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A Freudian Reading of Amory's Personal Development in F. Scott Fitzgerald's *This Side of Paradise*

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Turn your eyes inward, look into your
own depths, learn to first know yourself.
Sigmund Freud
"A Difficulty in Psycho-Analysis" XVII: 143

Abstract

F. Scott Fitzgerald's first novel, *This Side of Paradise* (1920) is not only an explicitly autobiographical narrative replete with characters that can be traced back to real people from Fitzgerald's own life, but also a colorful account of the 1920s American youth. The novel was highly popular for its realistic and lively representation of the Jazz Age which was marked for its hedonism. The protagonist of the novel, the romantic egotist Amory, who is Fitzgerald's fictional self, is a conceited young man who enjoys a flamboyant lifestyle along with many other well-to-do members of his generation. Amory, the hedonist, considers pleasure as the most important good and seeks to maximize this pleasure. Following the publication of Freud's work "On Narcissism" in 1915, the 1920s is also significant as it witnesses the flourishing of this prominent scientist's views on psychoanalysis and the publication of his works "Beyond the Pleasure Principle" (1920) and "The Ego and the Id" (1923). Thus, the self-absorbed Amory's quest for pleasure can be read as an act in accordance with Freud's Pleasure Principle which is the driving force behind the id. Drawing additionally on Freud's views on narcissism and his tripartite theory of the psyche, this paper aims at discussing the psychosexual development of Amory from early childhood into his early twenties.

Key Words

F. Scott Fitzgerald, *This Side of Paradise*, Sigmund Freud, Psychosexual Development, Narcissism

Özet

F. Scott Fitzgerald'ın ilk romanı *This Side of Paradise* (1920), Fitzgerald'ın kendi hayatından gerçek kişileri andıran karakterlerle dolu özyaşam öyküsüne benzer bir anlatı olmanın yanı sıra, 1920ler Amerikan gençliğinin renkli bir tasviridir. Bu roman, hedonizm ile özdeşleştirilen Caz Dönemi'nin gerçekçi ve canlı bir temsili olduğu için çok popüler olmuştur. Romanın başkarakteri ve Fitzgerald'ın kurgusal benliği olan romantik egoist Amory, kendi neslinin hali vakti yerinde olan diğer üyeleriyle birlikte gösterişli bir hayat sürmenin keyfini çıkaran kibirli bir genç adamdır. Hedonist Amory zevkin en önemli unsur olduğunu düşünür ve aldığı zevki en üst seviyeye çıkarmaya uğraşır. 1915'de Freud'un "On Narcissism" adlı eserinin basılmasının sonrasında 1920ler, bu önde gelen bilim insanının psikanaliz konusundaki fikirlerinin yayılmasına ve "Beyond the Pleasure Principle" (1920) ve "The Ego and the Id" (1923) eserlerinin yayınlanmasına tanıklık etmiştir. Bu bağlamda, bencil Amory'nin zevk kovalaması, Freud'un 'id'in itici gücü olan 'Zevk İlkesi' çerçevesinde incelenebilir. Bu çalışma, Freud'un narsisizm üzerine olan diğer fikirlerini ve zihnin üç bölümden oluşması kuramını da kullanarak Amory'nin erken çocukluktan yirmili yaşlarına kadar olan psikoseksüel gelişimini tartışmaktadır.

Anahtar Kelimeler

F. Scott Fitzgerald, *This Side of Paradise*, Sigmund Freud, Psikoseksüel Gelişim, Narsisizm

F. Scott Fitzgerald wrote his first novel *This Side of Paradise* at twenty three. Despite its technical shortcomings, it was a successful, highly popular first novel. It had 12 printings in 1920 and 1921, for a total of 49.000 copies (Bruccoli 2002: 133). As a novel celebrating youth, beauty and glamour, *This Side of Paradise* displays the manners and lifestyle of the young generation of the 1920s. It was with this novel

that Fitzgerald was established as the chronicler of his time, for which he coined the name the Jazz Age in the title of his short story collection. A novel of manners as referred to by Pelzer, *This Side of Paradise* "depict[s] the manners and mores of a class of people in a particular time and place" (40).

This Side of Paradise is a realistic novel composed of a mélange of genres including songs, short stories, poems, letters, essays, and even a fast-paced comedy of manners with stage directions. It consists of two books and a brief interlude. Book I, entitled "The Romantic Egoist" is largely based on an earlier unpublished work by Fitzgerald and, in it, the protagonist Amory Blaine's childhood and youth are narrated. The Interlude covers the two years the protagonist was in the army. Book II is entitled "The Education of a Personage" and reflects the *bildungsroman*-like nature of the novel in general.

This novel is an autobiographical narrative of Fitzgerald's own life which has been in the foreground sometimes even more so than the novels. The novel records Fitzgerald's life from childhood to the early 1920s. While it is mostly told in third person omniscient narration, the narration often switches to first person when Amory tells about his feelings and thoughts, enhancing the novel's autobiographical style. Not only is the protagonist Amory Fitzgerald's fictional self, but there are also many characters and incidents in the novel that echo those in Fitzgerald's own life. Fitzgerald himself, as his biographer Arthur Mizener states, was considered to be an egotist: "Fitzgerald's roommate has said that Fitzgerald had 'the most impenetrable egotism [he'd] ever seen'" (qtd. in De Koster 17). Undoubtedly, the self-absorbed Amory is written after the writer himself. Both are from the Midwest; both are sent to a Catholic preparatory boarding school as children where one meets Father Sigourney Fay, the other Monsignor Darcy who are to become role models for them; they attend the same university, Princeton, where they develop literary interests and have similar romantic affairs which hinder their studies, resulting in poor academic performance and eventual disappointment. Neither one ever graduates from Princeton. Although they are both drafted during World War I, Fitzgerald himself never went overseas with the army; he was stationed in different places in the USA. On the other hand, Amory is dispatched to Europe. Fitzgerald's courtship with Zelda Sayre is echoed in the novel through Amory's affairs with Isabelle Borgé and Rosalind Connage. However, unlike her fictional counterpart Rosalind who abandons

Amory leaving him in a sad state of sorrow, Zelda eventually agrees to marry the author. A few days before the publication of this novel Fitzgerald marries Zelda, and the two are later illustrated in the author's next novel, *The Beautiful and Damned* (1922) as Antony and Gloria Patch.

In *This Side of Paradise*, the life of Amory Blaine, the son of a wealthy family, is told in an episodic manner. Amory believes he is "a boy marked for glory" (*TSoP* 23). Hence, understandably his first word as a baby was "Up," and this utterance was in line with his mother's future aspirations for him. He is "conceited and arrogant" (*TSoP* 32), "admired himself (*TSoP* 87) and "want[ed] to be admired" (*TSoP* 50). He "thought that he was exceedingly handsome […] he granted himself personality, charm, magnetism, poise, the power of dominating all contemporary males, the gift of fascinating all women" (*TSoP* 24), mentally had "unquestioned superiority" (*TSoP* 25), had "a taste for fancy dress" (*TSoP* 12), "showed off [his knowledge of French] in history class (*TSoP* 15), and while other boys were "spanked" for misbehavior, he got away with biting bell-boys at the Waldorf (*TSoP* 12) while travelling with his mother. "Posing [was] absolutely essential to him" (*TSoP* 35). These traits continue to mark his character at St. Regis' prep school in New England where he is sent to study. He experiences his first encounter with the opposite sex with Myra St. Claire at her bobbing party. He later attends Princeton University where he is mainly interested in socializing instead of his classes. In the meantime, he has a brief fling with a girl named Isabelle Borgé. After heavy partying in New York, he is shocked to witness the death of his friend Dick Humbird in a car accident. When World War I starts, he is enlisted in the army and is dispatched to Europe. Upon his return to America, he starts working at an advertising agency. At this time he also falls in love with a wealthy debutante, Rosalind Connage. Eventually, being rejected by Rosalind who leaves him to marry a wealthy man, Amory is devastated. He later has brief affairs first with Clara Page, then with Eleanor Savage. In Atlantic City, he takes the blame on himself so his friend Alec Connage will not be prosecuted after the Mann Act when discovered in a hotel room with a girl not his wife. Being informed of the death of his substitute father, Monsignor Darcy, comes as another blow. Walking back to Princeton he is offered a ride by the father of one of his friend's, during which he tells about his newly acquired socialist ideals to the wealthy man. Upon arriving at Princeton late at night, he finds he is still pining for Rosalind. Yet, after all these experiences Amory claims at the

end of the novel that he has reached self- awareness.

I will attempt to discuss Amory's psychosexual development mainly drawing on Sigmund Freud's works, "Three Essays on Sexuality" (1905), "On Narcissism" (1914), "Thoughts on War and Death" (1915), "A Childhood Recollection from 'Dichtung und Wahrheit'" (1917), "Beyond the Pleasure Principle" (1920), "The Ego and the Id" (1923), and "General Theory of the Neuroses" (1927) written slightly before or during the 1920s which witness the flourishing of this prominent scientist's views on psychoanalysis and the publication of some of his books. From time to time I will also refer to a later work, "New Introductory Lectures on Psychoanalysis" (1933). Hence, in line with Freud's arguments in these works, I will attempt to trace Amory's development from his childhood into his early twenties in, at times overlapping, five categories: his relationship with women, with school and education, with religion, with the war, and with politics.

Probably the most extensive part of *This Side of Paradise* is dedicated to Amory's affairs with women. With each encounter the protagonist comes across an obstacle which he fails to overcome and this leads to disillusionment followed by a step towards a sense of self-awareness. Firstly, his relationship with his mother should be examined. As Amory's father is a passive, shadow-like figure always in the background and depicted as an "ineffectual, inarticulate man" (*TSoP* 11), Amory is left with practically no male role model in his childhood. It is his mother Beatrice who raises Amory. Beatrice is a beautiful, rich woman with a "brilliant education" yet "barren of all ideas" (*TSoP* 11). She is also a neurotic who suffers from nervous breakdowns bordering on "delirium tremens" (*TSoP* 15). Amory "inherited from his mother every trait" (*TSoP* 11); she passed on to him her own egotism, vanity and theatrical mannerisms. Amory even pretentiously echoes his mother's affected discourse in his choice of words, such as "*simpatico*" (*TSoP* 14, 19). Her nerves often being on the edge (*TSoP* 12), Beatrice seeks refuge in alcohol just like Amory does later on in life. Thus, it is in his childhood that Amory's character is shaped by his mother as the title of the first chapter indicates: "Amory, Son of Beatrice." By overly spoiling him, Beatrice's type of permissive parenting sets the foundations for the future artificial, dramatic and vain Amory who grows into a highly egotistic person. Horton argues in his study examining the role of parenting in facilitating narcissim that "parenting characterized by indulgence and permissiveness is associated with grandiose and vulnerable narcissism"

(185). Moreover, in his essay "On Narcissism," Freud posits that in childhood one invests his libidinal energy into oneself, before he can invest it in other people; he calls this primary narcissism (XIV: 74). According to Freud, a narcissistic personality contains an exaggerated feeling of self importance and self-centered behavior. In infancy, "His Majesty the Baby" considers himself "the center and core of creation" as a result of his parents' "overvaluation" (Freud "On Narcissism" XIV: 91). The parents "ascribe every perfection to the child [and] conceal and forget all his shortcomings" (Freud "On Narcissism" XIV: 91). He further maintains in "A Childhood Recollection" that if a boy is raised as his mother's "undisputed darling, he retains throughout his life the triumphant feeling, the confidence in success, which not seldom brings actual success along with it" (XVII: 156). These postulations, as will be seen later, prove true for Amory, too. For Freud, narcissism mainly refers to a normal state in infancy when one is treated as the center of the world and believes himself to be the center of the world; however, as later proposed in 1968 by Heinz Kohut narcissism is considered a disorder after puberty (See *A Systematic Approach to the Psychoanalytic Treatment of Narcissistic Personality Disorders*). It is maintained that secondary narcissism can result from overvaluation by one's narcissistic parents to enhance their own self-esteem (Horton 185-86; Millon 359, 369-70), as is the case with Beatrice's parenting of Amory. One can return to this state through the creation of an ego ideal, which is a model of the person one would like to become in order to be loved by the world as he were when he were a child, as will be the case later in Amory's relation with his substitute father figure, Monsignor Darcy.

As part of his early education Amory travels across America in a limousine with his mother who considers him as more of "a delightful companion" (*TSoP* 12) than a son. Correspondingly, at times we observe Amory addressing his mother by her first name. It may have been Beatrice's beauty that caused Amory to lead a life in pursuit of an ideal of beauty in women. The scene where Beatrice takes "him for a long tête-a-tête in the moonlight" (*TSoP* 26) where Amory calls her not "mother" but by her first name carries incestuous overtones both on her part and his as "[h]e could not reconcile himself to her beauty, that was mother to his own, the exquisite neck and shoulders, the grace of a fortunate woman of thirty" (*TSoP* 26). According to Freud's stages of psychosexual development after the oral (from birth to a year) and anal (from a year to three years) stages, the third stage, the phallic

stage occurs between three to six years and the Oedipus Complex is a significant part especially of this stage, when the son develops a sexual desire for his mother. It is assumed that a person can develop a healthy personality when he completes each stage of his psychosexual development successfully. However, if some unresolved conflicts cannot be overcome at a certain stage and reemerge later, then it is believed by Freud that fixation has occurred. In other words, if certain neurotic traits rooted in childhood resurface in adolescence, it can be concluded that the person is stuck in an earlier stage. As further stated by Freud, "the libido leaves a strong fixation behind at some point in its […] development" ("General Theory of the Neuroses" XVI: 352). Thus, after Freud's views Amory's Oedipal appreciation of his mother's beauty can be interpreted as his psyche's being partially fixated at the phallic stage.

Following his first encounter with women in his mother, Amory's experiences with the opposite sex continue throughout his life, each bearing a mark on his psyche. Another example for Amory's fixation at the phallic stage can be observed in his experience with Myra St. Claire at her party. After responding to Myra's invitation in a foolishly pretentious note full of spelling and grammar mistakes and repetitions, he attends her bobbing party where at the age of thirteen, "Amory quickly leaned over and kissed Myra's cheek. He had never kissed a girl before," and "he tasted his lips curiously, as if he had munched some new fruit" (*TSoP* 21). Repulsed by this intimacy, and careless of the girl's feelings, Amory egotistically rejects to kiss her again: a "sudden revulsion seized Amory, disgust, loathing for the whole incident" and "he desired frantically to be away, never to see Myra again, never to kiss anyone" (*TSoP* 21). Stavola explains that "the psychoanalytical source" of this disgust "is an Oedipal failure [since] his abnormal closeness and identification with his mother compels Amory to treat every female he gets close to as his mother" (83). In other words, a part of Amory's libido seems to be permanently 'invested' in the phallic stage. Moreover, drawing upon the novel's title, Clark suggests that the symbolism relating to the Fall of Man is explicit here in the association between the kiss and Adam's eating the forbidden fruit, the apple (36).

In the next stage, the latency stage, which is between six and puberty, Freud argues that the libido, that is the sex drive, is dormant. During this stage most sexual impulses are repressed and sexual energy is directed towards social, intellectual and sportive pursuits. At this stage the individual focuses on same-sex friendship, school work,

hobbies, and sports. Correspondingly, both at St. Regis' and early at Princeton, Amory makes friends with the other boys, takes up sports and develops an interest in reading world literature and writing poetry.

The last stage of Freud's psychosexual theory of personality development is the genital stage which begins in puberty and continues into adulthood. This is when the adolescent engages in loving relationships and sexual experiments. Hence, echoing "amour" in French, Amory is an apt choice of a name for a man who will be observed in pursuit of the opposite sex throughout his adolescence and young adulthood. Although Amory is not a sexually promiscuous character or a womanizer who engages in casual sex, he seems to be a young man in love with the idea of being in love. At eighteen, he considers himself in love with Isabelle Borgé with whom he exchanges romantic letters and drives around town in her car enjoying themselves. During a party on a weekend at her home, however, "Amory discovers that it is not the girl but his egotistic image of himself as conquering lover that has enchanted him" (Kahn). When they embrace and kiss, Amory describes the experience as "the high point of vanity, the crest of his young egotism" (*TSoP* 87). While they continue kissing, Amory's shirt stud makes "a little blue spot about the size of a pea" (*TSoP* 88) on Isabelle's neck. She is upset not only because she is 'hurt' but also because Amory does not sympathize with her 'pain', hence she refuses to kiss him. Isabelle confronts Amory with the fact that he is not a self-confident person as he claims but is conceited. As a result, although Amory does not have "an ounce of real affection" (*TSoP* 89) for her, his vanity is hurt, his narcissism suffers a disturbance for being rejected. However, he is not saddened by this unpleasant incident but is merely upset that their having broken up "spoiled his year" (*TSoP* 92).

Subsequently, Amory considers himself to be in love with Clara Page, a distant cousin who is a widow with two young daughters. "She, on her part, was not impressed by his studied air of blasé sophistication" (*TSoP* 67). Amory so idealizes this mature and good-natured woman that he cries out in confusion: "I love you – or adore you – or worship you -" (*TSoP* 136). He even sanctifies her as St. Cecelia, underlining her association with heavenly light. Clara sees that he does not love her truly but is only going through a phase. On the other hand, Amory's adoration for Clara is so great that he "began to speculate wildly on marriage" (*TSoP* 132). However, "though this design flowed through his brain even to his lips, still he knew afterward that the desire had not

been deeply rooted" (*TSoP* 132). As a matter of fact, Clara considers that Amory has "tremendous vanity," has not "much self-respect," (*TSoP* 133), and has "little self-confidence" (*TSoP* 134); she also accuses him of lacking judgement (*TSoP 134*). But above all, at twenty six she has no intention of marrying again anyway. After being rejected by her, Amory reaches the conclusion that Clara could actually have been a devil if God had bent her soul a little the other way (*TSoP* 137).

Judging from his personality and conduct especially when he is with women, Amory proves to be an amorous narcissist with histrionic attributes. In his work entitled *Personality Disorders in Modern Life*, contemporary American psychologist Theodore Millon identifies four variations of the narcissist, one being the amorous narcissist - including histrionic features (338). In addition to his essential narcissism, Amory's flirty discourse, his studied poses, his dramatic excuses for being late and his continuously varying emotional state all reflect the histrionic element in his nature. Amorous narcissist**s** are flirtatious; however, they "are not inclined toward genuine intimacy," instead they choose "to romance a number of potential conquests simultaneously" (Millon 339). Moreover, while the histrionic personality is disinclined to experience real intimacy, he/she "considers relationships to be more intimate than they actually are" (Millon 294) as can be seen in Amory's relationship especially with Clara.

Freud characterizes the pleasure principle as "the avoidance of unpleasure or a production of pleasure" ("Beyond the Pleasure Principle" XVIII: 7) and posits that "the pleasure principle […] reigns unrestrictedly in the id [which is also] guided by the pleasure principle" ("The Ego and the Id" XIX: 25, 47). In "Beyond the Pleasure Principle" Freud further argues that as there is "a strong tendency towards the pleasure principle" (XVIII: 9) and when the urges and desires are not satisfied, the result is pain and suffering. In this case, the person "repeats the experience in spite of its unpleasing nature" and "this effort might be ascribed to the impulse to obtain the mastering of a situation" (Freud XVIII: 11). In this sense, it can be concluded that as his relations end in failure, Amory engages in romantic affairs with one woman after the other, attempting to master relations with the opposite sex.

It can be maintained that Amory's next girlfriend Rosalind Connage is his first love. With her own egotism, vanity, she is an identical copy of Amory. Moreover, her sister draws attention to her

histrionic personality which matches Amory's: "you might as well get paid for the amount of acting you do" (*TSoP* 157). Rosalind, who seems to be depicted after Fitzgerald's wife, Zelda, is a flapper, a term coined by the less permissive older generation for the new young women who rebelled against the social and moral norms of the 1920s by bobbing their hair, putting on make-up and wearing sleeveless knee-length dresses as opposed to their mothers' ankle-length outfits with sleeves. As a sign of their unreservedness flappers would also discard their corsets which they would "park" in the restrooms of the entertainment places so they could freely dance the new energetic dances (Gourley 132). The popular music of the time, that is jazz music, was considered immoral by the older generation and was even referred to as the Devil's music ("1920s Music"). Moreover, these new women smoked and drank; "the speakeasies were the first place in America where it became acceptable for a woman who wasn't a prostitute to drink and smoke in public" (Bruccoli 2000: 89).

Furthermore, these young, urban, upper middle-class women were also sexually liberated. Eventually, "the belle" had become "the flirt" and the flirt had become the "baby vamp" (*TSoP* 61) or flapper who had broken away from Victorian sexual repression and Victorian idea of womanhood. The Victorian parents of the flappers, who were suspicious of female sexuality, must have been astonished when Freud stirred controversy at the time upon the publication of his views on the matter in his "Three Essays on the Theory of Sexuality" in 1905, acknowledging that girls had sexual desires just like boys (See Freud VII: 125-245). Correspondingly, as Fitzgerald marks in *This Side of Paradise*, "[i]ndeed, their Victorian mothers would have been shocked had they any idea how casually their daughters were accustomed to being kissed" (*TSoP* 60). While, before the 1920s, for instance, dining alone with a man would have been considered scandalous, the Jazz Age saw a change in social patterns between men and women from calling to dating which became the practice. In the 1920s young men and women enjoyed themselves at petting parties engaging in kissing and caressing. Rosalind is typically one of these liberated new women as she smokes, drinks, parties and "has kissed a dozen men and will probably kiss dozens more" (*TSoP* 160).

Moreover, known as the "devil wagon," the automobile also played a significant part in providing young dating couples with a private space to experiment with sex. As Amory states in relation to a

girl he praises to his friend Kerry, "she's pretty, got a car of her own and that's damn convenient" (*TSoP* 51), the car provided a private space away from parental supervision and public scrutiny, where young people discovered their sexuality. Also in the novel when Amory asks the girl with him why they are in the limousine, she answers, "I don't know. I'm just full of the devil" (*TSoP* 61), voicing her sexual desire which is unconsciously associated with evil. In "Echoes of the Jazz Age" Fitzgerald marks that "[as far back as 1915 the unchaperoned young people of the smaller cities had discovered the mobile privacy of [the] automobile" (1974: 11). Accordingly, the automobile played an important role in the loosening of morals as young men played truant from college. This fact is underlined in the *Princeton Alumni Weekly* as follows:

> Tigers [the Athletic team of the university] had helped pioneer the motorized revolution. Two years after graduation, Joseph Bunting 1895 imported one of the first gasoline automobiles to America, what he called a French "devil wagon." Often costing $100,000 in today's dollars, the first cars were playthings for the ultra-rich. Perhaps the first on campus was the French-built Clement belonging to Childs Frick 1905, son of the Pittsburgh steel magnate. […] Dean Howard McClenahan 1895 blamed "the gasoline motor car" for the Jazz Age, with its steep decline in "moral standards." Sunday motoring left churches deserted; youth were shamelessly "petting"; […] Dean Christian Gauss agreed: Cars were ruining Princeton's "residential tradition" by luring students away from campus, where they got into drunken accidents. Half of all disciplinary cases involved driving. (Maynard)

Similarly, the car played a part in Amory's gaining knowledge about life. As Seiters states, "[f]or Amory and friends, the car makes possible a leap from the static campus of dull classes into adventure (15). Therefore, Amory's and his friends' driving to the beaches or to New York, partaking in trips, is, in Seiter's words, "a kind of escape

and learning experience combined" (15). On one of these trips to New York, after a night of debaucherous partying, and "drinking too much" (*TSoP* 85), while Amory and his friends are returning to Princeton in two cars, his friend Dick Humbird, driving the car in front, dies in a car crash. This unfortunate incident is associated with moral corruption as Clark posits, "the automobile, with its link to promiscuity, becomes a vehicle of moral death" (33).

Realizing the difficulty of supporting the wealthy and spoilt Rosalind on his meager income, Amory starts working at an advertising agency. What he does not see, however, is that the little amount of money he is paid there will never be enough to satisfy Rosalind's extravagant desires. Rosalind, who "dread[s] responsibility" and does not "want to think about pots and kitchens and brooms" but worry merely whether her legs "will get slick and brown when [she] swim[s] in the summer" (*TSoP* 178), soon becoming aware of this reality, breaks up with Amory to marry a wealthy man.

Highly disillusioned, Amory loses himself in a three-week drinking binge that comes to an end with the prohibition, that is when in 1920 the Congress passes the 18th Amendment of the United States Constitution, making the manufacture, sale or transportation, importation and exportation of alcoholic beverages illegal ("U.S. Constitution"), leading to speakeasies, bathtub gin, bootlegging and organized crime. In fact, "Fitzgerald signed a petition against the eighteenth amendment, along with hundreds of other artists" (Donaldson 158). However, Amory's act of escapism by consuming excessive alcohol day in day out for three weeks results in unpleasant incidents as he gets beaten up by some waiters, sailors and a few stray pedestrians while wandering drunkenly on the streets of New York. At this miserable time, he even considers suicide as his narcissistic self-confidence is further shaken.

In his "General Theory of the Neuroses," Freud posits that "an ego thus educated has become 'reasonable'; it no longer lets itself be governed by the pleasure principle, but obeys the reality principle, which also, at bottom, seeks to obtain pleasure, but pleasure which is assured through taking account of reality, even though it is pleasure postponed and diminished" (XVI: 357). These words are evocative of Amory's situation in his pursuit of women culminating with Rosalind as he no longer unrealistically expects the immediate gratification of

his desires but more sensibly accepts their delay thereby displaying some sort of development. Thus, as Freud maintains "[t]he transition from the pleasure principle to the reality principle is one of the most important steps forward in the ego's development" ("General Theory of the Neuroses" XVI: 357) and hereby "[t]he human ego is, as you know, slowly educated by the pressure of external necessity to appreciate reality and to obey the reality principle" (Freud "General Theory of the Neuroses" XVI: 371).

Throughout one's psychosexual development it is expected that he masters each stage and moves on. However, it has been discussed earlier that as the individual experiences difficulty in overcoming an obstacle at a certain stage, fixations can occur on the path of his development. In addition to experiencing difficulty in moving on from the phallic stage as mentioned earlier, it can be assumed that as a child Amory had problems with the gratification of his desires related to the oral cavity, resulting in oral fixation which led to his smoking, excessive drinking and overeating in adult life. For instance, his excessive drinking, especially after Rosalind deserts him, his seeking oral stimulation from consuming exaggerated amounts of food such as "four bacon buns, more than one double-chocolate" (*TSoP* 41), "a trio of chocolate malted milks" (*TSoP* 52) and "three club sandwiches" (*TSop* 181), respectively are all examples of Amory's being partially stuck in the oral phase as well.

To relieve himself from the disappointment of having been forsaken by Rosalind, Amory decides to visit an old uncle in Maryland and there encounters Eleanor Savage who is the last woman in the novel with whom he has an affair. She is as wild and as reckless as her last name suggests. Amory calls his affair with her a "Summer Storm." Yet, as brief as this affair may be, it is also quite intense, in fact, frightening. Amory and Eleanor meet in a gothic atmosphere during a storm when thunder is rolling and lightning cracking. At one point Eleanor confesses to Amory that her mother had gone mad and that she herself had "a crazy streak" (*TSoP* 216). Eleanor is "hipped on Freud and all that" (*TSoP* 214) as she remarks and is more interested in the physical side of love than the romantic. It is suggested in the novel that Amory finally has his first sexual experience with her. One night, when Eleanor boldly claims that "there is no God," Amory becomes upset and calls her an atheist. Thereby she blasphemously challenges God to strike her as she rides her horse to the edge of the cliff; at the last minute she,

however, jumps off the horse. That night "Amory's love [for Eleanor] waned slowly with the moon" (*TSoP* 216).

Freud argues that narcissists are unable to love anyone other than themselves; a narcissist person can only love "what he himself is (i.e. himself)" ("On Narcissism" XIV: 90). It may be for this reason that Amory is always attracted to women like himself. And each time an affair with one woman ends, he moves onto another woman, another affair the reason for which can be explained once again through Freud who posits that in order to overcome pain resulting from unfulfilled desires, individuals engage in the repetition-compulsion which aims at mastering unsuccessful incidents by repeating them. As in the child's "gone game" in "Beyond the Pleasure Principle" (1920), by repeating an action individuals attempt to "make themselves master of the situation. […] Each fresh repetition seems to strengthen the mastery they are in search of […] None of this contradicts the pleasure principle; repetition, the re-experiencing something identical, is clearly in itself a source of pleasure" (Freud "Beyond the Pleasure Principle" XVIII: 17, 35, 36).

Amory's romantic and sexual involvement with each of these women indeed contributes to his psychosexual development. Each disillusionment functions for Amory as an important step towards self-awareness. Moreover, it is evident that Amory starts associating beauty and sexuality with evil at an early age. In his affairs with these beautiful women Amory learns that some manifestations of female beauty can be evil. For instance, he refers to Myra as a "witch" (*TSoP* 20), and when he rejects kissing her further and she threatens to tell her mother, he dehumanizingly depicts her as "a new animal of whose presence on the earth he had no heretofore been aware" (*TSoP* 21). He even comes to believe that the good and idealized Clara could have easily had an evil side to her. However, Eleanor is "the last time that evil crept close to Amory under the mask of beauty" (*TSoP* 200). Like Myra, Eleanor, too, is described as a "witch" (*TSoP* 204). At the end of the novel Fitzgerald states that "[t]he problem of evil had solidified for Amory into the problem of sex […] And he eventually concludes that beauty in women is "[i]nseparably linked with evil" (*TSoP* 252).

Fitzgerald "both baptized the Jazz Age and glorified its fashionable hedonism" (Meyers 59). The upper-middle class youth of the decade enjoyed a glamorous and hedonistic lifestyle. Hedonism maintains that pleasure should be sought as a primary goal and that life should be

lived to the full. Freud speculates that the pleasure principle forms the basis of hedonism: "[there] exists in the mind a strong *tendency* towards the pleasure principle, but that that tendency is opposed by certain other forces or circumstances, so that the final outcome cannot always be in harmony with the tendency towards pleasure" ("Beyond the Pleasure Principle" XVIII: 9). In his "Echoes of the Jazz Age," Fitzgerald depicts the youth of the time as "the wildest of all generations" and continues to remark that "[a] whole race [was] going hedonistic, deciding on pleasure" (11). Fitzgerald continues: "By 1923 their elders, [were] tired of watching the carnival with ill-concealed envy" (11). These elders also joined in the heavy drinking and partying as further stated by Fitzgerald: "the people all the way up to fifty joined the dance" (14). Also referred to as the "Roaring Twenties," the social dynamism of the era was indeed surprising. As Fitzgerald states in "My Lost City," "[f]or us the city was inevitably linked up with Bacchic diversions, mild and fantastic" (26), and "the restlessness of New York in 1927 approached hysteria, […] the pace was faster [...] the morals were looser (27-28).

In *This Side of Paradise*, Amory, like most of his contemporaries, leads a life of pleasure mainly guided by his id. According to Freud, the id, the ego, and the superego are the three parts of his structural model of the psyche. The id, which contains the libido, is the primitive and instinctive part of one's personality. Thus, Freud argues that the id operates on the pleasure principle requiring every impulse to be satisfied immediately. Thereby the id seeks immediate gratification of the urges and desires and when they are satisfied, pleasure is experienced. On the other hand, when they are denied, 'unpleasure' or pain is experienced. When the gratification of its desires is the matter, the id does not take into account reality. However, the ego acts according to the reality principle, attempting to devise realistic ways to satisfy the id's demands. "The reality principle does not abandon the intention of ultimately obtaining pleasure, but it nevertheless demands and carries into effect the postponement of satisfaction […] and the temporary toleration of unpleasure" (Freud "Beyond the Pleasure Principle" XVIII: 10). Taking into consideration the social and moral norms, more often than not, the reality principle is compelled to postpone the id's demands until they can be realistically satisfied without disturbing certain rules. Hence, like the id, the ego seeks pleasure and avoids pain but unlike the id, it searches for realistic strategies in the process. The superego, which develops during the phallic stage of psychosexual development,

comprises the values the individual learns from his parents and others, and assumes a criticizing and moralizing role in one's decision-making process. It acts as the conscience (Freud "The Ego and the Id" XVIII: 59; "New Introductory Lectures" XXII: 60), the inner critic controlling the individual's drives. And when one's conduct does not comply with the expectations of the ideal self, the individual may be punished by the superego through a sense of guilt or sin. The correlation of these Freudian theories and Amory's character and personal development can easily be observed in the novel. Amory's extravagant life as a member of the American upper bourgeoisie, his not making realistic choices, the disappointments he suffers when his desires are not satisfied, his imagining to be followed by the devil as a result of being punished for transgressing social and moral norms, his unrealistic pursuit of pleasure and ensuing emotional bankruptcy and pain illustrate Freud's ideas.

Besides women, another constituent that plays an important part in the development of Amory's personality is his education at St. Regis' and at Princeton. At St. Regis' he is considered arrogant and vain and therefore unpopular among students and academic staff alike. Sports is important for him to gain "power and popularity" (*TSoP* 16), hence he takes up football. However, during his time at Princeton, Amory cannot shine in sports. Also, like most of the student body, he takes up partying. Fitzgerald illustrates in the novel the Princetonian students' wild and colorful lives bordering on the hedonistic. However, the President of Princeton University, John Grier Hiben, was not pleased by this portrayal in *This Side of Paradise* of the life of college youth on the Princeton campus and stated: "I cannot bear to think that our young men are merely living four years in a country club and spending their lives wholly in a spirit of calculation and snobbishness" (qtd. in Bruccoli 2002: 125). Fitzgerald responded to him in a letter dated June 3, 1920: "I must admit however that *This Side of Paradise* does overaccentuate the gayety and country club atmosphere of Princeton. For the sake of the reader's interest that part was much overstressed. [...] To that extent the book is inaccurate. It is the Princeton of Saturday night in May. Too many intelligent classmates of mine have failed to agree with it for me to consider it really photographic anymore, as of course I did when I wrote it" (Turnbull 482-3). Moreover, Amory is not interested in his classes either. He is mostly happy to read great works of world literature on his own as the five extensive reading lists in the novel reflect. "He read enormously," at times "puzzled,"

"depressed" by or "intensely interested" in what he read (*TSoP* 189). While one's narcissism often foregrounds more material issues such as being handsome and dressing well, it is posited that more intelligent narcissists also display intellectual pretentiousness (Vaknin n.p.). Similarly, Amory enjoys discussing what he has read with his friends and voicing his opinions on matters like literature, race, politics which, however, do not amount to anything much. Nevertheless, he seems to enjoy displaying his views, even though they are superficial. For instance, while he is seriously discussing American novelists and poets with Tom at Princeton, the shallowness of his knowledge of literature is revealed in his misuse of a literary term, "*double entendre*" as "*double entente*" (*TSoP* 196). Also at Princeton, he idolizes two men, Dick and Burne, both of whom he considers to be the gods on the Princeton campus. However, both disappoint Amory, although for different reasons. His admiration for Burne lessens when Burne turns into a pacifist at a time when they all wanted romantically to fight in the war. As for Dick, whom he associated with aristocracy, he is shocked to find out that Dick's father was a grocer who became rich through real estate. Actually, Amory encounters three major disillusionments at Princeton: first, he cannot succeed in freshman football, secondly because of his poor grades he is unable to remain on the board of the Princetonian or become its president as he had dreamed, and thirdly again because of his poor academic performance he is eventually dismissed.

Amory's mentor Monsignor Darcy, and through him, religion also has some impact on the protagonist's development. Fitzgerald modeled Monsignor Darcy after Father Sigourney Fay whom he had met at the Catholic preparatory school he had attended; he has also dedicated this novel to Fay. Being an American of Irish descent, Fitzgerald who was born a Catholic became alienated from his faith and at the age of twenty-one, wrote in his journal that this would be his "last year as a Catholic" (Giles 170). However, he did not abstain from reflecting some of his characters' Catholic sensibilities in his work. Monsignor who was once a wild young man and a pagan early in life had a romantic affair with Beatrice and when he was rejected by her he went "through a spiritual crisis" (*TSoP* 14) and chose to become a Catholic clergyman. Darcy considers Amory a younger version, a "reincarnation" (*TSoP* 191) of himself, "curiously alike" and "curiously unlike" (*TSoP* 147); he thinks there is a "deep resemblance" between him and Amory (*TSoP* 145). Within a half hour of their first meeting,

Amory and Monsignor Darcy develop "a father and son" relation (*TSoP* 30). Acting as a substitute father figure, Darcy encourages Amory to discard his pose and be his true self. When Amory complains about having lost his personality as a result of certain disillusionments, Darcy replies: "but you're developing […] you're casting off a lot of your luggage about success and the superman and all" (*TSoP* 99). He believes that Amory needs to become a "personage" and not remain a "personality" (*TSoP* 100). It is Monsignor Darcy who warns Amory against the sinfulness of excesses and against living a frivolous life. He also enables Amory to see the existence of evil in the world. It is for this purpose that manifestations of Darcy and also Amory's late friend Dick Humbird reappear as the devil when Amory is engaged in morally improper moments. For instance, one night in New York, Amory and his friend Fred go to the apartment of Phoebe and Axia, two chorus girls. There, "temptation crept over him like a warm wind, and his imagination turned on fire and he took the glass [of drink] from Phoebe's hand" (*TSoP* 107). Disturbed by the lack of morality in the situation, Amory thinks he sees the devil in the shape of Dick Humbird staring at him. He is overtaken by an uncontrollable sense of fear as a result of which he rushes out to the dark alleys where he believes to be followed by the devil. Although that night with Axia comprises an insidious temptation that ends in an unrealized carnal interest, Amory's puritan conscience torments him. A similar manifestation of the devil, this time in the images of both Dick and Monsignor Darcy, appears in the hotel room in Atlantic City which, in the 1920s during Prohibition, was notorious for readily available liquor, gambling and debauchery. When in a hotel room with Rosalind's brother Alec, who is a friend from Princeton, and a prostitute named Jill who is described as "a gaudy, vermillion-lipped blonde" (*TSoP* 221), Amory once again grows restless in this circumstance associated with promiscuous sex, though not on his part, and imagines that "an aura, gossamer as a moon-beam, […], a horror, [that] diffusively brood[ed] already over the three of them" (*TSoP* 222). Even when he returns to his room in Princeton, his frightened roommate Tom mentions seeing the devil watching Amory. Once again, the sensuous atmosphere of those venues awakens a sense of guilt and sin in Amory, who is cautioned against trespassing moral and social norms. Echoing Amory's own experience, Leslie Fielder states that "the sensibility of the Catholic in America, becomes like everything else, Puritan" (qtd. in Giles 170).

As Freud posits, during the process of psychosexual development, "[a]long with the demolition of the Oedipus complex, the boy's object-cathexis of his mother must be given up. […] Its place may be filled by [....] identification with [the] father […] consolidat[ing] the masculinity in the boy's character" ("The Ego and the Id" XIX: 32). It is for this reason that "[t]he ego ideal is […] the heir of the Oedipus complex" (Freud "The Ego and the Id" XIX: 36). Amory's ego ideal, Monsignor Darcy, who is a father-substitute, has significantly contributed to Amory's spiritual and moral development. As Freud posits in "New Introductory Lectures on Psychoanalysis," "the installation of the super-ego can be described as a successful instance of identification with the parental agency" (XXII: 63-64). "[T]he super-ego also takes on the influence of those who have stepped into the place of parents — educators, teachers, people chosen as ideal models" (XXII: 64). Thus, by identifying with Darcy, the parental agency in this case, Amory develops a sense of right and wrong, hence his superego. Moreover, Amory takes Monsignor Darcy, as a model and shapes his own ego after his. "The basis of the process is what is called an 'identification' – that is to say, the assimilation of one ego to another one, as a result of which the first ego behaves like the second in certain respects, imitates it and in a sense takes it up into itself" (Freud "New Introductory Lectures" XXII: 63).

At Monsignor's funeral Amory envies his mentor for so many people "leaned on [his] faith and "[p]eople felt safe when he was near" (*TSoP* 239). Thereby, he, too, wanted "to be necessary to people, to be indispensable" and "felt an immense desire to give people a sense of security" (*TSoP* 239). Adapting the role-model's beliefs and moral values, the individual seeks gratification and it is through this process of "narcissistic identification" (Freud "General Theory of the Neuroses" XVI: 427) that a person attempts to enhance one's own sense of self ("New Introductory Lectures" XXII: 64). Freud also maintains that the object is "aggrandized and exalted in the subject's mind" ("On Narcissism" XIV: 94) and "the ego measures itself" against the ego ideal ("New Introductory Lectures" XXII: 65) as is the case with Amory and his ego ideal, Darcy.

Thus, Darcy becomes a model for altruistic behavior. However, will Amory be able to leave behind his egoism and narcissism for altruistic purposes? Because, as Freud states, in such cases, the individual has to "exchang[e] his narcissism for homage to a high ego ideal" ("On Narcissism" XIV: 94). As defined by Freud, altruism is "the opposite to

egoism" ("General Theory of the Neuroses" XVI: 418). Altruism is the individual's investing his ego libido in an ego identification with an ideal ego object, making his ego available to a group of people. As devoting oneself to helping others entails self-sacrifice, it is doubtful whether Amory will be capable of acting altruistically taking into consideration his egoism as the defining characteristic of his narcissistic personality. It seems more like Amory is compelled by a selfish motive in helping others – a need for admiration from others, as stated above, the need to be indispensable. As his helping others is characterized by a personal gain, it can be concluded that his altruism is the result of maladaptive narcissism. With ego centricism involved in his desire to help others, Amory's altruism is of a lower level. Eisenberg asserts that "[a]t the lowest level young children are reported to display a hedonistic form of helping that is characterized by a focus in personal gain and a concern for oneself" as opposed to the higher level of "helping for the good of others" (qtd. in Barnett et al. 98). Similarly, Krebs and Van Hesteren "claim that the other-oriented helping associated with the higher stages is more advanced, principled, and humanitarian than the self-oriented helping associated with the lower stages" (qtd. in Barnett, et al 98). Thereby, it cannot be deduced that Amory has advanced morally as his altruism is egoistically motivated.

In his "Civilization and Its Discontents" Freud argues that civilization results from the clash between egoism and altruism. It can be posited that individual development, too, is the product of the same clash. However, Freud does not find altruism reasonable as he maintains that egoism is the stronger urge (XXI: 145). Thus, he is pessimistic about this practice contributing to common happiness as opposed to merely seeking individual happiness. In line with Freud's views, Amory's desire to engage in altruistic activity hence does not seem much realistic when his deep-rooted narcissism is taken into consideration. It is difficult to imagine him giving up selfishness and engaging in the pursuit of his own individual pleasures and becoming selflessly involved in universal happiness. Besides, Amory's narcissism is not consistent with the altruistic characterization of a clergyman. In the research conducted by Hill and Yousey analyzing levels of narcissism by occupation, it is concluded that clergymen demonstrate lower levels of maladaptive narcissism: "clergy scored significantly lower than all the other occupation samples on the Exploitativeness/Entitlement subscale" (91). Thus, Amory's desire to engage in altruistic behavior

following the footsteps of his ego ideal Monsignor Darcy is to no avail and goes against his very nature.

Another feature that may have contributed to Amory's psychological development is the war and the two years he spent in the army. This time in his life is recounted in the Interlude, encompassing the period between May 1917 and February 1919. Separating the two parts of *This Side of Paradise*, the Interlude constitutes a brief narrative and two letters. The first letter which is from Monsignor Darcy to second lieutenant Amory stationed in Long Island reveals the latter's anger at the violence of war. The second letter is from Amory, who was shipped to France, to his friend Tom in America. In this letter Amory writes about his plans after the war, which mainly consist of a career in politics or writing. In addition, Amory also informs Tom about the death of his mother. He delivers this information without any sadness; rather than being distressed about his mother's death, he is more upset that she has bequeathed half of her money to the church, leaving Amory in a deteriorating financial state. In addition, Amory voices his feelings towards death in his letter to Tom. Obviously, he is not much emotionally distressed by the death of his friends Kerry and Jesse and other young people during the war. However, the war has altered his attitude towards death in that he now displays a more casual stance. Correspondingly, Freud also posits a changing attitude towards death with the war as for many people ended up considering death "natural, undeniable and unavoidable" ("Thoughts on War and Death" XIV: 289). Freud further states in relation to the primeval man that "[w]hen he saw someone who belonged to him die – his wife, his child, his friend – whom he undoubtedly loved as we love ours […]. Then, in his pain, he was forced to learn that one can die, too, oneself, and his whole being revolted against the admission; for each of these loved ones was, after all, a part of his own beloved self" ("Thoughts on War and Death" XIV: 293). Moreover, at a time of austerity for both soldiers and civilians Amory continues to display impertinence. While soldiers were most often going hungry and rationing has been instituted for civilians, and everyone is fearing death, Amory, outlandishly fears "growing fat" (*TSoP* 149) and is preoccupied with falling in love. Therefore, as Pelzer marks, "the essential Amory survives" (38) the war which is defined by Freud as "bloody," "destructive, and "cruel," and having brought "disillusionment," and "the state exact[ed] the utmost degree of […] sacrifice from its citizens" ("Thoughts on War and Death" XIV: 278-79).

Although this period in Amory's life is meaningfully referred to as an interlude for it is indeed a break from his colorful social life, he is far from being aware of the seriousness, and the tragedy of war and the sense of waste caused by it.

In "Echoes of the Jazz Age" Fitzgerald states that, "[i]t was characteristic of the Jazz Age that it had no interest in politics at all" (1974: 10). However, Fitzgerald himself had briefly subscribed to socialist ideology. Similarly, under the influence of his friend Burne Holiday, who protests the elite social clubs at Princeton, it can be observed that Amory undergoes, if only on the surface, an ideological change. After the war a peaceful and prosperous time encouraged consumerism and gave way to new mores. In the novel, the conduct of the Connage family members illustrates this preoccupation with material matters. They all represent the materialistic new culture with their material aspirations, especially Mr. and Mrs. Connage, with their efforts to marry off their daughter to fortune, believing that only material assets can provide happiness. With the distress caused by the materialistic values of this family which culminate in Amory's being abandoned by Rosalind for a wealthy man, he fervently voices his newly-acquired socialist inclinations. Towards the end of the novel, on his way back to Princeton from New York, when Amory is given a ride by a rich man named Mr. Ferrenby who turns out to be his late friend Jesse's father, he declares that he is "sick of a system where the richest man gets the most beautiful girl if he wants her" (*TSoP* 249). Nevertheless, taking a political and economic system so lightly and reducing it to his own romantic disillusionments can well be considered as one of Amory's poses.

Ultimately, be it with women at home or in social life, with friends at university, at war, or with a clergyman each encounter has an impact on Amory's psychosexual, spiritual, moral and intellectual development as he learns something as a result of each experience. For instance, he learns from Beatrice that the world revolves around him; from Myra that physical contact with the other sex can be repulsive when one is still stuck in the phallic stage with an Oedipal complex; from Isabella that he is "conceited;" from Clara that not every girl will be carried away by him; from Rosalind and her family about the ruthlessness of materialism; from Eleanor, sex, from the incident at Phoebe's and Axia's apartment in New York, and from the incident with Tom and the girl in Atlantic City about evil; from Burne Holiday to be less egotistic; from Dick Humbird's death about the grim facts about mortality and that youth and beauty are not everlasting; and finally from Monsignor

Darcy to be altruistic. Thus, each person or incident has an impact on Amory's psyche in different ways. With each experience that ends in disillusionment, Amory is stripped off of another layer of his egotism and realizes the falsity of his ideals and dreams. Nevertheless, it would be far-fetched to argue that Amory matures in any aspect, be it socially, sexually, morally or intellectually. But as Monsignor Darcy marks he has "lost a great amount of vanity" (*TSoP* 99), and as he himself embraces his egotistical self and admits at the end of the novel, he has achieved self- awareness as he cries out: "I know myself, but that is all" (*TSoP* 254). In fact, this self awareness may be merely another pose. Actually, as Fitzgerald marks earlier in the novel, Amory starts off as "1. The fundamental Amory," and goes through the following stages during his development: "2. Amory plus Beatrice 3. Amory plus Beatrice plus Minneapolis […] 4. Amory plus St Regis's 5. Amory plus St Regis's plus Princeton" […] and comes full circle back to "6. The fundamental Amory" (*TSoP* 95-6). Hence, his failures in different spheres result in his discovering the "fundamental Amory" who is essentially no more than an egoist as he declares: "This selfishness is not only part of me. It is the most living part" (*TSoP* 251).

In the end, rejected by women, expelled from college, unemployed, impoverished because of the wrong investments of his family, and lacking a mentor, the disillusioned Amory feels "tres old and tres bored" and restless (*TSoP* 191) and finds life "too huge and complex" (*TSoP* 193). Following his unfulfilled and at times unpleasant experiences, Amory claims that he has wisened up; however, this does not bring him any comfort as he now seems to be living in an emotional hell. The title of the novel which underlines Amory's psychological state is taken from a line from the English poet Rupert Brooke's (1887–1915) poem "Tiare Tahiti," which is one of the poet's South Seas poems written in 1914:

> …Well this side of Paradise!
> There's little comfort in the wise. (132)

It has often been discussed whether the last punctuation mark in the novel is a period or a dash. The later definitive authorized editions choose the dash indicating that the novel is open-ended and that the protagonist's need for development will continue.

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