

**Introduction: F. Scott Fitzgerald Special Issue**

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The second in a series of biennial international conferences on distinguished American authors, organized by the Department of American Culture and Literature of Başkent University, Ankara, the International F. Scott Fitzgerald Conference was held on 7-8 May 2015. As was the case in the selection of Henry James for the first conference, the organizers chose F. Scott Fitzgerald not only because he is considered among the masters of American literature but also because his oeuvre provides ample opportunities for a multiperspectival approach. There was a total of twenty-eight papers presented in the course of two days, by academics from Algeria, Canada, Germany, India, Iran, Israel, the United Kingdom, and the United States as well as Turkey. This special issue of the *Journal of American Studies of Turkey* is composed of the selected papers from the conference, demonstrating the fact that despite seventy-five years after his death and almost a century after the publication of his works, F. Scott Fitzgerald can still not be academically exhausted.

The first two articles, by distinguished scholars who were plenary speakers at the conference, constitute the centerpiece of the volume. Deniz Bozer's "A Freudian Reading of Amory's Personal Development in F. Scott Fitzgerald's *This Side of Paradise*" offers a Freudian reading of Fitzgerald's first novel, focusing on the psychosexual development of the romantic egotist protagonist Amory. As the article argues, Amory's hedonism demonstrates Freud's Pleasure Principle, forming the driving force behind his id. Kim Moreland, in "Determinism as a Defining Element in Fitzgerald's Oeuvre, 1920-1940: Literary Naturalism and 'The Cut-Glass Bowl,' 'The Ice Palace,' *The Great Gatsby*, *Tender is the Night*, *The Last Tycoon*, *The Crack-Up*, and Other Texts," looks at a number of works by Fitzgerald, both of fiction and non-fiction, to meticulously emphasize the interconnections among them from the perspective of literary naturalism. Her argument manifests, contrary

to the opinions of many critics, that it was not only Fitzgerald's early works but all of them that were composed under the heavy impact of the philosophy of determinism. Interestingly, both of these invaluable articles trace the autobiographical elements in the works in question, and emphasize that there is more to F. Scott Fitzgerald than *The Great Gatsby*.

The five articles that follow literally present the multiperspectival possibility, incorporating perspectives through translation, adaptation, Bakhtinian criticism, poetry and gender. Mary Wardle, in "Interpreting Fidelity: *Gatsby* in Translation," provides a case study on the multiple translations of *The Great Gatsby* into Italian, she vividly demonstrates the arduous task awaiting translators, thereby drawing attention to the challenge of literary translation. From a different perspective, in "From Noir Hoodlum to Jay-G: Film Adaptations of *Gatsby*," Jason Ward investigates the screen adaptations of *The Great Gatsby* to emphasize how literary adaptations are alternative readings themselves with their own creative processes involved. In this respect, both translations and film adaptations of a given literary work may be regarded as rewritings, which contribute their fair share towards reinforcing the popularity of the source text.

In "Chronotope as Counter Movements in Time and Space in *The Great Gatsby*," Esin Korkut also scrutinizes *The Great Gatsby*, this time through a Bakhtinian perspective. Accordingly, the spatial movement in the novel becomes a counter movement as its characters move from the West to the East, unlike the westward movement that has marked American history. So does time as *Gatsby* naively - and tragically - attempts to turn back time, preferably to repeat the past if possible.

The last two articles turn to Fitzgerald's poetry and short stories respectively. Seda Şen Alta, in "Fitzgerald the Poet," brings to light a lesser-known aspect of F. Scott Fitzgerald: that of his poetry. Although named a 'failed poet' and frequently discouraged from continuing his efforts at writing poems, Fitzgerald produced a significant body of verse, whether he kept them as poems or used them to infuse his novels with. As the piece evinces, although Fitzgerald was strongly influenced by Keats, he deserves credit as a gifted poet in his own right. In "Tarleton Revisited: Representation of the South in Fitzgerald's Tarleton Stories," Gül Varlı Karaarslan brings yet another perspective into this volume by tracing the spirit of the Old South in Fitzgerald's short stories of

the Tarleton Trilogy. The drastic changes in the cultural and social life of the South can, in the light of this article, be observed through the female characters - the Southern Belles, by means of their journeys in pursuit of their dreams.

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This issue would not have materialized had the F. Scott International Conference not been a remarkable success. The Chair of the Department of American Culture and Literature at the time of the Conference, Prof. Himmet Umunç, has always provided us with the vision and motivation to move forward, and has also worked meticulously as the Head of the Organizing Committee. Members of the Committee - Assist. Prof. Meltem Kıran Raw, myself Assist. Prof. Dr. Defne Ersin Tutan, Assist. Prof. Berkem Güreñci Sađlam who has, since the Conference moved to Çankaya University, the then-Research Assistant, now-Lecturer Seda řen Alta, Research Assistant Gül Varlı Karaarslan, and the Departmental Secretary Ayře Esin Ađaođlu - worked tirelessly, juggling other duties to make the Conference their priority. The students of the Department of American Culture and Literature also provided indispensable help both before and during the Conference, working day and night. Last but not least, I would like

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to thank all colleagues who participated in the Conference, chaired sessions, exchanged academic experience by way of initiating and/or contributing in fruitful discussions, and reviewed the articles for this issue.