

THESIS

THIS SIDE OF PARADISE

AN AUTOBIOGRAPHICAL NOVEL OF FRANCIS SCOTT KEY

FITZGERALD'S CAREER ASPIRATION AND LOVE

DISAPPOINTMENT

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ENGLISH LETTERS AND LANGUAGE DEPARTMENT

FACULTY OF HUMANITIES AND CULTURE

THE STATE ISLAMIC UNIVERSITY OF MALANG

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THESIS

**This thesis is submitted to fulfill one of the requirements to achieve
Sarjana Degree in English Letters and Language Department
The State Islamic University of Malang**

BY

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2007

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This is to certify that the Sarjana's thesis entitled ***"This Side of Paradise, An Autobiographical Novel of Francis Scott Key Fitzgerald's Career Aspiration and Love Disappointment"*** written by Alfina Hidayati (03320083) has been approved by the thesis advisor for further approval by the board of examiners.

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MOTTO

وَقُلْ أَعْمَلُوا فَسَيَرَى اللَّهُ عَمَلَكُمْ وَرَسُولُهُ وَالْمُؤْمِنُونَ وَسَتُرَدُّونَ إِلَىٰ عِلْمِ
الْغَيْبِ وَالشَّهَادَةِ فَيُنَبِّئُكُمْ بِمَا كُنْتُمْ تَعْمَلُونَ ﴿١٠٥﴾

And say; “work (righteousness) soon will God observe your work,
And His Apostle, and the Believers: soon will ye be brought back to the knower
of what is open; then will He show you
The truth of all that ye did”
(QS. At- Taubah: 105).

زُيِّنَ لِلنَّاسِ حُبُّ الشَّهَوَاتِ مِنَ النِّسَاءِ وَالْبَنِينَ وَالْقَنَاطِيرِ الْمُقَنْطَرَةِ
مِنَ الذَّهَبِ وَالْفِضَّةِ وَالْخَيْلِ الْمُسَوَّمَةِ وَالْأَنْعَامِ وَالْحَرْثِ ۚ ذَٰلِكَ مَتَاعُ
الْحَيَاةِ الدُّنْيَا ۗ وَاللَّهُ عِنْدَهُ حُسْبُ الْمَآبِ ﴿١٤﴾

Hair in the eyes of men is the love of things they covet:
Women and sons; heaped-up hoards of gold and silver; horses Branded
(for blood and excellence); and (wealth of) cattle and well-tilled land
such are the possession of this world's life;
But in nearness to God is
The best of the goals
(To return to)
(QS. Ali Imron; 14).

DEDICATION

This thesis is dedicated to:

My beloved father and mother

My beloved mother and father in law

My beloved Husband

My beloved expecting baby, you are the great surprise

My beloved sisters and bothers

My beloved nephews and nieces

And all my friends who motivate, help, and pray for me



ACKNOWLEDGEMENTS

Bismillahirrohmanirrohim

The sentence, *Hamdan wa Syukron*, the writer says to ALLAH, for His everlasting endowment, who has given mercies and blessing to the writer so that she can finish writing this thesis. The sentence, *Allohumma Sholli 'Ala Muhammad* is served to the prophet Muhammad SAW who had guided her for getting the best education. This thesis is intended to fulfill the requirement for achieving the degree of Sarjana in Humanities and Culture Faculty of the State Islamic University of Malang.

Writing this thesis is not a simple thing and she really spent her great time but gave her precious experience. This study would not have been completed without some contributions and supports from many people. Therefore, the writer expresses her gratitude to her advisor (Sri Muniroh, S.S, M.Hum and Miftahul Huda, S.S) for their critics, guidance, and time in finishing the thesis. The writer also wants to express her thanks to:

1. Her most beloved parents (Umar Sidiq and Khodtjah) and parents in law (Abdul Rifa'i and Choiriyah) for their everlasting pray, love, and motivation.
2. The Rector of State Islamic University of Malang Prof. Dr. H. Imam Suprayogo.
3. All of the lecturers of State Islamic University of Malang who have transferred their knowledge and shared their experiences.

4. Her beloved Husband (Moh. Nururrahman), your love is river's flowing and sun's shining.
5. Her beloved newborn baby, your external is the great surprise.
6. Her beloved natural sisters and sister in law (*Mbak* Umi, Suhartin, Yun, Titik, Aan) and my brothers and bothers in law(*Mas* Ali, Amir, Agus, Agung, Sas, and Imron), thank you for your everlasting motivations and supports.
7. All of her beloved friends of English Letters and Language Department, and the students of AKTA class B 2007, thank you for all the friendship relation.

The writer expects that ALLAH SWT will give reward to all of them. Finally, she hopes this final project will be useful for the writer herself and for the readers. Amiin.

The writer

Alfina Hidayati

ABSTRACT

Hidayati, Alfina. 2007. *This Side of Paradise; The Autobiography of Francis Scott Key Fitzgerald's Career Aspiration and Love Disappointment*. English Letters and Language Department, The Faculty of Humanities and Culture, The State Islamic University of Malang. Advisor: Sri Muniroh, S.S, M.Hum

Key words: Novel, Autobiographical novel, Biographical Approach.

Novel is a literary work in the form of prose describing human life, attitude, action, even representing history, ect. There are many kinds of novel that can be found in the work of literature. One of them is an autobiographical novel. It is the novel whose story is based on the author's experiences.

To get the proof that autobiographical novel is a novel that written based on the experience of the author, *This Side of Paradise*: an Autobiographical novel of Francis Scott Key Fitzgerald's Career Aspiration and Love Disappointment is chosen as the subject of the study.

The purposes of the study are: To describe the portrayal of the main character's career aspiration in F. Scott Fitzgerald's *This Side of Paradise*, to describe the portrayal of the main character's love disappointment in F. Scott Fitzgerald's *This Side of Paradise*, and to know how the main character's career aspirations and love disappointment reflects the author's.

This study uses biographical approach. According to Guerin (www.gutenberg.org/dirs/etext/97) "It is an approach that sees a literary work chiefly, if not exclusively, as a reflection of the author's life and times or the life and times of the characters in the work." The data are taken from the original novel of Francis Scott Key Fitzgerald *This Side of Paradise* that was published by Scribner, New York, the United States (1920). It contains 191 pages, this novel divided into two parts, which a half of the second part written in a play.

From the result of the data analysis, it can be concluded that there are many Amory's experiences can be found in *This Side of Paradise* that reflects F. Scott Fitzgerald's life, they are first, his career aspiration; including his school (the two enters the same boarding school, prep school, and Princeton University), his literary works (both Amory and Fitzgerald starts to write at 13 years old and likes to comment social life), his joining Army (the two commissions as the second lieutenant). Second, love disappointment: his broken love with women where the two was ended by the women.

Finally, for the next researcher it is suggested to do the research in other aspects. Besides biographical aspects, the novel can also be analyzed using psychological, sociological, feminist, Marxist, histories and many more.

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CHAPTER I

INTRODUCTION

This chapter provides a discussion of the background of the study, statements of the problem, objectives of the study, scope and limitation, significance of the study, research method, and definition of the key terms.

1.1 Background of the Study

Most people like an interesting story of a novel. A good novelist is able to present an incredible story by applying some elements of the novel to make the product perfect. A good story of the novel is written by presenting intrinsic and extrinsic elements to the readers supported by a detailed picture about how people act in their life.

Writing a good novel is not as easy as reading it. Creating a novel is not as easy as making a notebook because the writer of the novel or other literary works must be able to cover a beautiful story and a wonderful language in his or her work. A good story without good language is like a garden without flowers. Therefore, many writers picture the story of their social environment on their literary work to make the story real.

According to Waluyo (1994:6), education also gives color to the writer's work. A literary work written by a doctor, economist, psychologist, sociologist, or a teacher has its own experiences in showing the writer's special profession. The writers who live in a university could picture the detailed information of the

university environment on their works. Therefore, the environment where the writers live can influence their works. Therefore, there are many novels which portray the writer's own life, especially their social condition.

According to Abrams (1969: 15), a novel that is based on the life of the author is called an autobiographical novel. The writers somewhat draw their own experiences in most of their work. Writing an autobiography novel seems to be a difficult thing because it presents not only the history of someone's life but also the emotion of the characters. The author should write any detailed information amazingly in his/her autobiographical novel because it will build the readers' emotion and impression.

Autobiographical document can be found in all cultures and all ages, but autobiography as a deliberate literary product is brought into existence only under certain conditions. The Romantic age, for example, when introspection and extreme self-awareness were part of the prevailing intellectual climate, produced a number of genuinely autobiographical testaments, and in the 19th century, many writers such as Goethe in Germany, Rousseau in France, Wordsworth in England, and Thoreau in America, to name some, are only a few examples of the author of biographical work (Chase, 1978:98).

Hughes (1998:803-804) states that autobiography, as a literary form, is to be distinguished from the type of self-revelation which is most closely related to the diary, journal, and memoir. Diary is a record of daily experience, the preservation of the day-by-day process of one's own life, without regarding the patterned development, narrative continuity, or dramatic movement toward a

climax; it also often achieves continuity but does so intermittently and without conscious design. Autobiography sees separate occurrences, even in early life, as moving toward and completing a pattern finally achieved in later life.

The memoir devotes more attention to the occurrences around and outside the writer than to the writer him/herself. From the memoir, people learn a great deal about the society in which the subject of the memoirs moves, but little about the writer him/herself. Memoirs have often been written by politicians or military leaders as a way to record and publish an account of their public exploitation. On the other hand, an autobiography not only records the events of the writer's life time, charting in great detail the movement of social reform, but also notes those events as they affect the autobiographer him/herself. Therefore, it can be concluded that a memoir is slightly different from an autobiography.

Traditionally, an autobiography focuses on the "life and time" of the character, while a memoir has a narrower, more intimate focus on his or her own memories, feelings, and emotions (Holman 1969:238).

Abrams (1969:16) adds that journal concentrates on the interior life of the writer, often excludes events outside the reveries or meditations of the author. Sometimes journal is more a lyric celebration of innocent solitude than a diary or autobiography, and it primarily concerns with the writer's developing artistic craft, not with his or her exterior life. In some instances, all the related form of diary, memoir, journal, and autobiography may be welded together to achieve a particularly thorough review of one's life or portion of it.

An autobiography has been provoked by a variety of motives. It may be *confessional*, in which the motive is to unburden oneself of a feeling of guilt, *apologetic*, in which the writer attempts to declare and justify the course of his or her life of a particular action, *exploratory*, in which the act of writing is used as a research tool and a probing into unexamined behavioral patterns, or simply *egocentric*, in which the writer assumes that his or her life is worth sharing with others. The autobiographical impulse has often been satisfied not in autobiography but in literary work of more than usual personal import (www.encyclopedia.com/biography.html).

Some authors write a novel in the form of autobiographical novel. One of the authors who like writing his personal experiences is F. Scott Fitzgerald. He is a popular and successful writer almost from the beginning of his career. During his professional career, a period of just twenty years, he has finished four novels, left a fifth unfinished, and wrote dozens of short stories that treat themes of youth, despair, and age. He often uses his personal experiences and sometimes his wife's experiences as the sources of his writing. Willet states, "F. Scott Fitzgerald enjoyed fame and fortune, and his novels reflected his life style" (Willet, 2000; 1).

One of F. Scott Fitzgerald's novels which are considered as the reflection of his youth story is *This Side of Paradise*. It is one of his novels which is categorized as autobiographical novel which tells about his life and love story (Connor, 1964; 94).

In *This Side of Paradise*, F. Scott Fitzgerald tells about the main character (Amory Blaine). He has studied in American 'prep' School St. Reggie's in

Connecticut just before he goes to war. He is a wealthy and attractive Princeton University student who dabbles in literature and has a series of romances that eventually lead to his disillusionment. He studies in Princeton for about 30 months. This boy likes writing a poem and reading most of American popular novels. While at the end of his duty as a second lieutenant, he meets a nice girl named Rosalind. It seems that the story has a relation to F. Scott Fitzgerald's life.

Connor (1966; 90) states that Fitzgerald applied for a commission in the army in his third and fourth years; it was before F. Scott Fitzgerald left Princeton for fifteen month service in American training camps. He had never been sent overseas. Meanwhile, he had been transferred to camp Sheridan near Montgomery Alabama. It was on the seventh of September, as he wrote precisely in his journal, he fell in love. The girl, barely 19, was Zelda Sayre, the daughter of a judge. She refused to marry him because he could not support her. As a result, he went to New York in 1919.

Based on the novel, it seems that the story is inspired by F. Scott Fitzgerald's life. It is in accordance with Brian's statement, "Fitzgerald once said 'Sometimes I don't know whether Zelda and I are real or whether we are characters in one of my novels'" (<http://en.wikipedia.org/wiki/autobiography>). It means that F. Scott Fitzgerald was inspired by his own experiences in writing this novel. He arranged his experiences in such away so that it could be a fixed material for a novel. Meanwhile, reflection offers a sense that life is complex, so that people feel that it cannot be processed within a novel yet. People must also

feel the author's urge to confront and understand his/her experience (Peak, 1998; 1170).

From the above statement, it can be said that *This Side of Paradise* by F. Scott Fitzgerald is a kind of autobiographical novel because it draws the life of Fitzgerald's life in a very natural way. The story is also very interesting; it takes America as the setting when the social life was very determinant time for the American history, i.e. in the First World War. The book also examines the social life and morality of youth in the post-World War I.

Early April slipped by in a haze—a haze of long evenings on the club veranda with the graphophone playing "Poor Butterfly" inside ... for "Poor Butterfly" had been the song of that last year. The war seemed scarcely to touch them and it might have been one of the senior springs of the past, except for the drilling every other afternoon, yet Amory realized poignantly that this was the last spring under the old régime (TSOP, page 65).

This Side of Paradise closely reflects Fitzgerald's own experiences as an undergraduate. Amory Blaine's journey from prep school to college to the First World War is an account of 'the lost generation' (www.amazon//this-side-of-paradise). In addition, many opinions argue that Fitzgerald was a popular American autobiographer and none of his great works can be denied. Chase states that "*This Side of Paradise* by F. Scott Fitzgerald is a famous example of an autobiographical novel" (http://www.wikipedia.org/wiki/this_side_of_paradise).

Being interested in all of the explanation above, the researcher tries to find the truth of the theory of Wellek and Warren (1995: 82) that "a literary work can be the reflection of the author's life. In his or her work, he or she not only tells his or her experiences but also expresses his or her ideas". Therefore, a literary work

may be assumed as the expression of the author's idea, imagination, thought, and psychological experience. Wellek and Warren affirm that the main cause for the existence of a literary work is the writer.

To prove the above theory, the researcher chooses the autobiography novel because, as some of the theories reveal, an autobiographical novel is a novel which is based on the life of the author. The authors somewhat draw their own experiences in most of their work. *This Side of Paradise* is chosen as the novel of this research. To find how the fiction portrays the real life of the author, this research is designed to describe what the main character (Amory Blaine) has experienced in term of the career aspiration and love disappointment in *This Side of Paradise*. This research is aimed to explore how the experience of the career aspiration and love disappointment of the main character (Amory Blaine) reflects those of the author, i. e. F. Scott Fitzgerald.

This study discusses about "The Autobiography of Francis Scott Key Fitzgerald's career aspiration and love disappointment." The writer has some reasons to study it. First, *This Side of Paradise* is Fitzgerald's first debut novel that is very meaningful for him, which has made the twenty-four-year-old Fitzgerald famous almost overnight, and a week later, he married Zelda Sayre in New York, whose family disapproved of him and his prospects. Second, F. Scott Fitzgerald is a very famous American writer; he is very skillful in playwriting, and he is regarded as one of the greatest twentieth century writers. Many of his works picture the condition and tragedy of the environment where he has been living. In

conclusion, *This Side of Paradise* is one of F. Scott Fitzgerald's novels that tell about his life.

This research has a close relation to the previous research on the same field. Sumarni (2005) wrote a thesis entitled "The Reflection of F. Scott Fitzgerald's Life in *The Great Gatsby*" for the English Letters and Language Department, Faculty of Humanities and Culture, The State Islamic University of Malang. Sumarni emphasized her study on F. Scott Fitzgerald's experiences as portrayed in his novel *The Great Gatsby*. Meanwhile, this research focuses on F. Scott Fitzgerald's career aspiration and love disappointment on his first novel *This Side of Paradise*.

Sumarni in her thesis used autobiographical approach. The steps taken by the writer to analyze the novel are as follows: first, she reads and comprehends the main source of the study. Second, she selects the theory to analyze the character's experience of the novel. Last, she compares it with the author's real life experiences.

While Sumarni's thesis discusses Fitzgerald's experiences in the term of his hobby, education, class status, partner of life and his father's work as reflected in his second novel *The Great Gatsby*, this thesis is aimed at finding out Fitzgerald's career aspiration and love disappointments as portrayed in his first novel *This Side of Paradise*. The special thing from this thesis is that it would cover as clearly as possible the most important thing on Fitzgerald's life including his interest on literature and his love to Ginevra King and Zelda Sayre as pictured in his novel *This Side of Paradise*.

1.2 Statements of the Problems

The problems of the study are formulated as follows:

1. What is the main character's aspiration of career portrayed in F. Scott Fitzgerald's *This Side of Paradise*?
2. What is the main character's love disappointment portrayed in F. Scott Fitzgerald's *This Side of Paradise*?
3. To what extent does the main character's career aspiration and love disappointment as described in the novel reflect F. Scott Fitzgerald's own career aspiration and love disappointment?

1.3 Objectives of the Study

The objectives of the study are formulated as follows:

1. To describe the main character's career aspiration in F. Scott Fitzgerald's *This Side of Paradise*.
2. To describe the main character's love disappointment in F. Scott Fitzgerald's *This Side of Paradise*.
3. To know how the main character's career aspiration and love disappointment reflects the author's real life.

1.4 Scope and Limitation

The researcher specifies her study based on the objectives of the study.

The researcher only investigates the portrayal of F. Scott Fitzgerald's real life in his first novel *This Side of Paradise* and focuses on the career aspiration and love

disappointment of Amory Blaine, the main character in F. Scott Fitzgerald's *This Side of Paradise*, when he is 13 to 24 years old. The career aspiration is focused on his writing literary work, when writes the first poem (a short story in his real life) and produces other literary works until he reaches 24 years old. Meanwhile, his love disappointment is investigated only when Amory Blaine falls in love with Isabelle and Rosalind, which is similar to his real love to Ginevra King and Zelda Sayre.

1.5 Significance of the Study

The result of this study has both theoretical and practical significance. Theoretically, the result of this study is expected to be useful in developing the information for the application of literary theory. Practically, the result of this study is expected to be useful for the writer as preparatory experience in facing the future. In addition, this study is hoped to give contribution and information for others who want to conduct the similar research. For students of literature Department, the writer wishes that the result of the study might enrich their knowledge in analyzing the extrinsic elements of the novel.

1.6 Research Method

This chapter discusses the research design, data source, data collection, and data analysis.

1.6.1 Research Design

This study is designed as literary criticism. According to Abrams (1982:39), literary criticism is a study related to the definition, analogy, analysis, and evaluation of literary work. Several approaches can be used in the analysis of literary work; they are pragmatic, mimetic, expressive, and biographical. In this study, the researcher uses biographical approach.

According to Guerin (in [www.gutenberg.org/dirs/etext 97](http://www.gutenberg.org/dirs/etext/97), access on 22 April 2007), biographical approach can be defined as the approach that “...sees a literary work chiefly, if not exclusively, as a reflection of the author’s life and times or the life and times of the characters in the work”.

Biographical approach allows critics not only to examine forms of wisdom but also to identify the actual types of life situation that sees as eliciting or requiring wisdom. It explains the event of the writer’s remembered life story that integrates information about his or her life experiences.

According to Wellek and Warren (1956: 82) the study of biographical approach has some purposes. First, it explains a great many allusion or even words in author’s work. Second, it helps people in studying the most obvious of all strictly developmental problems in the history of literature. Last, it accumulates the materials for other questions of literary history.

1.6.2 Data Source

The primary data of this study are taken from a novel entitled *This Side of Paradise* written by F. Scott Fitzgerald published by Scribner, New York, the

United States in 1920. It contains 191 pages. This novel is divided into two parts, which a half of the second part is written in a play. The secondary data are taken from some books, encyclopedias, dictionaries, and Internet, which related to F. Scott Fitzgerald's biography and believed to support the primary data.

1.6.3 Data Collection

The steps of data collection came in order as follows; first, the researcher reads and understands the novel *This Side of Paradise*, books and some articles about F. Scott Fitzgerald's life. Second, the researcher selects the data and concentrates on the phenomenon that mainly reflects the form of the main character's career aspiration and love disappointment in the novel as well as of Fitzgerald's career aspiration and love disappointment. Finally, the researcher highlights and makes a record of those required data. The data are, then, used in the process of data analysis.

1.6.5 Data Analysis

After collecting the data of the research, the researcher analyzes them through the following steps. Firstly, the researcher identifies the text of the novel based on its biographical aspect. Secondly, the researcher organizes the data from the novel into two parts which are related to the main character's career aspiration and love disappointment and the real phenomena of F. Scott Fitzgerald's career aspiration and love disappointment. Thirdly, the researcher compares the similarities and the differences of the main character's career aspiration and love

disappointment in the novel with F. Scott Fitzgerald's. Fourthly, the researcher gives critical notes on Amory's career aspiration and love disappointment of F. Scott Fitzgerald's from the work and classifies them in accordance with the problems of the study. Last, the researcher draws the conclusion and rechecks whether the conclusion is appropriate or not to answer the problems of the study.

1.7 Definition of the Key Terms

Autobiographical novel : a novel that is based on the life of the author. The writers somewhat draw their own experiences in most of their work.

Biographical Approach : an approach that sees a literary work chiefly, if not exclusively, as a reflection of the author's life and times or the life and times of the characters in the work.

Love disappointment : a feeling of sadness or frustration because something is not as good, attractive, or satisfactory as what is expected, or because something expected does not happen. It is the state of being disappointed because of not getting someone's love.

Career Aspiration : an account of a human's struggle or a strong desire or ambition to get success in career, or somebody's progress with a desire or ambition to achieve

something in a chosen profession or during that person's working life.

Lost Generation : a group of American literary notables who lived in Paris and other parts of Europe since the time which saw the end of World War I to the beginning of the Great Depression
(www.en.wikipedia.org/wiki/lost_generation).



CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher presents the theories that are closely related to the data analysis. There are many theories that are used in this study. They are about the author and his work, novel, the elements of novel (setting and character), the autobiographical novel, the biographical approach, and the author's biography.

2.5 The Author and His Work

Frequently the word author is used to suggest a person who creates a written work, such as a book, story, article, or the like, whether short or long, fiction or nonfiction, poetry or prose, technical or literary. Within copyright law the term "author" is often used for the creator of any work, be it written, painted, sculpted, music, a photograph or a film. Barthes (1968) states:

"An author is anyone who creates a written work, although the word more usually designates those who write creatively or professionally, or those who have written in many different forms. Skilled writers demonstrate skills in using language to portray ideas and images, whether producing fiction or non-fiction".

Based on the above statement, it can be concluded that a literary author may compose different forms of writing, including poetry, prose, or music. Accordingly, a writer in specialist mode may rank as a poet, novelist, composer, lyricist, playwright, mythographer, journalist, film scriptwriter, etc.

The work of literature has a close relation to its author. In the process of writing, the author is stirred emotionally and intellectually by his/her life, i.e. the external world. Life, which stirs the author, is anything outside and inside him/her self: people, nature, man-made, objects, or people's ideas, knowledge, and also his/her feelings and intellectual activities. The author sometimes uses his/her imagination to form a concept that is writtenly expressed by a certain structure.

As a member of society, the authors are able to draw the real environment where they live in a very special way. Therefore, it is very important for them to take such a research to interpret the real story into the imaginative work. Moreover, Ratna (2004: 56) states that there are three categories of creative author;

1. Those who use their own experience as the material of their works.
2. Those who retell a story based on their own arrangements and language.
3. Those who tell a story based on their own imagination.

Connolly, quoting Joseph Conrad's saying, argues that a creative writer (author) is the author who speaks to our capacity for delight or wonder, to sense of mystery surrounding our lives, to our sense of pity, and beauty, and pain, to the latent feeling of fellowship with all creation of solidarity that knits together the loneliness of innumerable hearts, to the solidarity in dreams, in joy, in sorrow, in aspiration, in illusions, in hope, in fear, which binds men to each other, which binds together all humanity-the dead to the living and the living to the unborn (Lodge, 1988:204).

According to Lodge (1988:204), there are some background purposes of the author in writing his literary work including, giving knowledge, presenting or interpreting facts, ideas, a happening, describing a person or place, explaining the scientific process, or discussing political issues. The examples of such work can be seen in comprising autobiography novel and person narrative, biography and history, and various forms of the essay which appeals primarily to the sense of reason or intelligence. In other word, it can be said that the work is a reflection or expression of the author's brain. He/she writes his/her ideas, facts, and happening, based on his/her experiences or social facts. Therefore, the readers are able to get information or understand the realities from the author's work.

Furthermore, the writers give imagination on their literary works, which interpret experience by a fictitious presentation of persons, ideas, and events. A creative author is not primarily concerned with the actual truth of particular events, as the historian, or with the abstract relations of ideas and reality. The author invents a lifelike image or story that embodies truths of human nature in a concrete way. In conclusion, the author wants to transfer or express his/her imagination to the readers through his work. So they will get the same imagination as that of the author.

The author provides the basis for explaining not only the presence of certain invents in a work but also their transformations, distortions, and diverse modifications (through his/her biography, the determination of his/her individual perspective, and the analysis of his/her social position and relation to the basic design). The author is also the principle of a certain unity of writing all

differences, having to be resolved, at least in part, by the principle of evolution, maturation, or influence. The author also serves to neutralize the contradiction that may emerge in a series of texts. Finally, the author is a particular source of expression that, in more and less completed form, is manifested quality well, and with similar validity, in works, sketches, letter, fragments, and so on (Lodge, 1988:204).

According to Laurence Perrine (1959; 3), there are two aims in writing literature, they are:

1. To entertain, i.e. to help people pass the time agreeably. It takes people away from the real world; it enables them temporarily to forget their troubles. Its only object is for pleasure.
2. To broaden and deepen people's awareness of life. It takes them, through the imagination, deeper into the real world: it enables them to understand their troubles. Its subject is for pleasure plus understanding. It makes people understand reality of life better.

From the explanation above, it can be concluded that the work of literature has a close relation to the author because he/her writes anything not only outside but also inside him/her self. He/she has some purposes in writing his/her work, they are to give knowledge, imagination, and entertainment, and to broaden and deepen the awareness of life. Most works talk about the author's imaginations, experiences, ideas. In other word, the author tries to write what happens in his life and environment. Therefore, many of the author's works tell about the life and reality surrounding him/her. So the readers are expected to have the same

knowledge and imagination as the author does. On the other hand, the readers will get the pleasure and understanding upon the reality of life.

2.6 Novel

Pearson states that a novel is an extended, generally fictional, narrative, typically in prose. Until the eighteenth century, the word referred specifically to short fictions of love and intrigue as opposed to romances, which were epic-length works about love and adventure. Novels are characterized by 60,000-200,000 words, or 300-1,300 pages, in length. During the 18th century, the novel adopted features of the old romance and became one of the major literary genres. Today it is defined mostly by its ability to become the object of literary criticism demanding artistic merit and a specific ‘literary’ style—or specific literary styles (www.wikipedia-novel).

Novel is one of written literary products, which has the beautiful values and gives some fun and sadness for everyone who read. A novel is also a long story written in prose, but because it is long, it is different from a short story in the other ways. Novel is a long narrative prose fiction. Because of its length, a novel can picture a life with all of its richness, complexity, and contradiction (www.wikipedia.org/wiki/novel).

Croft (1998; 63) says that the word “novel” usually means something new—a novelty. Some of the earliest novels were written in the seventeenth and eighteenth centuries. One dictionary describes a novel as, “a fictitious prose

narrative or tale presenting a picture of real life, essentially the emotional crises in the life history of the men and women is portrayed” (Hornby, 1995: 328).

A novel has the same elements as a short story: plot, character, and theme. The greater length of the novel, however, allows novelist to deal with more complex elements, to present characters in many dimension with various situation and setting. Based on the description above, it can be concluded that novel is one part of small general body of literature (Croft, 1998; 63).

Novels come in many shapes and sizes, from short novellas (more like long short stories) with a few characters and simple plots, to enormously large and complex works, with numerous characters, plots, and subplot and with many different strands that may or may not be interconnected.

According to Chase (1978; 130-132) literary critic usually classifies novel into two main groups based on its trend in art; realistic and romantic novel.

1. Realistic novel is characterized as the fictional attempt to give the effect of realism, by representing complex characters with mixed motives who are rooted in a social class, and operated in a highly developed social structure, interact with many other characters, and undergo plausible and everyday mode of experience. Sometimes the real life and daily struggle of life becomes the scene of the story.
2. Romantic novel is the novel that describes a story more fancifully than realistic novel does. There is always an air of the extraordinary romance. The plot of the romance emphasizes adventure, and is frequently casted in the form of the quest for an ideal, or the pursuit of an enemy; and the nonrealistic and

occasionally melodramatic events are claimed by some critic to project in symbolic form the primal desires, hopes, and terrors in the depths of the human mind, and to be therefore analogous to the materials of dream, myth, ritual, and folk fore.

There are several kinds of realistic novel, which include regional novel, psychological novel, scientific novel, naturalistic novel, social humanitarian novel, war novel, and novel of race romantic (Chase, 1978; 52-79). The more complete classifications of realistic novel are as follows:

1. Novel of manner describes small encounters and use insights from these incidents to make generalizations that are applied to humanity as a whole.
2. Didactic novel intends to teach and to moralize.
3. Satirical novel deals with all sort of situation in social life.
4. Regional novel is faithful to a particular geographic region and its people, including behavior, customs, speech, and history. This kind of novel emphasizes the setting, speech, social structure, and custom of a particular locality, the temperament of the characters and their ways of thinking, feeling, and interacting.
5. Psychological novel intends to reveal its character's inner selves at a particular time in life.
6. Scientific novel is based on actual or imagined scientific discoveries.
7. Naturalistic novel sees man as the product of his/her ancestors, education, and surroundings.

8. Social humanitarian novel focuses on the behavior of the characters and how the characters' actions reflect or contradict the values of their society.
9. War novel is related with wartime atmosphere and the portrayal of people's minds of living under continuous strain and abnormal life.
10. Novel of race romantic shows the same compassion for fellow men as the entire social and humanitarian creature.

Pre-romantic novel is divided into some kinds; there are rogue novel, gothic novel, and sentiment novel (Baker, 1979: 82-83).

1. Rogue novel figures types of persons who live on the fringe of the society.
2. Gothic novel portrays supernatural horrors and an atmosphere of unknown terror.
3. Sentimental novel overemphasizes emotion and seeks to create emotional responses in the reader.

There are some novels which are the blending of the characteristic of those main classes. They may be built up upon real basis, but the process of being elaborated is suffused with a romantic streak. The novels that are included in this genre are historical, autobiographical, detective, and science fiction novel (Baker, 1979: 105-121).

1. Historical novel, in which fictional character takes part in actual historical events and interacts with real people from the past.
2. Autobiographical novel, which is based on the author's life experience.
3. Detective novel, which is focused on solving a crime.
4. Science fiction novel, which serves apparent science as the plot of the novel.

According to Croft (1998: 66), there are different genres or forms of novel.

For example:

1. Fictional biography or autobiography focuses on the life and the development of one character.
2. Picaresque novels follow a central character on a journey through life in which they encounter a series of 'adventures' which form separate episodes.
3. Social or 'protest' novels use the characters and the world they inhabit as a way of criticizing or protesting the social or political issues.

In the world of fiction, there are certain novels in which the distinctions are blurred. They do not in a natural way fit into one or the other of the classes mentioned above. This kind of novels is treated as "peculiar." They are allegorical novel, biographical novel, and the letter novel (Bekker, 1979:124-127).

1. Allegorical novel serves the creating of the allegory atmosphere.
2. Biographical novel is like the autobiographical novel but the biography is written by someone else.
3. Letter novel is conveyed in the form of letters written by and addressed to imaginary person.

From the explanation above, it is understood that there are some definitions and kinds of novel based on its trend in art. *This Side of Paradise* is a kind of autobiographical novel that tells about the writer's experience of career aspiration and love disappointment. This novel is categorized as a blending of realism and romanticism, because this novel may be built up upon real basis, but the process of being elaborated is suffused with a romantic streak.

2.2.1 The Elements of the Novel

This part covers the discussion about setting and characters in a literary work. The researcher, then, emphasizes on part of elements that are improved in this study. The setting and the characters are very useful to find and discuss the next chapter because they are tightly related to the autobiography of the author.

2.2.1.1 Setting

Setting is everything that happens some where at some time. In other words, setting is the element of fiction which reveals the where and when the events happen (Kenny, 1966:38). In addition Kennedy (1983: 10) states that the term “setting” of a narrative or dramatic work is the general taken to include not only the geographical place in which the events in a story happen but also the historical era, the daily lives or customs of the characters and perhaps the seasons of the year.

One of the elements of literature that can affect the action of the characters is setting. Setting refers to the time and place in which an action occurs and to the prevailing political, moral, and also social attitudes of the society in which the characters live (Nurgiantoro, 2000: 58)

In a fiction, setting has not only physical function, i.e. to make a story more logic but also psychological function, i.e. to make the situation more meaningful to the readers (Aminuddin, 2002:67).

2.2.1.2 Character

Character is the person in a story whether prose or play. What is meant by character is how the author of the prose or play presents people in his/her story and how their characteristics are. There are two main points here; the first point is related to the techniques of presentation, while the second one is related to the attitude and behavior of people presented (Abrams, 1981: 20, Nurgiantoro, 2005:165).

Characters are classified in terms of their importance into main and minor characters. The main character is the most important character in a story. Basically, a story is about this character, but there is a need of the presence of other characters to make the story runs. The major characters are the protagonist and his opponents are the antagonist. Minor characters are less important than major characters. (Nurgiantoro, 2000: 165).

Furthermore, main character is the most important person in a story. The main character is usually the most being affected person by the plot, or the one whose actions are most influential, or that who is very complicated and multidimensional. Minor character is a person whose role in the story is not very important or a person who is not much involved in the story (Nurgiantoro, 2000: 178).

In a traditional fiction, the protagonist refers to the hero or heroin, and admirable character that embodies widely accepted strengths and virtues, and who is morally good. The antagonist is bad; he/she is called villain or villainess (Koesnosoebroto, 1988: 67-68).

2.7 Autobiographical Novel

According to (Hughes, 1978: 766), “Biography is the written account of an individual life. Meanwhile, an autobiography is a biography written by the subject.” Hughes (1978: 766-768) added that The term *biography* connotes an artful, conscious literary genre that employs a wide range of sources, strategies, and insights; that deals with the intimate, inconsistent textures of personality and experience; and that attempts to render the whole sense of its subject, not the life only but what it is like to have lived at its several stages. Ideally, the writer molds complex biographical fact: birth and death, education, ambition, conflict, milieu, work, relationship, and accident, into a book that has the independent vitality of any creative work but is, at the same time, “true to life.”

The biographical novel is a biography presented in the form of a novel, with dialogue, suspense, and plot structure. The biographical novelist can use his/her creative imagination to develop these aspects of the novel. But he/she must do so only within the framework of truth. The novelist will have found the truth in documents-diaries, letters, journals, notes, recorded deeds (Wellek and Warren, 1956:78). Ratna ((2004:56) states a man sometimes writes his own story because he has experienced some kind of self discovery. The discovery may be about his relationship to life, to his fellow man, or to God. Others write about their struggles against great odds and their eventual success.

According to Abrams (1981: 10) biography is neatly as “the history of a particular man’s life.” The name now connotes a relatively full account of a person’s life, involving the attempt to set forth character, temperament, and

milieu, as well as the fact of the subject's activities and experiences. A novel can be considered as an autobiography if the author gives the faithful of his/her soul bent on its journey through his/her life in the work. Biographers generally rely on a wide variety of documents and viewpoints; an autobiography may be based entirely on the writer's memory. A name for such a work in antiquity is an apologia, essentially more self-justification than introspection.

The term autobiographical novel is difficult to define. Novels that portray settings and situations with which the author is familiar are not necessarily autobiographical. Neither are novels that include aspects drawn from the author's life as minor plot details. To be considered an autobiographical by most standards, there must be a protagonist modeled after the author and a central plotline that mirrors events in his or her life. Novels that do not fully meet these requirements or are further distanced from true events are sometimes called semi-autobiographical novels (www.wikipedia.org/wiki/autobiography).

According to Hughes (1988: 803-805), autobiographical novel is a novel written by the subject about the author him/her self. The literary technique is distinguished from an autobiography or memory by the stipulation of being fiction. A further distance from real events is sometimes called a semi-autobiographical novel. Of course, all authors transform the materials of their lives into art, but these novels purport to tell in novel from the author's own story.

Usually, the author and other characters are given different names. While the events of the author's life are recounted, there is no pretense of neutrality or even truth. The life may be reported in the way as the author wishes it has been,

with enemies more clearly loathsome and triumphs more complete than perhaps they are in the real life.

In relation to autobiographical novel, the commonly sphere of mood and nostalgia is not alien to the story of this kind. Happening, experience, mankind, nature, and all trends to be seen now are more or less idealized atmosphere of childhood and youth. Many novels, as well as novel about intense, private experiences such as war, family conflict, or sex, are written as autobiographical novels Bekker (www.wiki./fitzgerald_biography.com) Accessed on 22 April 2007.

An autobiographical novel is a novel based on the life of the author. Names and locations are often changed and events are recreated to make them more dramatic but the story still bears a close resemblance to that of the author (<http://en.wikipedia.org/wiki/autobiography>). While the events of the author's life are recounted, there is no pretense of neutrality or even exact truth. Events may be reported in the way the author wishes they had been with enemies more clearly loathsome and triumphs more complete than perhaps they actually are. It can be concluded that an autobiography is information about one's own life written by that one person. It tells what that person's life is all about.

2.8 Biographical Approach

A biographical approach is the study of a complex analysis of personality, highlighting different aspects of it and including intimate details of experiences. It is more than a list of impersonal facts like birth, education, work, relationships,

and death. It also delves into the emotions of experiencing such events.

(http://www.wikipedia.org/wiki/biography_approach).

According to Ratna (2004:56), the biographical approach is one of the oldest literary approaches. She adds that biographical approach is the systematic study which talks about the process of creativities. In other word, the works of literature are born from the author's creativity. Therefore, the meaning of a literary work is to say the author's mean, messages, purposes, and so on.

The author and hence an explanation in terms of the personality and the life of the writer has been one of the oldest and best-established methods of literary study. Biographical approach is the study of the man of the genius, of his moral, intellectual, and emotional development, which has its own intrinsic interest (Wellek and Warren, 1956:83).

According to Wellek and Warren (1956: 82) the study of biographical approach has some purposes. Firstly, it explains a great many allusions or even words in the author's work. Second, it helps people in studying the most obvious of all strictly developmental problems in the history of literature. Last, it accumulates the materials for other questions of literary history.

According to (Guerin, 22), biographical approach can be defined as the approach that "...sees a literary work chiefly, if not exclusively, as a reflection of the author's life and times or the life and times of the characters in the work". Moreover, Barthes states that the biographical approach is the study of the social structure or way of life of a certain time period which gives the readers a greater knowledge base from which to draw conclusions and better understanding the

upon story, by discovering details about the author's life and time

([www.gutenberg.org/dirs/etext 97](http://www.gutenberg.org/dirs/etext/97)).

As early as the nineteenth century, scholars considered literary texts against the background of the author's biography. The aim was to find references to the author's life, education and socio-cultural environment in a literary work. Ever since the French critic Roland Barthes announced "the death of the author" in 1968, the biographical approach has lost its appeal for many scholars. Barthes and critics following him argued that an author's biography is irrelevant since the meaning of a text only emerges in the reading process and the reader thus becomes the real 'author' of the text. One could argue against this radical viewpoint that there are texts where knowledge of an author's biography can sometimes help people understand the text better because otherwise they would not be able to decipher certain allusions or references.

Francis Scott Key Fitzgerald's novel *This Side Of Paradise* (1919), for example, draws heavily on Fitzgerald's own life background. Bearing this knowledge in mind, it is then interesting to see where the literary text deviates from references to the author's real life ([www.varasofa.k12.flus/bhs/bryan/b-auto2.html](http://www.varasofa.k12.fl.us/bhs/bryan/b-auto2.html)).

In literature, the author's biography helps the readers to understand the creative process of the author and the genesis of the literary work. In the social science, biography is used as the background of the real reconstructions process. Biography is like sedimentation of the last experiences, whether it is personal, as individual experiences, or collective, as inter subjective experiences. In addition,

we know that analyzing literary work is not only about the work it self but might also about the personal identity of the author, as a biography (Ratna, 2004:56-57).

Therefore, biographical approach allows people not only to examine forms of wisdom but also to identify the actual types of life situation that are sees as eliciting or requiring wisdom. It explains the event of his or her remembered life story that integrates information about life experiences. Therefore, it can be said that the biographical approach is a shape of historiography; it tells the period of the author's life time.

2.5 Francis Scott Key Fitzgerald's Biography

According to Bekker (www.wiki./fitzgerald_biography.com), Francis Scott Key Fitzgerald was born in St. Paul, Minnesota, on September 24, 1896. Fitzgerald was named for his distant and famous relative Francis Scott Key, but was commonly known as 'Scott'. His father, Edward, was from Maryland, while Fitzgerald's mother, Mary (Mollie) McQuillan, was the daughter of an Irish immigrant.

They spent 1898–1901 and 1903–1908 in Buffalo, New York. Edward Fitzgerald failed as a manufacturer of wicker furniture in St. Paul, and he became a salesman for Procter & Gamble in upstate New York. After he was dismissed in 1908, when his son was twelve, the family returned to St. Paul and lived comfortably on Mollie Fitzgerald's inheritance. Fitzgerald attended the St. Paul

Academy and Summit School in St. Paul from 1908–1911. When he was 13, his first piece of literature was published in his school newspaper. In 1911–1912 he attended the Newman School, a prep school in Hackensack, New Jersey, where he met Father Sigourney Fay, who encouraged his ambitions for personal distinction and achievement (http://en.wikipedia.org/wiki/scott_p_fitzgerald).

Fitzgerald attended the St. Paul Academy; his first writing appear in print was a detective story in the school newspaper when he was thirteen. According to Bekker (www.wiki./fitzgerald_biography.com. accessed on 22 April 2007) Fitzgerald writes his first play, *The Girl from Lazy J*, produced in St. Paul. His first writing appear in print was a detective story in the school newspaper when he was thirteen in August 1911. As a teenager in St. Paul, Minnesota Fitzgerald wrote and acted in four plays. September 1911 he entered Newman School, Hackensack, New Jersey. When he was nearly 15 years old, he wrote his first play, *The Girl from Lazy J*, was produced by the Elizabethan Dramatic Club, a local theatrical organization.

Fitzgerald entered Princeton University in 1913 as a member of the Class of 1917 and became friends with the future critics and writers Edmund Wilson (Class of 1916) and John Peale Bishop (Class of 1917). Fitzgerald neglected his studies for his literary apprenticeship. He wrote the scripts and lyrics for the Princeton Triangle Club musicals and was a contributor to the *Princeton Tiger* humor magazine and the *Nassau Literary Magazine*. During his apprenticeship in the prep schools and at Princeton, and during his early professional career, F. Scott Fitzgerald had an interest in writing for the stage. He wrote four plays

between 1911 and 1914, all of which were performed by a local Minneapolis amateur drama troupe (www.sc.edu/fitzgerald/facts).

As a freshman at Princeton, Fitzgerald won the 1914-15 competition for the Triangle Club show with his book and lyrics for *Fie! Fie! Fi-Fi!*. Although a poor academic showing made him ineligible to perform in the show, his witty lyrics won high praise. The following year he collaborated with Edmund “Bunny” Wilson on another Triangle Club show, *The Evil Eye*, again winning the competition, again being barred from performing because of his grades. Fitzgerald wrote the lyrics for a third Triangle show *Safety First*, and for the third time academics excluded him from the performances. In addition to these three musicals, he also published at least three plays in Princeton’s *Nassau Literary Magazine*, including “Shadow Laurels” and “The Debutante.” Fitzgerald desired to play freshman football but his career was cut short. He either wrenched his knee and was unable to play or was cut from the squad on the first day of practice (www.mytimes.com/2005/08/21).

The Princeton University Library has acquired a rich collection of documents about American author F. Scott Fitzgerald and his first love, Ginevra King. On Christmas vacation, 4 January 1915 F. Scott Fitzgerald met Ginevra King, his first serious romantic interest, in St. Paul. Ginevra King came from the upper crust of Chicago society.

King was a beautiful and wealthy debutante from Lake Forest, with whom Fitzgerald had a romantic relationship from 1915 to 1917. At the time, she was a student at the Westover School, a women’s preparatory school in Middlebury,

Conn. Fitzgerald visited her at the school. On 20 February 1915, King writes in her diary: "Scott came in afternoon. It was so wonderful to see him again. I am madly in love with him. He is so wonderful Marvelous time"

(www.princeton.edu/pr/pictures/a-f/fitzgerald-f-scott).

King's family has donated her diary and typed versions of her almost weekly letters to Fitzgerald from that period as well as one original letter from Fitzgerald to King and a seven-page untitled short story by King that shows some of Fitzgerald's influences. But unfortunately, the letters from Fitzgerald to King were destroyed after the relationship ended. On July 7, 1917, King writes, "I have destroyed your letters -- so you needn't be afraid that they will be held up as incriminating evidence. They were harmless -- have you a guilty conscience? I'm sorry you think that I would hold them up to you as I never did think they meant anything. If it isn't too much trouble you might destroy mine too." On other side, Fitzgerald not only kept Ginevra's letters but had them typed and bound into a notebook that was over two hundred pages long. It's almost as if he had her letters turned into a novel he could pull off the shelf and read. In 1950, when Fitzgerald's daughter, Scottie, was organizing his papers to donate them to Princeton, she found the notebook of Ginevra's letters and returned them to her (pallen@princeton.edu).

Fitzgerald got a failure in his study when King ended this love. In addition, Fitzgerald chose to join the Army. Fitzgerald would use details of their meeting in his story "Babes in the Woods" in the Nassau Literary Magazine (May 1917), a piece that he reused with minor changes in "This Side of Paradise" (1920), his

first novel, which was set at Princeton. She became the model for many of Fitzgerald's fictional heroines, including Isabelle in *This Side of Paradise* and Daisy in *The Great Gatsby*. Fitzgerald also wrote his own story in the 1920 the title of his short story "The Jelly-Bean". Fitzgerald wrote the Josephine stories in the early 1930s, a series of stories about a spoiled Lake Forest girl named Josephine Perry, who was inspired by his memories, which surely the entire scene carries a sense of Ginevra King and his depressed after being broken by her.

According to Preston (www.guides/preston-gatsby-shtml), Fitzgerald was a fanatical record keeper. His letters, scrapbooks, and diaries at the Princeton library were a wonderful source of information. There are two pages in his scrapbook dedicated to Ginevra, with photographs, one of her handkerchiefs, a clipping about her visit to St. Paul in 1915, and the invitation to her 1918 wedding to William Mitchell. At the bottom of the page he wrote, with typical self-irony, "The End of a Once Poignant Story."

Fitzgerald dropped out in 1917 to enlist in the United States Army when the U.S.A entered World War I and was commissioned a second lieutenant in the infantry. At Camp Sheridan, Fitzgerald met Zelda Sayre (1900–1948). She was the daughter of an Alabama Supreme Court Judge. Zelda was a natural beauty, with red-gold hair, fine features, and a graceful body. But what distinguished her from other young women was her spirit - playful, often rebellious, and even reckless. She was undoubtedly the perfect girl for Scott at that time, eager for success, a member of a prominent (but not wealthy) family, independent, and beautiful (Beebe, 1978:340).

On 15 July 1918, Ginevra King wrote the final letter, she told Fitzgerald about her engagement. He responds on July 21, 1918, in the only hand-written letter contained in the materials. The letter is mailed from Camp Sheridan, an army base near Montgomery, Ala., where Fitzgerald met Zelda. He writes: "This is to congratulate you -- I don't know Billy Mitchell, but from all I've heard of him he must be one of the best ever. Doesn't it make you sigh with relief to be settled and think of all the men you escaped marrying?" (dcskemer@princeton.edu).

Fitzgerald and Zelda were engaged in 1919, and Fitzgerald moved into an apartment at 1395 Lexington Avenue in New York City to try to lay a foundation for his life with Zelda. Working at an advertising firm and writing short stories, he was unable to convince Zelda that he would be able to support her, leading her to break off the engagement. It means Fitzgerald fail his love for the second time. And this tragic story almost adorned his first debut novel *This Side of Paradise* (Beebe, 1978:339-340).

Fitzgerald wrote a novel titled *The Romantic Egotist* while in officer training at Camp Zachary Taylor and Camp Sheridan. When Fitzgerald submitted the novel to Charles Scribner's Sons, the editor praised the writing but ultimately rejected the book. The war ended shortly after Fitzgerald's enlistment. (<http://en.Wikipedia.org/Fitzgerald-biography//>).

Recast as *This Side of Paradise*, about the flapper generation of the Roaring 20s, it was accepted by Scribner's in the fall of 1919, and Zelda and Scott resumed their engagement. Scott and Zelda were married in New York's St.

Patrick's Cathedral. Their daughter and only child, Frances Scott "Scottie"

Fitzgerald, was born on October 26, 1921.

Fitzgerald continued to write all of his life, including the obligatory stint in Hollywood, but was gradually taken over by alcoholism and the general dissolution of his life, and many of his later years were plagued by doubt, debt, and failure. Fitzgerald had clearly been an alcoholic since his college days, and he became notorious during the 1920s for his extraordinarily heavy drinking. This left him in poor health by the late 1930s. In spite of these serious problems, it was most likely Fitzgerald's lifelong smoking habit that most damaged his health and brought on the heart problems that eventually killed him.

Fitzgerald suffered two heart attacks in late 1940. After the first, he was ordered by his doctor to avoid strenuous exertion and to obtain a first floor apartment, which he did by moving in with Sheilah Graham. On the night of December 20, 1940, he had his second heart attack, and the next day, December 21, while awaiting a visit from his doctor, Fitzgerald collapsed in Graham's apartment and died. He was 44 (Encyclopedia Americana, 1978:339).

2.6 Previous Study

This research has relation to the previous research on the same field. The title of the thesis is "The Reflection of F. Scott Fitzgerald's Life in *The Great Gatsby*." This thesis is written by Sumarni as the graduate assessment of her study in 2005. She was one of the students of English Letters and Language

Department, Faculty of Humanities and Culture, The State Islamic University of Malang.

Sumarni's objectives of her study is to describe what experiences Gatsby has in *The Great Gatsby* and to describe how Gatsby's experiences reflect the author's. Sumarni used autobiographical method to analyze the novel. She employed Wellek and Warren's theory which assumes that autobiographical approach is a representation of complex life experiences which involves more than simply the "cognitive side" of wisdom, emotion, and cognition. The result of her thesis shows that *The Great Gatsby* novel truly reflects F. Scott Fitzgerald's life experiences, his hobby, education, class status, partner of life, and his father's work.

The similarities of this research are both of them focus on the F. Scott Fitzgerald's biography. Meanwhile, in this thesis the researcher uses biographical approach and emphasizes only on the author's career aspirations and love disappointment as portrayed in his first novel *This Side of Paradise*, while Sumarni's thesis used the autobiographical approach and emphasized on the reflection of Fitzgerald's experience based on his novel *The Great Gatsby*; his hobby, education, class status, partner of life, and his father's work.

CHAPTER III

ANALYSIS

This chapter presents the analysis of Amory Blaine's career aspiration and love disappointment on Francis Scott Key Fitzgerald's real life.

3.1 The Career Aspiration of the Main Character (Amory Blaine)

Aspiration is the ego-involved goals of person set for him/herself. The more egos involved his/her aspiration and the more they relate to areas of behavior that are important to him/her, the greater will be their influence on his/her personality. Meanwhile the aspiration of career is an account of a human's struggle or strong desire or ambition to get success in career, or somebody's progress with a desire or ambition to achieve something in a chosen profession or during that person's working life.

Amory Blaine is the protagonist who develops the novel chronicles. Amory grows with his sophisticated mother, Beatrice, a wealthy and pretty girl from Lake Geneva, Wisconsin, educated with all the advantages of her family's wealth, including stints in Europe. She is a refined and charming woman who married the unimportant Stephen Blaine out of weariness.

But Beatrice Blaine! There was a woman! Early pictures taken on her father's estate at Lake Geneva, Wisconsin, or in Rome at the Sacred Heart Convent—an educational extravagance that in her youth was only for the daughters of the exceptionally wealthy—showed the exquisite delicacy of her features, the consummate art and simplicity of her clothes(TSOP, page 1).

Amory Blaine was born in 1896; he grows older when his country, America, faces the First World War, “The war began in the summer following his freshman year” (TSOP, page 23). This war is known as the Great War and “The War to End All Wars.”

In her less important moments she returned to America, met Stephen Blaine and married him—this almost entirely because she was a little bit weary, a little bit sad. Her only child was carried through a tiresome season and brought into the world on a spring day in ninety-six (TSOP, page 1).

Amory is extraordinarily handsome and somewhat egocentric. He enjoys idling with friends, has literary ambitions, and ultimately achieves some portion of self-knowledge, though at the cost of losing his money and his dearest friends.

There is no explanation where Amory’s father was. When he spends nearly two months in Minneapolis, he lives with his uncle and aunt while his mother has an operation for her nervous breakdown. “He had been two months in Minneapolis, and his chief struggle had been the concealing from “the other guys at school” how particularly superior he felt himself to be, yet this conviction was built upon shifting sands” (TSOP, page 3).

Before Amory goes to boarding school, he takes a private school as the suggestion of her mother, while he lives for two months in Minneapolis before Beatrice gives in to his request to go to a boarding school. In his thirteen, he starts writing a poem. It is his first literary writing he has ever written.

This was it:
“Marylyn and Sallee,
Those are the girls for me.
Marylyn stands above
Sallee in that sweet, deep love.” (TSOP, page 6).

In his fifteen when he returns to his mother in Lake Geneva, he announces that he wants to go to boarding school. They decide on St. Regis, and Amory leaves for New England to enroll and to meet Monsignor Darcy, with whom he forms an instant bond. Amory likes history and literature, he also like sport very much, "...he began to make furious, persistent efforts to excel in the winter sports, and with his ankles aching and bending in spite of his efforts, he skated valiantly around the Lorelei rink every afternoon," (TSOP, page 3). . Amory is more popular during his second year because he succeeds at football and at writing for the school newspaper.

Amory lives in this boarding school for about two years, "Amory's two years at St. Regis, though in turn painful and triumphant, had as little real significance in his own life as the American "prep" school," (TSOP, page 11). The end of his "prep" school, Amory decides to attend Princeton, despite his classmates' decisions to go to Yale and Harvard, as he states, "I want to go to Princeton," said Amory. "I don't know why, but I think of all Harvard men as sissies, like I used to be, and all Yale men as wearing big blue sweaters and smoking pipes." (TSOP, page 10).

Princeton University is a private educational research university located in Princeton, New Jersey, and one of the most distinguished universities in the United States of America. At Princeton, Amory once again gradually becomes a social success by acting in plays and writing for the college newspaper, and he meets some of his most important friends, such as Kerry and Burne Holiday, and Tom D'Invilliers. Together, they try to adjust to their new environment, going to

movies and being catcalled by upperclassmen, “At the Kenilworth Amory met Burne Holiday—he of the gray eyes was Kerry—and during a limpid meal of thin soup.” (TSOP, page 16).

Attempting to gain status in the class, Amory first goes out for football, but after an impressive start, he is sidelined by an injury. He then joins the newspaper, “The Daily Princetonian”. Here, he develops his ability in playwriting, as a member of “The Daily Princetonian,” and he follows several programs in his campus, which still about playwriting world; the English dramatic association and the triangle club.

“...being on the board of the *Daily Princetonian* would get any one a good deal. His vague desire to do immortal acting with the English Dramatic Association faded out when he found that the most ingenious brains and talents were concentrated upon the Triangle Club, a musical comedy organization that every year took a great Christmas trip (TSOP, page 19).

During Amory’s final two years at Princeton, many of his peers, especially Burne Holiday, begin to challenge the social institutions and traditions of the college, but Amory does little himself. The War begins in Europe but Amory takes little interest in it, concentrating instead on his successes at the newspaper and the Triangle Club, the musical theater group he has joined. On the Triangle Club’s trip across the country, Amory is introduced to a new young American social world.

Because of his involvement in the newspaper, Amory becomes somewhat of an elite man on campus. He plays the social scene well and is admitted into the Cottage, one of the elite clubs on campus, “Once a day Amory indulged in a club

sandwich, cornflakes, and Julianne potatoes at “Joe’s,” accompanied usually by Kerry or Alec Connage.” (TSOP, page 20).

Amory begins to be more interested in poetry at Princeton, but then the United States enters World War I and Amory enlists in the army. Amory like to discuss with his friend about some popular poets, sometimes they try to interpret some of the popular poets’ poems, or even Amory elaborates the popular poetry of his. He prefers to learn through reading and discussions with friends than through his classes. However, Amory is a good poet; some of his friend comments on him after he read his poetry, “‘that’s good,’ Kerry would say softly. ‘It pleases the elder Holiday. That’s a great poet, I guess.’ Tom delighted at an audience,” (TSOP, page 22). It shows that Amory has skill to write. His literary ambition takes him to write and write as long as he likes.

Amory took to writing poetry on spring afternoons, in the gardens of the big estates near Princeton, while swans made effective atmosphere in the artificial pools, and slow clouds sailed harmoniously above the willows. May came too soon, and suddenly unable to bear walls, he wandered the campus at all hours through starlight and rain (TSOP, page 22).

The war reaches America and men start to enlist. Burne declares himself a pacifist, sells all his belongings and leaves for Pennsylvania on a battered bicycle. In 1917, Amory and the others set off for the war. All of them try to figure out whom to blame for the violence. While he is joining the Army, Amory writes a poem blaming the Victorians. Amory and Tom say an emotional goodbye to Princeton.

“Here’s a poem to the Victorians, sir,” he said coldly.

The professor picked it up curiously while Amory backed rapidly through the door.

Here is what he had written:

"Songs in the time of order

You left for us to sing,

Proofs with excluded middles,

Answers to life in rhyme....(TSOP, page 64).

Actually, most of his works comment on the social environment where he lives. "As for the well-known Amory, he would write immortal literature if he were sure enough about anything to risk telling any one else about it. There is no more dangerous gift to posterity than a few cleverly turned platitudes" (TSOP, page 68). The paragraph below states that Amory writes his work to the Nassau Literary Magazine;

Amory rather scornfully avoided the popular professors who dispensed easy epigrams and thimblefuls of Chartreuse to groups of admirers every night. He was disappointed, too, at the air of general uncertainty on every subject that seemed linked with the pedantic temperament; his opinions took shape in a miniature satire called "In a Lecture-Room," which he persuaded Tom to print in the *Nassau Lit.*

"Good-morning, Fool... (TSOP, page 45).

This is followed by his novel, "Interlude," which consists of a letter of advice to Amory from Monsignor Darcy and a letter to Tom from Amory with a plan to meet in New York after the war.

A letter dated January, 1918, written by Monsignor Darcy to Amory, who is a second lieutenant in the 171st Infantry, Port of Embarkation, Camp Mills, Long Island. (TSOP, page 67).

The statement above clearly mentions that Monsignor Darcy writes a letter which is dedicated to Amory, who become the second lieutenant in the Army.

While he has his training in this champ, he writes a novel, "During May he wrote

thirty-page documents almost nightly, and sent them to her in bulky envelopes exteriorly labeled 'Part I' and 'Part II'." (TSOP, page 34).

While joining the Army, he has written many poems on his social life. In the end of his duty, he tries to find a job by writing in some magazine agencies. He considers politics as a career and considers being a writer, but he recognizes that he is not convinced enough about anything to write. Amory seems lost, yet he is sure that he wants to live an "emotionless life" and does not want to grow fat. It seems that he wants peace after so much war, but does not quite know how to go about finding it. He is confused and pensive. In addition, Mr. Darcy suggests him, "you can get a job on some fashion magazine," (TSOP, page 68). After the end of his duty, he goes to the New York City where he meets Rosalind. Amory works in one of the New York magazine agency.

But there had been, near the end, so much dramatic tragedy, culminating in the arabesque nightmare of his three weeks' spree, that he was emotionally worn out. The people and surroundings that he remembered as being cool or delicately artificial, seemed to promise him a refuge. He wrote a cynical story which featured his father's funeral and despatched it to a magazine, receiving in return a check for sixty dollars and a request for more of the same tone. This tickled his vanity, but inspired him to no further effort (TSOP, page 68).

After some moment he works in the magazine agency, Amory decides to work in the advertising agency, but he gets the failure in this part.

The wave swept Amory into an advertising agency early in March, where he alternated between astonishing bursts of rather exceptional work and wild dreams of becoming suddenly rich and touring Italy with Rosalind (TSOP, page 115).

“What are you,” asked the big man, “one of these parlor Bolsheviks, one of these idealists? I must say I fail to see the difference. The idealists loaf around and write the stuff that stirs up the poor immigrants.”

“Well,” said Amory, “if being an idealist is both safe and lucrative, I might try it.”

“What’s your difficulty? Lost your job?”

“Not exactly, but—well, call it that.”

“What was it?”

“Writing copy for an advertising agency.”

“Lots of money in advertising.”

Amory smiled discreetly (TSOP, page 115).

Amory’s intellectual convictions leads him to walk from New York to Princeton. On the way, he is picked up by a “big man” who is revealed to be the father of his college friend Jesse Ferrenby, and with him and his companion Amory argues about socialism and the radicalism of his generation.

Cried Amory passionately. “This is the first time in my life I’ve argued Socialism. It’s the only panacea I know. I’m restless. My whole generation is restless. I’m sick of a system where the richest man gets the most beautiful girl if he wants her, where the artist without an income has to sell his talents to a button manufacturer. Even if I had no talents I’d not be content to work ten years, condemned either to celibacy or a furtive indulgence, to give some man’s son an automobile” (TSOP, page 119).

Amory then leaves them and reflects on religion, philosophy, politics, and literature, unsure about precisely what he believes or where exactly he should go with his life. He exclaims in the last line of the book, “I know myself,” he cried, “but that is all — ” (TSOP, page 121).

“That doesn’t matter,” exclaimed Amory. “My position couldn’t be worse. A social revolution might land me on top. Of course I’m selfish. It seems to me I’ve been a fish out of water in too many outworn systems. I was probably one of the two dozen men in my class at college who got a decent education; still they’d let any well-tutored flathead play football and I was ineligible, because some silly old men thought we should *all* profit by conic sections. I loathed the army. I loathed business. I’m in love with change and I’ve killed my conscience” (TSOP, page 119).

The above paragraph tells clearly about Amory's life time; his characteristic, education, hobby, army and business career, and a little bit about his love.

3. 2 The Reflection of the Career Aspiration of the Main Character (Amory Blaine) on Francis Scott Key Fitzgerald's Real Life.

Fitzgerald is regarded as one of the most influential novelists and short-story writers of the twentieth century. He is viewed as the spokesman for the Jazz Age, America's decade of prosperity, excess, and abandon, which began soon after the end of World War I and concluded with the 1929 stock market crash. As such, in his novels and stories, Fitzgerald examined an entire generation's search for the elusive American dream of wealth and happiness. Most of his stories were derived from his own experiences and portray the consequences of his generation's adherence to false values. The glamour and insouciance of many of Fitzgerald's writings reveal only one side of a writer whose second and final decade of work characterized a life marred by alcoholism and financial difficulties, troubled by personal tragedy, and frustrated by lack of inspiration.

Beebe (1978:339-340) states that F. Scott Fitzgerald was born at 481 Laurel Avenue, in St. Paul, Minnesota on 24 September 1896. Fitzgerald grew older in this country. He spent his life to write more than a hundred short story and several novel in this country. When he was twelve his father was dismissed, he spent his life with his mother Beatrice, a wealthy woman from Lake Geneva. One source mentions that his mother was an Irish immigrant, but her family lived wealthy in Lake Geneva.

The novel tells that Amory was born in 1896 and he was born by a wealthy woman from Lake Geneva. Meanwhile Francis Scott Fitzgerald also was born at the same year, exactly on September 24, 1896 at St. Paul, Minnesota, USA. As like Fitzgerald's father who dismissed when he was twelve, Amory's father also leaves him and his mother just before he enters the private school in Minneapolis.

Fitzgerald started to write when he was 13 years old. Being influenced by his generation, he wrote a story about a criminal detective while he attended St. Paul Academy and Summit School. September 1911 he entered Newman School, Hackensack, New Jersey. When he was nearly 15 years old, he wrote his first play, *The Girl from Lazy J*, which was produced by the Elizabethan Dramatic Club, a local theatrical organization.

In the novel, the main character starts writing a literary form when he is thirteen. It is a poem for about six lines, written when he is in the private School. When he returns to his mother in Lake Geneva, he announces that he has become "conventional" and wants to go to boarding school. They decide to enter St. Regis, and Amory leaves for New England to enroll and to meet Monsignor Darcy, with whom he forms an instant bond.

Amory's two years at St. Regis', though in turn painful and triumphant, had as little real significance in his own life as the American "prep" school, crushed as it is under the heel of the universities, has to American life in general (TSOP, page 11).

Monsignor Darcy and Amory took to each other at first sight—the jovial, impressive prelate who could dazzle an embassy ball, and the green-eyed, intent youth, in his first long trousers, accepted in their own minds a relation of father and son within a half-hour's conversation (TSOP, page 10).

Not so far from the fiction, Fitzgerald wrote his play when he was thirteen that was about a detective story. As stated in Encyclopedia Americana, Fitzgerald began writing when he was in the St. Paul. Although there is a different kind of playwriting but the two was stated that Fitzgerald began writing literary form when he was 13 years old, exactly before Amory and Fitzgerald go to boarding school. After graduated from Summit School Fitzgerald continued his study in Newman School, a prep school in Hackensack, New Jersey, where he met Father Sigourney Fay, who encouraged his ambitions for personal distinction and achievement, while Amory entered St. Regis an American “prep” school. However, both Newman School and St. Regis were a kind of American prep school.

The story continues when Amory is eighteen years. He goes to the Princeton University, “‘I want to go to Princeton,’ said Amory.” (TSOP, page 10). Attempting to gain status in the class, Amory first goes out for football, but after an impressive start, he is sidelined by an injury. Then, he joins the newspaper, “The Daily Princetonian” He follows some extracurricular activities which develop his ability in writing literature. Here, he develops his ability in playwriting. He also follows several programs in his campus, which are still about playwriting world, *The English Dramatic Association* and *The Triangle Club*.

“...being on the board of the *Daily Princetonian* would get any one a good deal. His vague desire to do immortal acting with the English Dramatic Association faded out when he found that the most ingenious brains and talents were concentrated upon the Triangle Club, a musical comedy organization that every year took a great Christmas trip (TSOP, page 19).

Not far from the above story, after finishing his study on the St. Paul Academy, Fitzgerald entered Princeton University in 1913 as a member of the Princeton Class of 1917. Young Fitzgerald liked playwriting world. He used his time seriously in literary work. As stated clearly in chapter II, Fitzgerald wrote the scripts and lyrics for The Princeton Triangle Club Musicals and was a contributor to The Princeton Tiger Humor Magazine and The Nassau Literary Magazine; the university's literary magazine.

For the Triangle Club he wrote a book and lyrics entitled *Fie! Fie! Fi-Fi!*, a work which he collaborated with Edmund "Bunny" Wilson; *The Evil Eye*, and *Safety First*. For the Nassau Literary Magazine, his works included "Shadow Laurels" and "The Debutante." During his apprenticeship in the prep schools and at Princeton, and during his early professional career, F. Scott Fitzgerald had an interest in writing for the stage. He wrote four plays between 1911 and 1914, all of which were performed by a local Minneapolis amateur drama troupe. Many of his social critical work were printed by *The Triangle Club* and *The Nassau literary magazine*, and *The Saturday Evening Post*, where he get \$3500 apiece as a his salary.

It clearly draws his ambition on literature, even he neglected his study for his literary ambition. Fitzgerald desired to play freshman football but his career was cut short. He either wrenched his knee and was unable to play or was cut from the squad on the first day of practice.

Fitzgerald wrote the scripts and lyrics for the Princeton Triangle Club musicals and was a contributor to the Princeton Tiger humor magazine and the Nassau Literary Magazine, the university's literary magazine (Beebe, 1978:339).

Therefore it can be concluded that both Amory and Fitzgerald love football, but because of being injured the two then choose to focus on literature world by joining some of the university literary magazine. And the two published songs, poetry, lyrics and stories in the Princeton Triangle Club and The Nassau Literary Magazine and the university literary magazine.

When the First World War reached America, at the same time his love with Isabelle ends. Amory decides to join the army rather than to finish his study in the Princeton. Amory is commissioned as a second lieutenant in the 171st Infantry, Port of Embarkation, Camp Mills, Long Island. In this camp he write a letter dedicated to Mr. Darcy entitled *interlude*, which contain part I and part II.

Many sources mention that Fitzgerald left the Princeton for joining the army when America faced the First World War and was commissioned as a second lieutenant in the infantry at Camp Sheridan. In this camp he wrote a novel entitled *The Romantic Egotist* which contain of part I and part II. Fitzgerald wrote a novel entitled *The Romantic Egotist* while he was in officer training at Camp Zachary Taylor and Camp Sheridan.

World War I was a global military conflict, which took place primarily in Europe between 1914 and 1918 and, from 1917 in, the United States. More than nine million soldiers and civilians died. The conflict had a decisive impact on the history of the 20th century. Fitzgerald joined the army in 1917 and was commissioned a second lieutenant in the infantry.... (<http://en.Wikipedia.org/Fitzgerald-biography/>).

Convinced that he would die in the war, he rapidly wrote a novel "The Romantic Egotist", the letter of rejection from Charles Scribner's sons praised the novel's originality and asked that it be resubmitted when revised (www.wiki.fitzgerald-biography.com, accessed on 22 April 2007).

It can be concluded that both Amory and Fitzgerald prefer joining the army to finishing their study in the Princeton, and the two is commissioned as a second lieutenant. However, Amory is posted in camp Mills, Long Island, America and Fitzgerald was posted in Camp Sheridan. The similarity between both is that they have never been sent overseas. Both Amory and Fitzgerald write a novel while they are staying at camp.

After being discharged from the army, Amory works in Advertising agency, "The wave swept Amory into an advertising agency early in March," (TSOP, page 109). Amory likes to write his comment on the society he lives. One of his works which criticize the society is a poem dedicated to the Victorians.

Somehow Amory's dissatisfaction with his lack of enthusiasm culminated in an attempt to put the blame for the whole war on the ancestors of his generation ... all the people who cheered for Germany in 1870.... All the materialists rampant, all the idolizers of German science and efficiency. So he sat one day in an English lecture and heard "Locksley Hall" quoted and fell into a brown study with contempt for Tennyson and all he stood for—for he took him as a representative of the Victorians.

*"Victorians, Victorians, who never learned to weep
Who sowed the bitter harvest that your children go to reap"* (TSOP, page 64).

After his love with Rosalind ends, he considers not to endure his job. He realizes that he has made the president of Barlow's Advertising Agency angry.

"morning, Mr. Barlow."

Mr. Barlow brought his glasses to the inspection and set his mouth slightly ajar that he might better listen.

"Well, Mr. Blaine. We haven't seen you for several days."

"No," said Amory. "I'm quitting."

Well—well—this is——"

"I don't like it here."

"I'm sorry. I thought our relations had been quite—ah—pleasant. You seemed to be a hard worker—a little inclined perhaps to write fancy copy——"

“I just got tired of it,” interrupted Amory rudely. “It didn’t matter a damn to me whether Harebell’s flour was any better than any one else’s. In fact, I never ate any of it. So I got tired of telling people about it—oh, I know I’ve been drinking——” (TSOP, page 87).

Not far from the above story, Fitzgerald started to work for a New York advertising agency after being discharged from the army. “The war ended just before he was to be sent overseas. After his discharge in 1919 he went to New York City to seek his fortune in advertisement business in order to marry.” (www.sc.edu/fitzgerald/facts).

In the summer, Fitzgerald quitted from his job in July 1919 and returned to St. Paul to rewrite his novel *This Side of Paradise*. He made a determined bid for immediate fame and fortune by returning to St. Paul to devote all his time to a thorough revision of his novel. Fitzgerald jokingly connected his writing of the novel with the beginning of Prohibition, which went into effect 1 July 1919. His statement, nevertheless, portrays the composition of *This Side of Paradise* as being very rapid. In fact, he started the novel in November 1917. After being rejected by Scribners, he began rewriting it in July 1919. The novel was accepted for publication in September.

In the fall-winter of 1919 Fitzgerald commenced his career as a writer of stories for the mass-circulation magazines. He worked through agent Harold Ober. Fitzgerald interrupted work on his novels to write moneymaking popular fiction for the rest of his life. *The Saturday Evening Post* became Fitzgerald’s best story market, and he was regarded as a “*Post* writer.”

As many people said, most of Fitzgerald’s writings are about his generation and the young American dreams. Fitzgerald’s novel is also a portrait of

his own artistic development that leads to his emergence as an author. He is considered as one of the most important American modernist writers. In other stories, Fitzgerald portrays the socioeconomic divisions that characterized the early twentieth century. Many of his works criticize the generation where he lived. F. Scott Fitzgerald is best known for his novels and short stories which chronicle the excesses of America's 'Jazz Age' during the 1920s.

Both Amory and Fitzgerald work and have ability in the same field. After being discharged from the army both Amory and Fitzgerald go to New York and join the advertising firm. These two men like to criticize the social condition around them.

From the above statement, it can be concluded that both the fact and the fiction have many similarities in this chapter; both Amory and Fitzgerald start to write in 13 years old. The two continue their study in American "prep" school, and then when they are 18 years old they decide to go to Princeton University, where they write the script and lyrics for the University Magazines. These two men also prefer joining the army rather than finishing their study and are commissioned as a second lieutenant, although in the different camp. When they are in the army they write a novel. After being discharged from the army, Amory and Fitzgerald work for the advertising business, and the two quit from their job after they are broken-hearted. The two also liked criticizing the social condition of their generation.

3.3 The Love Disappointment of the Main Character (Amory Blaine)

Love is an intense feeling of positive emotion toward, or enjoyment of, a person or thing, especially strong romantic or sexual feelings between people. It is a feeling of romantic and sexual desire and longing for somebody. It is wonderful if people get what they love, but it is hurtful if they could not fulfill or get what they really love. It disappoints everyone who cannot get his or her love. So the love disappointment is a feeling of sadness or frustration because something is not as good, attractive, or satisfactory as the expected, or because something being expected does not happen.

In the process of becoming a “personage,” Amory is chiefly characterized by his intense self-obsession and egotism. He changes markedly in the course of the plot, growing from a superficially clever and pretentious boy to a much more profound thinker, but his egotism remains his defining characteristic. His affairs with the four main young women of the novel, as well as his relationships with other adults and friends, are in many ways important to him only as they affect and influence his own development and desires.

The romantic story in this novel tells that Amory loves many women he has ever met, but the most wonderful love for him is Isabelle as his first love, and Rosalind, the woman whom he really wants to marry after his being discharged from the army.

Isabelle Borges is the young debutante with whom Amory first falls in love. He travels all the way to Minneapolis to see her at a “petting party,” during which they flirt and begin a relationship of passionate letter writing until they fall

out when she comes to the Princeton prom., “He was in love and his love was returned.” (TSOP, page 37). Isabelle meets Amory at the Minnehaha Club in Minnesota, and the two falls in love within a day.

Isabelle hummed it softly and trembled as she felt Amory’s hand close over hers.

“Isabelle,” he whispered. “You know I’m mad about you. You *do* give a darn about me.”

He took her hand softly. With a sudden movement he turned it and, holding it to his lips, kissed the palm.

“Isabelle!” His whisper blended in the music, and they seemed to float nearer together. Her breath came faster. “Can’t I kiss you, Isabelle—Isabelle?” Lips half parted, she turned her head to him in the dark (TSOP, page 29).

“Isabelle!” he cried, half involuntarily, and held out his arms. As in the story-books, she ran into them, and on that half-minute, as their lips first touched, rested the high point of vanity, the crest of his young egotism (TSOP, page 37).

Amory’s experiences with Isabelle serve to introduce a new mode of interaction and reveal Amory’s capacity in and propensity toward love. In a moment, he is in love and throws himself wholly into the role of lover, embracing romance with eagerness and innocence. When he next sees Isabelle at the prom, they quarrel and Amory leaves her. It happens when Amory embraces Isabelle, his shirt-stud hurts her neck and leaves a mark. Out of this incident, a small argument erupts where Isabelle accuses Amory of being completely egocentric. He realizes that they actually do not love each other and leaves quickly; the affair is over.

“Ouch! Let me go!”

He dropped his arms to his sides.

“What’s the matter?”

“Your shirt stud--it hurt me--look!” She was looking down at her neck, where a little blue spot about the size of a pea marred its pallor.

She rubbed it delicately with the tips of her fingers, and then a tear gathered in the corner of her eye, and slid down her cheek.

“You’re not very sympathetic.”
Amory mistook her meaning.
“Isabelle, darling, I think it’ll..”
“Don’t touch me!” she cried. “Haven’t I enough on my mind and you stand there and laugh!”
Then he slipped again.
“Damn!” (TSOP, page 37).

Amory’s affair with Isabelle ends when the same abruptness begins. The fact that such a small incident could doom. Their affair reveals the shallowness when Amory enters the romance and the extent to which he is playing the role of lover. This shows his youth and innocence of his character.

He took a sombre satisfaction in thinking that perhaps all along she had been nothing except what he had read into her; that this was her high point, that no one else would ever make her think. Yet that was what she had objected to in him; and Amory was suddenly tired of thinking, thinking!

“Damn her!” he said bitterly, “she’s spoiled my year!” (TSOP, page 39).

Toward the end of his college career, America enters World War I and Amory dutifully enlists, forgoing his degree. During his time overseas, Beatrice passes away. Upon his return to America, Amory meets the young debutante Rosalind Connage, a beautiful, sophisticated, somewhat spoiled and self-involved girl.

Amory accidentally enters her dressing room and the two converses like professional socialites a conversation that has rules. They kiss after several minutes. Rosalind boasts that she was expelled from Spence, her school, and that she has kissed dozens of men and will probably kiss dozens more.

HE: But will you--kiss me? Or are you afraid?
SHE: I'm never afraid--but your reasons are so poor.
HE: Rosalind, I really _want_ to kiss you.

SHE: So do I.

(They kiss-- definitely and thoroughly.)

HE: (After a breathless second) Well, is your curiosity satisfied?

SHE: Is yours?

HE: No, it's only aroused.

(He looks it.)

SHE: (Dreamily) I've kissed dozens of men. I suppose I'll kiss dozens more.

HE: (Abstractedly) Yes, I suppose you could--like that.

SHE: Most people like the way I kiss (TSOP, page 75).

Amory distinguishes between a sentimental person, who thinks that things will last, and a romantic person, who hopes that they will not. He leaves wanting to kiss her again but Rosalind refuses. However, the two falls deeply in love. "Within two weeks Amory and Rosalind were deeply and passionately in love. The critical qualities which had spoiled for each of them a dozen romances were dulled by the great wave of emotion that washed over them." (TSOP, page 78).

Rosalind's mother complains that Rosalind is spending too much time with Amory and not with a wealthier man, "MRS. CONNAGE: I haven't met Mr. Blaine—but I don't think you'll care for him. He doesn't sound like a money-maker." (TSOP, page 75). Amory appears looking quite haggard and Rosalind, painfully and reluctantly, breaks off their engagement, saying she needs to be with a wealthy man and would not be the woman that Amory loves for long if they are to live without money. Amory is finally forced to leave in defeat.

AMORY: Rosalind, you're playing with the idea of marrying Dawson Ryder.

ROSALIND: (After a pause) He's been asking me to all day.

AMORY: Well, he's got his nerve!

ROSALIND: (After another pause) I like him.

AMORY: Don't say that. It hurts me.

ROSALIND: Don't be a silly idiot. You know you're the only man I've ever loved, ever will love.

AMORY: (Quickly) Rosalind, let's get married--next week.

ROSALIND: We can't.

AMORY: Why not?

ROSALIND: Oh, we can't. I'd be your squaw--in some horrible place.

AMORY: We'll have two hundred and seventy-five dollars a month all told.

ROSALIND: Darling, I don't even do my own hair, usually.

AMORY: I'll do it for you.

ROSALIND: (Between a laugh and a sob) Thanks.

AMORY: Rosalind, you can't be thinking of marrying some one else. Tell me! You leave me in the dark. I can help you fight it out if you'll only tell me.

ROSALIND: It's just--us. We're pitiful, that's all. The very qualities I love you for are the ones that will always make you a failure.

AMORY: (Grimly) Go on.

ROSALIND: Oh--it is Dawson Ryder. He's so reliable, I almost feel that he'd be a--a background.

AMORY: You don't love him.

ROSALIND: I know, but I respect him, and he's a good man and a strong one (TSOP, page 75).

She seems to agonize over her decision to leave Amory because he is too poor, although there is the suggestion that she does not suffer from it later as he does. Amory feels very disappointed. He falls head over heels in love with Rosalind and quite beyond his own control, surprising even himself. The love they share constitutes one of the most intense experiences Amory has ever had, and Amory agrees to conventionalize himself for the sake of it, taking the advertising job in the hopes of marrying Rosalind.

Nevertheless, money plays too important role in their lives for the young girl to give up a wealthy lifestyle. Rosalind's decision to break off their engagement functions as the most devastating experience for Amory, the one that fuels his decisions for the remainder of the book. He will never love again as he has ever loved Rosalind, and he is shattered by her decision.

He was in rather grotesque condition: two days of worry and

nervousness, of sleepless nights, of untouched meals, culminating in the emotional crisis and Rosalind's abrupt decision—the strain of it had drugged the foreground of his mind into a merciful coma. As he fumbled clumsily with the olives at the free-lunch table, a man approached and spoke to him, and the olives dropped from his nervous hands (TSOP, page 84).

“Oh ... my baby girl, all I had, all I wanted!... Oh, my girl, come back, come back! I need you ... need you ... we're so pitiful ... just misery we brought each other.... She'll be shut away from me.... I can't see her; I can't be her friend. It's got to be that way—it's got to be——” (TSOP, page 85).

Amory decides to treat his pain with alcohol and proceeds to get thoroughly drunk in the bar of a club. He wakes up in a hotel room at the club and starts drinking again. He bemoans the loss of his love and heads out to the town to carouse again in a flurry of parties, but he tells nobody of his misery. Amory heads to his work and announces to his boss that he is quitting and that he hates the meaninglessness of his job.

As the new alcohol tumbled into his stomach and warmed him, the isolated pictures began slowly to form a cinema reel of the day before. Again he saw Rosalind curled weeping among the pillows, again he felt her tears against his cheek. Her words began ringing in his ears: “Don't ever forget me, Amory—don't ever forget me” (TSOP, page 85).

Amory seeks to heal, or at least to forget, his broken heart by going on a three-week bender. He tells nobody of his troubles as he loses himself night after night in an alcoholic haze, an action that emphasizes the private nature of his loss. Amory no longer feels emotionless, but rather must drink to quell his powerful emotions. His decision to hide the love letters supports the privacy of his loss and his desire to bury his pain from sight.

One morning Amory discovers the short newspaper a longer paragraph announcing the engagement of Rosalind and the rich Dawson Ryder, and Amory reflects morosely on how the girl he most loves is now essentially dead. Amory has harbored some hope that he could still win her love back, but now he concludes that the girl that he loves dies at the moment she chooses to marry for wealth and not love.

“Mr. and Mrs. Leland R. Connage are announcing the engagement of their daughter, Rosalind, to Mr. J. Dawson Ryder, of Hartford, Connecticut——“

He dropped the paper and lay down on his bed with a frightened, sinking sensation in the pit of his stomach. She was gone, definitely, finally gone. Until now he had half unconsciously cherished the hope deep in his heart that some day she would need him and send for him, cry that it had been a mistake, that her heart ached only for the pain she had caused him. Never again could he find even the sombre luxury of wanting her—not this Rosalind, harder, older—nor any beaten, broken woman that his imagination brought to the door of his forties—Amory had wanted her youth, the fresh radiance of her mind and body, the stuff that she was selling now once and for all. So far as he was concerned, young Rosalind was dead (TSOP, page 108).

Though quite wealthy while growing up, because of his family's bad investments, Amory finds himself penniless by the end of the novel. Without his wealth to fall back on, Amory is forced to look harder for meaning in his life. He realizes that he hates poverty and even goes so far as to preach socialism, hoping that he might land himself on top if a revolution takes place. With no money, Amory has to look deep within himself for guidance. Eventually, having discarded or lost convention, love, and money, Amory experiences a deep self-realization, and comes to see his own selfishness.

3.4 The Reflection of the Love Disappointment of the Main Character

(Amory Blaine) on Francis Scott Key Fitzgerald's Real Life.

Many people affirm that first love would never die. It stays in the deep of the heart. Almost people fall in love in the first sight, but some of them also have another reason to fall in love after knowing each other. People believe first love come to their life when they are still in the young age. Fitzgerald, for example, met his first love when he was about 18 years old, which was a young age to fall in love.

Bekker states "Fitzgerald meets Ginevra King, his first serious romantic interest, in St. Paul in January 1915" (www.wiki./fitzgerald_biography.com). Another source mentions that in 1914, while on a Christmas holiday, he met a beautiful young debutante, Ginevra King, from Lake Forest, Illinois (Beebe, 1978: 304). Although the two source is different to definite the time, but it is almost right that the two occurred when Fitzgerald was in the Princeton, just before he joined the army.

As stated above, Fitzgerald was deep in love with King. Many Fitzgerald's writings are about his first love. Fitzgerald himself wrote his own love experience with King in most of his romantic works; *The Jelly Bean*, *This Side of Paradise*, and *The Great Gatsby*. In fact, a young American writer Caroline Preston was interested to write this beautiful and painful love story in a novel titled *Gatsby's Girl*.

Fitzgerald and Ginevra had their love time just for about 2 years. Ginevra King came from the upper crust of Chicago society. This love broke when King

wrote in her letter that she was a child of wealth and in selecting her serious suitors; she probably couldn't consider a middle-class boy from St. Paul, no matter how charming and clever he was. This choice caused the end of their love.

Fitzgerald failed in his study when King ended the love relationship. In addition, because of King who broke their love and because of being depressed, Fitzgerald chose to join the Army. This disappointment also colored most of his stories, as clearly stated in Chapter II, in the section of Biography of the Author. Fitzgerald used details of their meeting in his story "Babes in the Woods" in the Nassau Literary Magazine, a piece that he reused with minor changes in "This Side of Paradise", his first novel, which was set at Princeton.

From a very early age, Amory is both attracted and repelled by romantic involvement with women. One-failed loves with Isabelle.

AMORY: I was in love with a *people* once.

ROSALIND: So?

AMORY: Oh, yes—her name was Isabelle—nothing at all to her except what I read into her.

ROSALIND: What happened?

AMORY: Finally I convinced her that she was smarter than I was—then she threw me over. Said I was critical and impractical, you know (TSOP, page 77), see more on page: 27, 29, and 38.

Isabelle meets Amory at the Minnehaha Club in Minnesota, and in this romance he gets nothing, but failure and pain, "They were at the head of the stairs, and as Amory turned into his room he thought he caught just the faintest cloud of discontent in her face. He lay awake in the darkness and wondered how much he cared—how much of his sudden unhappiness was hurt vanity—whether he was,

after all, temperamentally unfitted for romance.” (TSOP, page 39). Amory writes in his poem;

The solution came in a flash and he had a quick, glad memory of Isabelle.

He found a blank space on his programme, and began to scribble rapidly:

“Here in the figured dark I watch once more,
There, with the curtain, roll the years away;
Two years of years—there was an idle day
Of ours, when happy endings didn't bore
Our unfermented souls; I could adore
Your eager face beside me, wide-eyed, gay,
Smiling a repertoire while the poor play
Reached me as a faint ripple reaches shore.

Yawning and wondering an evening through,
I watch alone ... and chatterings, of course,
Spoil the one scene which, somehow, *did* have charms;
You wept a bit, and I grew sad for you
Right here! Where Mr. X defends divorce
and What's-Her-Name falls fainting in his arms” (TSOP, page 57).

Both Amory and Fitzgerald meet their first love when they are as a Princeton student, exactly at 18 years old. Although the place is different, the two meet their love in party vocation; Amory meets Isabelle at the Minnehaha Club in Minnesota, when they are celebrating the “Petting party”; meanwhile, Fitzgerald met King on Christmas vacation, 4 January 1915 in St. Paul. These two loves are ended by the women; Isabelle is angry when Amory shows his rude attitude when they want to make a love, and King broke Fitzgerald is love because she could not marry a middle class boy. Both Amory and Fitzgerald are distraughted when their love affair is terminated by their first love. As the result, they decide to quit from the college and join the Army in 1917. Fitzgerald wrote in his story “The Jelly Bean” how he felt depressed when King broke his heart.

Amory is sent to camp Mills, Long Island where he meets a very attractive woman, Rosalind Connage, the sister of Amory's Princeton friend Alec. Amory and Rosalind immediately fall in love and become consumed with each other.

AMORY: I don't know why or how, but I love you—from the moment I saw you.

ROSALIND: Me too—I—I—oh, to-night's to-night. I love you—now. *(They part.)* Oh—I am very youthful, thank God—and rather beautiful, thank God—and happy, thank God, thank God (TSOP, page 78).

However, their relationship is doomed because Amory is poor and without prospects, and Rosalind leaves him for the rich Dawson Ryder. Devastated, Amory falls into an alcoholic stupor, quits his job at a New York advertising agency, and dwindles his inheritance money.

AMORY: Are you going to marry Dawson Ryder?

ROSALIND: Oh, don't ask me. You know I'm old in some ways—in others—well, I'm just a little girl. I like sunshine and pretty things and cheerfulness—and I dread responsibility. I don't want to think about pots and kitchens and brooms. I want to worry whether my legs will get slick and brown when I swim in the summer.

AMORY: And you love me.

ROSALIND: That's just why it has to end. Drifting hurts too much. We can't have any more scenes like this.

(She draws his ring from her finger and hands it to him. Their eyes blind again with tears.)

AMORY: *(His lips against her wet cheek)* Don't! Keep it, please—oh, don't break my heart!

(She presses the ring softly into his hand.) (TSOP, page 83).

This love disappointment has changed his life. He is in alcoholic prohibition. ““Damned fool!” he exclaimed in disgust, and with a voluminous sigh rose and approached the bottle. After another glass he gave way loosely to the luxury of tears.” (TSOP, page 85).

Not far from the novel, in June 1918, Fitzgerald was assigned to Camp Sheridan, near Montgomery, Alabama. There he fell in love with a celebrated belle, eighteen-year-old Zelda Sayre the “top girl,” in Fitzgerald’s words. Scott Fitzgerald and Zelda Sayre, the daughter of an Alabama Supreme Court Associate Justice, met in July 1918 at a dance at the Montgomery Country Club. By that time, Fitzgerald declared that he was in love with her. Ironically, at the same month, his first love, Ginevra King, married.

Unwilling to wait while Fitzgerald succeeded in the advertisement business and was unwilling to live in his small salary, Zelda Sayre broke their engagement. This painful love changed Fitzgerald’s life. After Zelda broke their engagement, Fitzgerald became a drunker and smoker, where in the end of his life it became the cause of his death. He wrote in his novel *This Side of Paradise*, *The Great Gatsby*, and *The Last Tycoon* where most of the scenes tell how he loved this woman and felt depressed when she left him. The following letter expresses how Zelda loved him very much;

Spring 1919

Sweetheart,

Please, please don’t be so depressed – We’ll be married soon, and then these lonesome nights will be over forever -- and until we are, I am loving, loving every tiny minute of the day and night -- Maybe you won’t understand this, but sometimes when I miss you most, it’s hardest to write -- and you always know when I make myself -- Just the ache of it all -- and I can’t tell you.

Scott – there’s nothing in all the world I want but you -- and your precious love -- All the material things are nothing. I’d just hate to live a sordid, colorless existence -- because you’d soon love me less -- and less -- and I’d do anything -- anything -- to keep your heart for my own -- I don’t want to live -- I want to love first, and live incidentally -- Why don’t you feel that I’m waiting – I’ll come to you, Lover, when you’re ready – Don’t

don't ever think of the things you can't give me – You've trusted me with the dearest heart of all -- and it's so damn much more than anybody else in all the world has ever had (pallen@princeton.edu)

Although she was truly in love with Scott, she refused to commit herself to him, for his economic prospects were not promising. He had to leave Alabama, and was finally discharged from the army. His failure in romantic love changed him; he was gradually taken over by alcoholism and the general dissolution of his life.

From the above statement, both in the fact and the fiction, the love was broken because the women thought that love needed great money. Refusing to marry someone without great wealth, Rosalind breaks Amory's heart. Having had his heart broken, he is incapable of love. Finally, he abandons women as a source of inspiration. He loses himself in Rosalind, where he finds himself again without her.

Amory decides to treat his pain with alcohol and proceeds to get thoroughly drunk in the bar of a club. Meanwhile, Zelda refuses to commit herself to him; for Fitzgerald's economic prospects are not promising, he does not have a good poverty. Further, the family finances have left him almost no money. This is also true for Fitzgerald who treated his pain with alcohol and proceeded to get thoroughly drunk in the bar of a club.

From the discussion above, both the fact and the fiction have similarities. Both Amory Blain and F. Scott Fitzgerald have similar experience in the career aspiration and love disappointment. F. Scott Fitzgerald used to write his personal

experience in his novel. Therefore, most of his novels are categorized as a novel in the form of autobiographical novel.



CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter is divided into two parts, conclusion and suggestion. The conclusion deals with the summary of the discussion and the suggestion is related to the result of the previous chapter and pointed out the next researchers who are interested in investigating the same field.

4.1 Conclusion

After some discussion finally the writer concludes that F. Scott Fitzgerald's novel *This Side of Paradise* truly reflects his own experience based on his childhood up through his early twenties. Most of the characters have some equivalents in the real life. Amory is strikingly similar to Fitzgerald; most of Amory's Princeton friends are based on some of Fitzgerald's Princeton friends; Isabelle and Rosalind are both based, in part, on Fitzgerald's college obsession Ginevra King. Rosalind also has much in common with Fitzgerald's wife Zelda; and Monsignor Darcy is based on Fitzgerald's friend, Father Sigourney Fay, to whom the novel is dedicated. All of these likenesses add to the intrigue of the novel, and the technique of self-consciousness is an important aspect of the period's aesthetic innovations.

Not only the character, but also the events and the place reflect those of Fitzgerald. The chronological events of the major's career aspiration and love disappointment also have equivalent in Fitzgerald's real life.

Both Fitzgerald and Amory were born by a wealthy woman in 1896. Starting to write when they were 13 years old, the two continue their study in St. Paul, and write for the school news paper. When they are 18 years old, they decide to attend Princeton University where they write for the Daily Princetonian, the Triangle Club Musicals, and the Nassau Literary Magazine.

When the First World War reached America, both Amory and Fitzgerald commission as a second lieutenant; however, the two have never sent overseas. They spend the time to write a novel which contains Part I and Part II, although the title is different. After being discharged from the army, both Amory and Fitzgerald work for the advertising agency in New York.

The chronological events of love disappointment include the following aspects: they meet their first love when they are the student of the Princeton University, exactly when they are 18 years old. Amory meets his first love when they celebrate the Petting Party, while Fitzgerald met Ginevra King on Christmas vacation. This two love stories are also ended by the women. This broken love has made Amory and Fitzgerald depressed and failed in their study; then, the two decide to join the army.

When they commission in a camp, Amory meets Rosalind, while Fitzgerald met Zelda Sayre. This two pairs do not wish to marry into poverty. Amory and Fitzgerald have poor investments and little money. Both Amory and Fitzgerald treat their pain with alcohol and proceed to get thoroughly drunk in the bar of a club.

The above explanations have proved that *This Side of Paradise* by F. Scott Key Fitzgerald is one of a very good autobiographical novel which truly portrays the author's own ideas, imaginations, thoughts, and psychological experiences.

4.2 Suggestion

In her analysis the writer tries to make analysis as well as possible. However, there should be some weaknesses in her analysis. Thus the writer gives the suggestion for the next researcher to make better analysis of the novel. The recommendations listed here are:

1. The next researcher is suggested not only to analyze the major characters but also to analyze the minor character to support the data in analyzing the major character. By analyzing all the characters, the researcher can find more valid data to make more valid analysis.
2. The next researcher can analyze the text of the novel from the psychological aspect to understand deeply the process of disillusion of the major character's aspiration and love story.
3. The next researcher can analyze the text of the novel from sociological aspect, i.e. to understand the major character's social condition and the world problem when the First World War happened.

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THE SUMMARY OF THIS SIDE OF PARADISE NOVEL BY FITZGERALD

Book 1: the Romantic Egotist

The novel opens with a description of Amory Blaine's mother Beatrice and her exciting life of travel with her son Amory until his appendix bursts on a ship to Europe, and he is sent to live with his aunt and uncle in Minneapolis, Minnesota. While in private school there, Amory kisses Myra St. Claire on the cheek and takes on various elitist values before Beatrice gives in to his request to go to a boarding school. After enrolling at the school, where he is unpopular because of his arrogance, Amory meets his friend and mentor Monsignor Darcy. Amory is more popular during his second year because he succeeds at football and as a writer for the school paper, and he decides to enroll at Princeton University.

At Princeton, Amory once again gradually becomes a social success by acting in plays and writing for the college newspaper, and he meets some of his most important friends, such as Kerry and Burne Holiday, and Tom D'Invilliers. He travels back to Minneapolis to meet his first love, Isabelle Borgé, at a "petting party" for upper class daughters, and they exchange long letters while Amory is at Princeton with his elitist group of friends.

Then, coming back from a night out in New York, Amory is shocked and dismayed to see his friend Dick Humbird die in a car accident.

When he next sees Isabelle at the prom, they quarrel and Amory leaves her, and this is followed by Amory's discovery that he has failed math and therefore will be expelled from the editorial board of the college paper. Amory's father then dies suddenly, but this does not affect Amory deeply, and it leaves him with an inheritance despite his father's somewhat ineffective investments. After returning to Princeton, Amory encounters a disturbing and devilish man with "queer feet" who terrifies him and from whom he flees through the streets of New York.

During Amory's final two years at Princeton, many of his peers, especially Burne Holiday, begin to challenge the social institutions and traditions of the college, but Amory does little himself. He falls in love with his third cousin, Clara Page, but this comes to nothing. Amory begins to be more interested in poetry at Princeton, but then the United States enters World War I and Amory enlists in the army. This is followed by the novel's "Interlude," which consists of a letter of advice to Amory from Monsignor Darcy and a letter to Tom from Amory with a plan to meet in New York after the war.

Book 2: the Education of a Personage

Book Two begins in the format of a play to introduce Rosalind Connage, the sister of Amory's Princeton friend Alec. Amory and Rosalind immediately fall in love and become consumed with each other, but their relationship is doomed because Amory is poor and without prospects, and Rosalind leaves him for the rich Dawson Ryder. Devastated, Amory falls into an alcoholic stupor, quits his job at a

New York advertising agency, and dwindles his inheritance money. He does begin to write and read more, however, and he discusses philosophy and literature with his roommate Tom, but soon Tom must go home because his mother is ill, and they sell the apartment.

After narrowly missing Monsignor Darcy in Washington, Amory travels to Maryland to stay with an uncle, and while there he meets Eleanor Ramilly, an intelligent and passionate girl from an old Maryland family, with whom he begins a relationship. They discuss philosophy and literature, and they develop a bond that lasts long afterwards in the form of poems they send to each other, but Amory is still affected by his relationship with Rosalind, and he leaves Eleanor in a rather bitter mood. The next scene shifts to a party in Atlantic City, after which Amory wakes up in a hotel room he was supposed to be sharing with Alec Connage to discover that Alec has illicitly brought a girl back to the room and two house detectives are banging on the door to find them. Amory makes a "sacrifice" of himself in order to save Alec's reputation and then discovers in the paper that Rosalind has been married and Monsignor has suddenly died.

The last chapter of the novel describes the Amory's intellectual convictions during his attempt to walk from New York to Princeton. On the way, he is picked up by a "big man" who is revealed to be the father of his college friend Jesse Ferrenby, and with him and his companion Amory argues about socialism and the radicalism of his generation. Amory then leaves them and reflects on religion, philosophy, politics and literature, unsure about precisely what he believes or where exactly he should go with his life. As he exclaims in the last line of the book, "I know myself," he cried, "but that is all — ."