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## The Moment That Comes Back No More: Nostalgia in F. Scott Fitzgerald's Works

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The theme of nostalgia underlies F. Scott Fitzgerald's works throughout. In his works, the temporal boundaries are extended and the past comes to the surface on a level with the present as is symbolically summarized in Jay Gatsby's line, "Can't repeat the past?... Why of course, you can." (*The Great Gatsby* 106) The past is of an equal value as the present to the heroes, and they seem to equate living in the present with living in nostalgia.

Fred Davis, a sociologist, studies the subject of nostalgia in the modern American society. According to him, nostalgia is from the Greek *nostos*, to return home, and *algia*, a painful condition—thus a painful condition to return home and its imagery is melancholic but romantic. And it is essential that nostalgic experience is not the past:

[S]ince our awareness of the past, our summoning of it, our very knowledge that it *is* past, can be nothing other than present experience, what occasions us to feel nostalgia must reside in the present, regardless of how much the ensuing nostalgic experience may draw its sustenance from our memory of the past. (Davis 9)

Thus nostalgia is not a precise past memory but an edited past memory that removes pain from the past. Nostalgia is a memory that the present constitutes which abstracts the preferably-conceived past. Again, nostalgic experience is not the past but the present even though the material of nostalgia is the past. This artistry of nostalgia, when the present edits and represents the past poetically, creates F. Scott Fitzgerald's works.

The nostalgic wishes that one wants to return to one's former self is integrated into "Early Success," an essay in 1937. Fitzgerald

recollected a souvenir of the past when he visited Europe at age twenty-five in 1921. Fitzgerald, a hero of the times with a great commercial success of his maiden work, *This Side of Paradise* met again by chance in his imagination with young Fitzgerald who served his apprenticeship as a novelist in New York and was poor and unknown.

The compensation of a very early success is a conviction that life is a romantic matter. In the best sense one stays young. . . . Once in the middle twenties I was driving along the High Corniche Road through the twilight with the whole French Riviera twinkling on the sea below. . . . It was not Monte Carlo I was looking at. It was back into the mind of the young man with cardboard soles who had walked the streets of New York. I was him again—for an instant I had the good fortunes to share his dreams, I who had no more dreams of my own. . . . But never again as during that all too short period when he and I were one person, when the fulfilled future and the wistful past were mingled in a single gorgeous moment—when life was literally a dream. (“Early Success” 89-90)

The image of the minglement of “the fulfilled future” and “the wistful past” that Fitzgerald felt as “a single gorgeous moment” and as “a dream” might overlap with the image that heroes in Fitzgerald’s works dream of recreating in their lives. Such “a single gorgeous moment,” however, revisits neither the author nor the heroes. If Fitzgerald’s gorgeous image in the Riviera symbolically integrates his nostalgic works, it is searching for this “single gorgeous moment,” a moment when present heroes and their former selves can unify that impresses them with the value of living on.

Davis argues that nostalgia has the ability to knot the past and the present together and enables one to make sure of the identity continuity: “Nostalgia thrives on transition, on the subjective discontinuities that engender our yearning for continuity. [T]he nostalgic reaction is most pronounced at those transitional phases in the life cycle that exact from us the greatest demands for identity change and

adaptation—for example, that from childhood to pubescence, from adolescent dependency to adult independence” (Davis 49). In 1921 Fitzgerald was at doubly transitional phases from adolescence to manhood, from an amateur to a professional writer when the image in the Riviera caught his eye—therefore the image is nothing less than the image that reflects his loss of adolescence. The image in the Riviera is represented as “a dream” because this trancelike spectacle negates the sense of discontinuity which Fitzgerald in 1921 might feel toward his past self, “the young man,” and makes Fitzgerald realize again that he who lives in the present can be identified with he who was in the past.

Not only in “Early Success” but also in almost all Fitzgerald’s works, the past comes to the surface on a level with the present at the transitional phases when something past is lost and the loss itself becomes the nostalgic object. In other words, in Fitzgerald’s works, the past and the present, disconnected time, gain continuity through the nostalgic yearnings for the past.

Unlike the “vivid present” of everyday life—that intersection of clock time and our inner time sense—nostalgia leaps backward into the past to rediscover and revere it. Here present clock time loses much of its relevance, and because the rediscovered past is clothed in beauty temporal boundaries are extended in imagination well beyond their actual chronological span. (Davis 80-81)

Rediscovering the past, nostalgia freely leaps the chronological span and connects remote time. Thus heroes as Fitzgerald’s projections may share his remembrance in the Riviera that collectively represents their yearning for the past. This paper will focus on nostalgic feelings underlying Fitzgerald’s works by dividing them into three groups according to the time of publication and to the heroes’ stages of life. Works can be systematized by the theme of nostalgia.

### **I. Works in the Early 1920s: Sublimation of the Present into Nostalgic Object**

Adolescent heroes in Fitzgerald’s works in the early 1920s live in

the glittering present without reminiscing about the past because they do not yet have unforgettable memento of the past. The works photograph the moment when the adolescence sublimates into "a dream." Invisible as it is, the regret for youth shared by later protagonists is burgeoning underneath.

*This Side of Paradise* (1920) is a portrait of Amory Blaine's adolescence in Princeton. After a sexual relationship with four beautiful girlfriends, he finds his youth shattered. "I [Amory] regretted my lost youth when I only envy the delights of losing it.... The matron doesn't want to repeat her girlhood—she wants to repeat her honeymoon. I don't want to repeat my innocence. I want the pleasure of losing it again." (*This Side of Paradise* 238) Having no illusion about innocence, he wants not to repeat his innocence but the pleasure of losing it again. "Innocence" in the quotation represents not only the innocence of childhood but the state before one loses one's transient youth and "the pleasure of losing it [innocence]" overlaps the moment when youth ends and sublimates into a "dream" represented in "Early Success." From the viewpoint of the future, young Amory foresees that what he will be *will* regret what he is.

Amory, still in love with Rosalind Connage, his dream girl, grieves at her engagement to a rich man and mourns over the death of young Rosalind as an icon of his youth. "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.... So far as he was concerned, young Rosalind was dead" (*This Side of Paradise* 233). Wanting "this Rosalind" who is now losing innocence, he loses his innocence, his own youth along with the death of the adolescent icon. He feels nostalgia toward the present now fading away from the viewpoint of the future when he will be in his forties. He imagines that he in the future *will* regret this ephemeral and rare present. "[B]itter calomel under the thin sugar of love's exaltation" (*This Side of Paradise* 226) he calls his payment for the loss of youth: he expresses his lost youth as something bittersweet. Bittersweet is the right word to

express romantic and painful feelings following nostalgia. Amory imagines what nostalgia will be at a transitional phase from adolescence to manhood.

Next, I will refer to "Winter Dreams" (1922). Dexter Green, fourteen, dreams of love with Judy Jones, a beautiful and rich girl. When he becomes twenty-two, he meets her again, dates with her, and asks her to marry him—unsuccessfully. And ten years later, he is disillusioned learning from a businessman that she is married and not beautiful anymore.

The dream was gone. . . . [H]e [Dexter] tried to bring a picture of her [Judy's] mouth damp to his kisses and her eyes plaintive with melancholy and her freshness like new fine linen in the morning. . . . The gates were closed. . . . '[L]ong ago there was something in me, but now that thing is gone. . . . That thing will come back no more.' ("Winter Dreams" 383-384)

Like Amory's paradise lost, the gates of Dexter's paradise are closed when he realizes that illusion of youth will come back no more. He recollects "Winter Dreams" as "that thing" which is gone "long ago." Both *This Side of Paradise* and "Winter Dreams" recollect the present as the past from the viewpoint of the future as well as depict the ephemeral present.

Fitzgerald's works in the early 1920s synchronize with his dreamy image in the Riviera and seize the moment when the past comes to the surface on a level with the present. This moment synchronizes with the moment when youth fades away and is translated into a dream that rarely turns. Amory and Dexter cannot return to the gates of youth. They realize the transience of youth the first time they lose it. This realization is compared to the waning of light at sunset in "The Scandal Detectives" (1928): "Basil and Riply rode their bicycles around abstractedly . . . shading their eyes from the glow of the late sun that, like youth itself, is too strong to face directly, but must be kept down to an undertone until it dies away" ("The Scandal Detectives" 19-20). One in one's youth cannot catch what the youth is. Only when youth

dies away, one can stare at not the dazzle of youth but merely its afterimage: one cannot face youth directly until it regresses to the past.

When Amory and Dexter become conscious of the embers of youth, the youth as a nostalgic object is born, that Fitzgerald's works share. Aldridge comments that *This Side of Paradise* is "the creation of a young man's innocence at a time when all things seemed larger than life and purer than a childhood dream" (Aldridge 44). Created by young man's innocence when he foresees that the present fades away and becomes a nostalgic object, the dream is purer than the dream created by a child for whom only the future waits. Heroes in the works in the late 1920s try to re-create the dream crystallized by Amory's pleasure of losing innocence.

## II. Works in the Late 1920s: Poetry Distilled from the Past, the Present and the Future

Heroes in the works in the late 1920s wish to hold communion with what they were in their youth, with the result that they lose their dreams. As Fitzgerald recollects in "Early Success" that "I was him [the young man] again—for an instant I had the good fortunes to share his dreams, I who had no more dreams of my own," they create poetry distilled from their lost past, the adolescent yearning.

Two short stories, "The Sensible Thing" (1924) and "The Last of the Belles" (1929), share the theme—the loss of magic of vernal moment, of beauty's radiance—the theme common to "Winter Dreams." George O'Kelly in "The Sensible Thing" and Lieutenant Andy in "The Last of the Belles" meet again dream beauties they are once deeply fascinated with. Unlike Amory and Dexter, George and Andy who grow into realistic adults face not indirectly but directly the loss of beauties' radiance.

In "The Sensible Thing," George who works in an insurance company in New York at low pay is rejected by Jonquil Cary, his fiancée in Tennessee. After he gets a job in Peru and makes a fortune, he calls on her again as if to recapture "those lost April hours."

All the time in the world—his life and hers. But for an instant as he [George] kissed her [Jonquil] he knew that though he search through eternity he could never recapture those lost April hours. . . . Well, let it pass, he thought; April is over, April is over. There are all kinds of love in the world, but never the same love twice. ("The Sensible Thing" 397)

He, a MIT graduate, is from the North and falls in love with an ideal woman in Tennessee, the South. That is, he returns to the South, the nostalgic American heartland where he once was. In this nostalgic but lost place, he realizes that the spring of life is eternally over and its magical charm is one and only. For him, "those April hours" with her *were, are, will be* intangible and rare. Like "[s]teel inexhaustible, to be made lovely and austere in his imaginative fire" (386), he condenses "all the time" which includes the past, the present and a future into fleeting "lost April hours."

Andy in "The Last of the Belles," a lieutenant from the North at an army base near Tarleton, Georgia is captivated by Ailie Calhoun, "the Southern type in all its purity." Like George, six years later he, a Harvard graduate, returns to Tarleton to see her, but he can feel no traces of the lost sweet South.

[T]here was... a brightness that tried to filter... into... the fastness of the heart. The South sang to us... I [Andy] suppose poetry is a Northern man's dream of the South... All I could be sure of was this place that had once been full of life and effort was gone, as if had it never existed, and that in another month Ailie would be gone, and the South would be empty for me forever. ("The Last of the Belles" 199-204)

Like Andy, George returns to his spiritual home, the South in his reminiscence. He finds not the vestige of his youth but its forever loss—he loses dream of his own, the memory to return to. He sees the essential charm of the South in Ailie, "the last of the belles," thus he loses his South which has evoked nostalgic yearnings with a pang the



moment that he notices that "after all, she wasn't eighteen" (202). He wants to "find where I used to live" (204), but he cannot find a single remnant of *his home*, "the lost midsummer world of my early twenties" (201). Both realistically and spiritually, his nostalgic object vanishes. Instead, the South metamorphoses into dreamlike "Poetry" that sings to him.

George and Andy believe that there will never be the same love in the future although they find the magical allure of ideal women faded. With nostalgia, they wish to make "the wistful past" when they lose love meet again with "the fulfilled future" that will be assured for them who succeed in life, but a moment of that kind never comes again. They lose the dream of youth in exchange for "Early Success." Experiencing loss of "dreams of my own," they who for an instant have the good fortunes to share dreams of their youth and who have no more dreams of their own transform their lost past into "Poetry" that sings to them forever.

*The Great Gatsby* (1925) is crystallized from this idealization of the past with powers of fantasy. The novel traces Gatsby's pursuit of his past dream and its failure. Gatsby's dream to win back the affection of Daisy Fay Buchanan embodies the dark side of the American Dream. Just as the narrator in Keats' "Ode to a Nightingale" who is carried away listening to a song of a nightingale, "immortal Bird" (Keats 61) is stranded in delirium after a waking dream, so Gatsby who over-dreams Daisy's "deathless song" (*The Great Gatsby* 93) immolates himself to his dream. Nick, a romanticized narrator, however, expands a single green light at the end of Daisy's dock at which Gatsby always gazes in wonder into "a fresh, green breast of the new world." Nick imagines, rather believes that Gatsby sees not a mere shaft of light of the past but "the last and greatest of all human dreams" (171) in the green light seaward.

And as the moon rose higher the inessential houses began to melt away until gradually I [Nick] became aware of the old island here that flowered once for Dutch sailors' eyes—a fresh, green

breast of the new world. . . .

Gatsby believed in the green light, the organic future that year by year recedes before us. It eluded us then, but that's no matter—tomorrow we will run faster, stretch out our arms further. . . . And one fine morning—

So we beat on, boats against the current, borne back ceaselessly into the past. (171-172)

Nick metamorphoses Gatsby's personal dream into a more universal dream. The green light reflected in Gatsby's eyes is magnified into the green new world where the past, the present and the future of the nation are intermingled. The green light condensing his dream is integrated with "the last and greatest of all human dreams" which Dutch sailors have, with a collective memory of America. A private dream, Gatsby's nostalgic dream to repeat the past, sublimates into a collective nostalgia of America, "memory of what is immemorial." This great memory might be equal to Bergson's pure recollection—the unforgettable recollection in which "the past, the present, and a future are condensed"—which Henri Bergson, a French philosopher argues (Bachelard 84-85). The mere past metamorphoses into Daisy's "deathless song," into immortal "Poetry" for Gatsby.

According to Bachelard, "[i]f we return to the old home. . . , it is because memories are dreams, because the home of our days has become a great image of lost intimacy" (Bachelard 100). Gatsby is drawn back to Bachelard's "old home," to the green light, to "a fresh, green breast of the new world." The sublimation of his past also agrees with a gorgeous moment in "Early Success." In Nick's imagination, Gatsby has the good fortune to share dreams of Dutch sailors even if he has no more dreams of his own.

In the works in the late 1920s, the lost past becomes purer poetry in which "the past, the present, and a future are condensed." And "dreams of my own" changes from a personal narcissistic dream to a more abstract dream, which goes over the boundaries of time and individual. That is to say, nostalgia for youth in Fitzgerald's works in

the early 1920s comes to show the artistry to represent the past poetically in the works in the late 1920s. Heroes in the years of *The Crack-Up*, Fitzgerald's later years, "beat on, boats against the current, borne back ceaselessly" into this poetry like Bergsonian pure recollection.

### III. The 1930s as "The Lost Decade": From "Private Nostalgia" to American Nostalgia

Fitzgerald retraces the glittering 1920s he himself calls the Jazz Age in "Echoes of the Jazz Age" (1931). A decade had passed since he enjoyed "a single gorgeous moment" in the French Riviera in 1921.

Now once more the belt is tight and we summon up the proper expression of horror as we look at our wasted youth. Sometimes, though, there is a ghostly rumble among the drums, an asthmatic whisper in the trombones that swings me back into the early twenties... and it all seems rosy and romantic to us who were young then, because we will never feel quite so intensely about our surrounding any more. ("Echoes of the Jazz Age" 22)

The echoes of "the lost decade" tempt him into nostalgia and impotence like a Siren whose beautiful singing makes sailors sail toward them into dangerous water. Swung back into the past, heroes in "The Lost Decade" have not only nostalgic feelings toward the early twenties but also fears that the illusion of the past to return might be shattered after the crash in 1929. They are actually feeling "all life" to be "a process of breaking down" ("The Crack-Up" 69). "The lost decade" throws their painful sense of loss into relief neither like Amory's yearnings for loss of innocence nor like Gatsby's pure poetry in which "the past, the present, and a future are condensed."

*Tender is the Night* (1934) portrays the mental corruption of Dick Diver, a promising psychiatrist, and the eternal triangle between Nicole, his patient and wife, Rosemary Hoyt, a teenage actress in Hollywood and himself. Watching *Daddy's Girl*, a movie starring Rosemary, Dick never hears poetry singing but just sees the virtual image of the innocent youth faked up by dream factory: "[T]here [In the

film] she [Rosemary] was—the school girl of a year ago... there she was so young and innocent... there she was—embodying all the immaturity of the race, cutting a new cardboard paper doll to pass before its empty harlot's mind" (*Tender is the Night* 151-152). In the name of innocence, Rosemary, a beautiful girl, embodies not the pure dream that would fascinate heroes before *The Crack-Up* but immaturity, emptiness and national squalor. America idealized as "a fresh, green breast of the new world" exposes its dark side. Dick realizes the fact that the American youth, which he once shared and is now losing, is as insubstantial as "a new cardboard paper doll" and never projects his nostalgic feelings onto her although he falls in love with her. A beautiful girl who gives dreams to men in the 1920s becomes cruel to them because of her innocence in the 1930s.

After losing everything, he returns from the Riviera to America, his native shore: "The day before Doctor Diver left the Riviera he spent all his time with his children. He was not young any more with a lot of nice thoughts and dreams to have about himself, so he wanted to remember them well" (*Tender is the Night* 387). His homecoming ironically implies his loss of home, loss of nostalgia. Having lost his children and Nicole he falls in love in his youth with brilliant future, he even loses himself and practices general medicine moving from place to place in New York. This loss of spiritual home is similar to George and Andy, yet Dick is too worn out to idealize the past.

After the steep decline in stock prices in Wall Street in 1929, exiles also return from France to America where "the darkness of the night, the darkness of the world" settles (*Tender is the Night* 145): in this way, the curtain of the era falls. Heroes in the 1930s find themselves having lost nostalgia when they have been "borne back into the past." Having lost the French Riviera where the Lost Generation gathered, they turn their gaze on the next generation, who are not still lost nor damaged as Dick "wanted to remember them [children] all."

Lastly, I will discuss three pieces, "The Babylon Revisited" (1931), "Outside the Cabinet-Maker's" (1928) and "The Crack-Up" (1936). Heroes in their middle life reflect their yearnings not on the enchant-

resses but on their children. They entrust their lost dreams to the next generation.

In "The Babylon Revisited," Charles J. Wales, an American, revisits Paris where he leads a happy life before the Crash, which leads Helen, his wife to death, in order to restart the life with his beloved daughter Honoria, who is now trusted to Helen's sister.

He [Charles] believed in character; he wanted to jump back a whole generation and trust in character again as the eternally valuable element. Everything else wore out. . . . Charlie was more and more absorbed by the desire of putting a little of himself into her [Honorita] before she crystallized utterly. ("Babylon Revisited" 208-212)

After "everything else," the inessential such as money, dreams of youth, youthfulness, a beautiful woman "wore out," he finds "the eternally valuable element" in "character." And he wishes not to be loved by a dream woman but to love earnestly Honoria as her father. He awakes to his necessity of accepting the loss and of being a protector of the next generation, in contrast to other protagonists who enjoy their youth or mourn for its death.

"Outside the Cabinet-Maker's" describes a slight but absolute gap lying between the children's innocent world and the adults' monotonous world, between the fairy story and actuality. An unnamed man created a fairy story staging behind curtains in a flat for "the little girl," his beloved daughter of six.

The man was old enough to know that he would look back to that time—the tranquil street and the pleasant weather and the mystery playing before the child's eyes, mystery which he had created, but whose luster and texture he could never see or touch any more himself. Again he touched his daughter's cheek instead. . . . For a moment he closed his eyes and tried to see with her but he couldn't see—those ragged blinds were drawn against him forever. ("Outside the Cabinet-Maker's" 140-141)

The man can create the mystery but he cannot go "inside" the child's world—he is outside the fairyland. Charles and the man are fully conscious that they are no longer young, yet try to create the shining dreams for their innocent daughters whose luster they can never feel. They know a gorgeous moment when "the fulfilled future" and "the wistful past" mingles, never turns. It is beautiful that they hand over dreams of their own to children and that they feel their lost nostalgia in the glorious world reflected in the eyes of children instead.

However, there remains a problem of narcissism and nostalgia, which cannot resolve itself into the theme of inheritance of dreams for the next generation. In "The Crack-Up," Fitzgerald confessed with simplicity the ambivalent feelings of children as follows: "Trying to cling to something, I liked doctors and girl children. . . and well-brought-up boy children. . . . Well, that, children, is the true sign of cracking up" ("The Crack-Up" 73). Fitzgerald's "double vision" consisting of romanticism and cynicism could refer to fathers in his fiction, Dick, Charlie, "the man." Fathers as Fitzgerald's projections wish to love their children as best as they can, but they who *were* once young "with a lot of nice thoughts and dreams" cannot fully get over the reality that they are "not young any more" and that they can no longer see any more luster of the children's world. It might be bankruptcy of narcissism and nostalgia that they project their dreams onto children who are too innocent to be their mirror images. In the name of paternal love, they cling to the children's innocence to resist "The Crack-Up" and to save bitter-sweet nostalgia for youth symbolized by Amory's "bitter calomel under the thin sugar of love's exaltation." There is only vacant narcissism toward the lost past and nostalgia without a place to go. And the Jazz Age had been forgotten as the echoes of the past in the 1930s.

From Davis' sociological point of view, however, the lost 1920s have been looked back on nostalgically in America since World War II. In "Echoes of the Jazz Age" from which I quote before, Fitzgerald nostalgically evokes the jazz band sounds of the twenties. These unrefined and tinny jazz sounds have been used as the signature of

nostalgia in film music or dramatic scores. In accordance with the revival of the jazz band sounds, Fitzgerald's works and his life have been reevaluated since the 1950s, which had been buried in oblivion for two decades, from the Depression to the Cold War era. Thus using Fred's terms, the 1920s in which heroes enjoy their youth and toward which they feel nostalgia shift from the object of "private nostalgia" to the object of "collective nostalgia," the American nostalgia. In the same way as heroes in the late 1920s crystallize their lost youth into poetry, the 1920s toward which Fitzgerald felt painful nostalgia in his later years have been reproduced in the form of art—like "the South sang to us," the Jazz Age sings to America.

Lastly, I will summarize nostalgia in F. Scott Fitzgerald's works again. Works in the early 1920s capture the moment when the present adolescence recedes to the past and becomes a nostalgic object; works in the late 1920s represent the lost youth metamorphosing into pure poetry in which "the past, the present, and a future are condensed"; and works in "The Lost Decade" vividly describe how the pure poetry is lost and how the Jazz Age becomes not only Fitzgerald's nostalgic object but also the object of American nostalgia.

There is the repetition and continuity of nostalgia consistently. Heroes in the early 1920s have nostalgic feelings toward their youth which is now fading away; heroes in the late 1920s yearn for the dream crystallized by Amory's pleasure in losing innocence; and heroes in the 1930s lose the timeless poetry which is composed in the late 1920s. And these nostalgic yearnings for the past are condensed into Fitzgerald's mysteriously gorgeous experience in the Riviera in 1921. In other words, nostalgia in Fitzgerald's works is born at the transitional phases when something past is lost. At that moment heroes' subjective sense of discontinuity between the past and the present is negated. In this time, the past comes to the surface on a level with the present and the future as is symbolized in the mingling of "the fulfilled future" and "the wistful past" in the Riviera.

Surely the fact that one cannot repeat the past in the real world

is the limit of nostalgia. One can only repeat the past in the realms of imagination. Makowsky notes the paradox in nostalgia, indicating that "[t]he irony of nostalgia is that if the past could be repeated, the consequences would be the same unhappy ones, yet that is what nostalgia so strongly denies" (Makowsky 197). Morris notices the barrenness of nostalgia: "Time and the river flow backward, ceaselessly, into the mythic past. . . . Nostalgia is a limbo land, leading nowhere" (Morris 26).

Artistically, however, the lost past memory can sublimate into a dream which is even as vivid as the present. What creates F. Scott Fitzgerald's works is this artistry of nostalgia that the present edits and represents the past poetically. There is a similarity between the process that heroes idealize the past into poetry and the formation of nostalgia. Fitzgerald's literature is characterized by its retrospective theme backlit by the beauty of youth in the lost, highly idealized 1920s. Therefore from both sides of literature and society, it is possible to define Fitzgerald's literature as the literature of nostalgia.

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