of them ever speak about running for office, or any topics even slightly related to this area of public life in the Roaring Twenties. By omitting the topic of suffrage, Fitzgerald seems to have leaned towards the opinion presented in the second part of the thesis, which stated that women did not seem interested in their right to express their opinions at the polls as soon as they finally achieved it. This finding is however interesting, as Fitzgerald wrote most of his short stories included in the diploma paper during the first wave of feminism, which, as has already been explained in the first chapter, focused mainly on achieving suffrage.

A reflection of the 1920s which is however visible in multiple of Fitzgerald's short stories is that rather than enjoying their freedom to vote, Fitzgerald's female characters enjoyed their sexual freedom and the changes within the dating world. Most of the women played the role of the pursuer, the most direct one being Marcia in *Head and Shoulders*, who initiated the first kiss with Horace as well as invited him on their first date and later even invited him to her apartment. Fitzgerald's flappers do not wait to be approached first, they are direct and vocal about their own needs and wants and some of them are very honest about the fact that they enjoy sexual relationships with multiple partners. The fact that Fitzgerald would rather display his flappers as lovers of sexual intercourse rather than responsible voters can be seen as behavior which further confirms the claims that the female liberation of the 1920s was more tied to the Freudian theories about female sexual nature rather than the ratification of the Nineteenth Amendment itself.

When thinking about whether Fitzgerald and his short stories can be seen as feminist, the answer is not straightforward. Fitzgerald's decision to focus on his female characters' ability to take control of their own sexuality as well as giving them the chance to make their own decision about the way their life is going to be (for example, Sally Carroll making the decision to leave the North; Luella making the decision to become a housewife even though she was in a position where she was able to divorce Charlie; Vienna making the decision to leave Dolly without caring about how their cancelled engagement is going to look to the public...) makes him somewhat of an anticipative feminist. The word anticipative is used due to the fact that Fitzgerald does not spend any time being preoccupied with the topics which define the first wave of feminism in the United States of America, but rather deals with topics which only received more attention during feminism's second wave and were popularized by Betty Friedan more than four decades later in 1963. Through his portrayal of women in his works Fitzgerald was able to demonstrate that the role of a housewife is not wrong on its own. Some women (Roxanne Curtain and even Luella Hemple, in the end) can find their happiness within the role, with other women (such as Marcia Meadows) either feeling satisfied with the role once they find the healthy balance between having to be a housewife and having their own hobbies and interests or despising the role and feeling unfulfilled within in (just like Evelyln Piper did). Through his writing, Fitzgerald makes it clear that women are allowed to feel whichever one of the ways about traditional gender roles and should be free to make a choice whether they want to participate in them, or whether they want something different out of their own life.

The qualities which Fitzgerald gives the women his works also vary. Some of his female characters possess qualities which would traditionally be assigned to men. With characters such as Marcia, Judy, Vienna or Marjorie, Fitzgerald was able to create women who are dominant, direct, ambitious and driven. They are not afraid to step into the roles that would traditionally be assigned to men such as the breadwinner, the pursuer and the leader who dictates the behavior of the people around them. Yet in contrast, Fitzgerald was also able to write about women whose qualities are those traditionally viewed as feminine Roxanne and Evelyln representing qualities such as nurturing nature, submission, selflessness, and motherly instincts. The rest of Fitzgerald's female characters lie somewhere in the middle of the feminine – masculine spectrum, with Sally Carroll being a great example since she symbolizes the need for adventure and discovering something bigger and greater in the unknown yet radiates feelings of nostalgia and love for the idyllic romantic South at the same time.

It seems to the author of this diploma paper that for all of the reasons mentioned above, Francis Scott Fitzgerald can be seen as a feminist, although the phrase “anticipative feminist” would probably suit him better when taking the first and second wave of feminism into account. At the same time, the author of the thesis believes that calling Fitzgerald a feminist author from the standpoint of today’s fourth wave of feminism would however not be possible as his works lack one of the most important aspects of feminism today, togetherness among women and being the so-called ‘girls’ girl’, a girl who roots for those around her. The women in his works do not only seem as if they never support one another, some of them even go as far as making comments about despising other women and finding them boring, as if they perceived the women around them as their competition, rather than a potential support system they could lean on during times of hardship.

To conclude this diploma paper fully, a question from the introduction of this work shall be answered. The reason to revisit works from the past decades and centuries is actually quite simple. In order to not only understand how we arrived at our current destination, but to also understand why we should value the luxuries we are able to enjoy, we shall never forget those who were on this Earth before us and paved the way for today’s generation. In his works, Francis Scott Fitzgerald was able to capture the transition from the Gibson Girl into the modern flapper and thanks to his talent, women today are able to revisit the experiences of those who became the first liberated women in the American history and should therefore be celebrated and remembered for decades and centuries to come.

Resumé

Tato diplomová práce se zabývá zobrazením ženských postav ve vybraných povídkách Francise Scotta Fitzgeralda. Jelikož se jedná o jednoho z hlavních představitelů americké literatury 20. let 20. století, práce se zaměřuje hlavně na to, zda jeho ženské postavy zachycují měnící se pozici žen ve společnosti během tohoto časového období, a zda je možné je systematicky rozdělit do jednotlivých typů.

V první kapitole práce jsou představeny klíčová slova feminismus a feministická literární kritika. Je nastíněno, že Fitzgerald tvořil během takzvané první vlny feminismu, která si jako jeden ze svých nejzásadnějších cílů, a následně i úspěchů, kladla dosažení volebního práva pro ženy ve Spojených státech amerických. Stručně jsou poté představeny i následující tři vlny a témata, na které se zaměřovaly. Dále je také zmíněn proces identifikace se jako feminist/ka, a je představen jeden z možných důvodů, proč právě tato identifikace bývá pro některé mladé ženy náročná. Ke konci kapitoly je také zmíněno klíčové slovo gender, u kterého je následně vysvětleno, proč v dnešní době již není možné zaměňovat ho se slovem pohlaví.

Druhá kapitola se zaměřuje na jednotlivé změny a novinky, se kterými se musely ženy, které žily v Americe během 20. let 20. století seznamovat. Jako jeden z největších milníků se často uvádí ratifikace Devatenáctého dodatku Ústavy Spojených států amerických, který sliboval možnost volebního práva pro ženy v USA. Realita ale však nebyla tak idylická, jak by se na první pohled mohlo zdát. Především v jižních státech byla velkému množství žen i nadále znemožňována účast u voleb za pomoci nekalých praktik, kterými byly například takzvaná daň z hlavy, či testy, které hodnotily schopnost jednotlivců číst a psát. Tyto nekalé praktiky byly směřovány především proti Afroameričanům a dalším skupinám obyvatelstva, které neměly volný přístup ke vzdělávání. Na druhé straně zvýhodňovaly bělochy, a to především muže. Výzkumy zjistily, že daň z hlavy vždy znevýhodnila ženy, jelikož v domácnostech, které měly omezený příjem, se tato daň zaplatila za muže, hlavu rodiny, spíše než za ženu. Na základě literárních zdrojů je také doloženo, že ženy neměly očekávaný dopad na výsledky voleb. Nevytvořily totiž jednotný voličský blok, u kterého by se dalo dopředu předvídat, jakým

směrem výsledky voleb ovlivní. U velké části žen, které volit mohly, se také objevovala apatie vůči účasti u voleb. Proto se tato kapitola zaměřuje na další změny, které ženy v USA zažívaly, a mnohokrát vnímaly mnohem silněji než jejich vybojované volební právo. Během 20. let docházelo k rozvolnění nepsaných společenských pravidel, která se týkala romantických vztahů a sexuality. Témata, která vstoupila do společenského prostoru a nebyla už vnímána jako tabu zahrnovala možnosti antikoncepce, či diskuzi ohledně potratů. Výrazným jménem v oblasti plánovaného rodičovství byla Margaret Sanger, která založila organizace, která je dnes v USA známá pod názvem International Planned Parenthood Federation. Americké ženy si tak mohly užívat sexuální svobody, která znamenala, že mohly udržovat poměry s více než jedním mužem bez toho, aby byly společností odsuzovány. V rámci romantických vztahů se objevilo hned několik nových pojmů. První zásadní změnou bylo randění. Mladé dvojice společně vyrazily ven bez toho, aniž by byly pod drobnohledem jakéhokoliv dozoru. Nejčastějším místem, na které mladí lidé vyrazili v rámci svých schůzek bylo kino, či taneční haly. V rámci randění dívky a chlapci nešetřili doteky, jelikož společenskou normou se mimo jiné stalo i hlazení a laskání, a to i u dvojic, které nebyly sezdané. Další velkou změnou zažíval svět módy. Šaty a sukně se zkracovaly, a střih už neměl za úkol zvýraznit ženám jejich pasy a výstřihy. Měl naopak za úkol být co nejvíce útlý, aby postavu ženy opticky co nejvíce zúžil. Svět kosmetiky také zažíval boom. Americké ženy rády používaly rtěnky, tvářenky, a pudry. Novým oblíbeným účesem moderních žen ve 20. letech se stal takzvaný bob, tedy krátce zastřižené vlasy, kterými dávaly ženy najevo odtrhnutí se od tradice a jejich rovnost s muži.

Třetí část práce se skládá z analýzy vybraných povídek Francise Scotta Fitzgeralda. Vybraný vzorek obsahuje celkem osm povídek a zahrnuje jak některé z Fitzgeraldových více známých děl (například povídky Berenika stříhá vlasy či Zimní sny), ale naopak i povídky, které nejsou tak často zmiňovány v pracích studentů vysokých škol. Autorka práce pracuje s kvalitativní analýzou obsahu, v práci ale uvádí i možné nevýhody této metody, a zmiňuje, že výsledky podobné analýzy se mohou lišit, bude-li povídky analyzovat kdokoliv jiný. Typologie, se kterou se během výzkumu pracuje zahrnuje celkem čtyři různé typy ženských postav – Šéfka, Manipulátorka, Nespokojená manželka a Pečovatelka. Na základě analýzy bylo zjištěno, že nejčastěji zastoupeným typem ženských postav se stala Manipulátorka, nejméně často se naopak objevuje Šéfka, která byla přidělena pouze jedné ženské postavě, a to Marcie Meadows. Jako Manipulátorka z analýzy vyšly Judy Jones, Vienna Thorne a Marjorie Harvey. Jako Nespokojená manželka byly označeny Evylyn Piper a Sally Carroll Happer. Role Pečovatele byly na základě analýzy přiděleny Luelle Hemple a Roxanne Curtain.

Na základě pečlivého čtení a následné analýzy jednotlivých povídek se autorka práce dobírá k názoru, že to, zda je možné Fitzgeralda označit jako feministického autora, závisí na tom, skrze kterou vlnu feminizmu na jeho povídky nahlížíme. K tomu, aby se jeho vybrané povídky daly označit jako feministické z dnešního moderního pohledu, tedy skrze probíhající čtvrtou vlnu feminizmu, chybí v nich důležitý aspekt ženské soudržnosti. Fitzgeraldovy ženské postavy zcela postrádají přátelské vztahy s jinými ženami. Navzájem se ženy v jeho díle nepodporují, spíše se vidí jako konkurenci, a některé z nich se dokonce nechávají slyšet, že ostatní ženy nemají rády, či je vnímají jako nudné. Naopak z pohledu první vlny feminizmu se Fitzgerald ale dá vnímat jako progresivní feministka. Změnu, která byla oslavována jako největší milník první vlny, tedy možnost volebního práva žen, ve svém díle totiž Fitzgerald nezmiňuje. Zaměřuje se naopak na sexuální svobodu žen, na jejich dominanci a přebírání otěží v rámci romantických vztahů, či na jejich možnost volby mezi tím, zda chtějí či nechtějí setrvávat v roli ženy v domácnosti. Fitzgerald ženy ve svém díle chápe a zobrazuje jako komplexní lidské bytosti, které se nikdy nebudou chovat stejně, jelikož jsou jedinečnými osobnostmi. I přesto, že některé ženy z jeho děl spadají do stejné kategorie, jejich chování není totožné a liší se i motivace, která za daným chováním stojí.

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