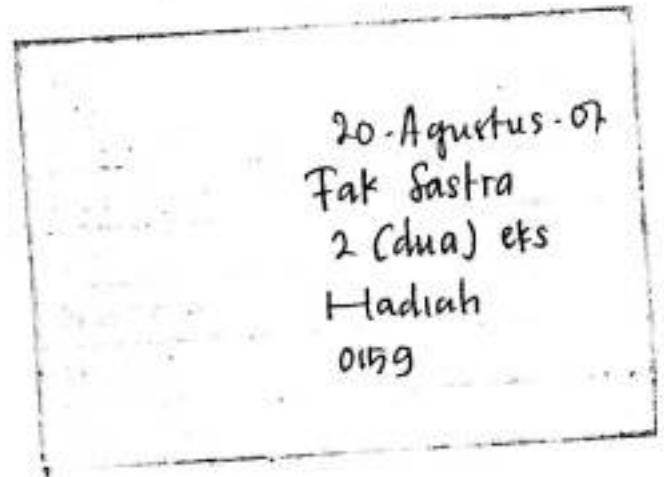


**The Study of Flappers in Fitzgerald's selected  
Short Stories**



**A THESIS**



*Presented to the Faculty of Letters Hasanuddin University Makassar  
In Partial fulfillment of requirement to obtain a Sarjana Degree  
In English Department*

**By  
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**ENGLISH DEPARTMENT  
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MAKASSAR**

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SKRIPSI  
THE STUDY OF FLAPPERS IN FITZGERALD'S SELECTED  
SHORT STORIES

Disusun dan diajukan oleh

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**THE STUDY OF FLAPPERS IN FITZGERALD'S SELECTED SHORT STORIES**

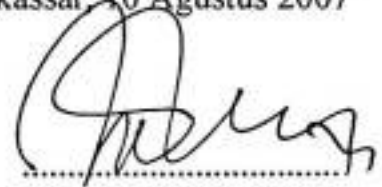
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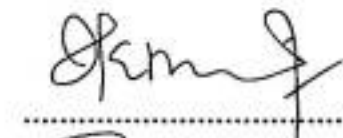
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*Life is a curve ball  
Thrown with the wild arm  
And if I'm going to swing in, I must get motivated  
Instead of lying in my bed  
I'm like a train wreck, trucking down a fast hill  
Heartbreak is overrated  
If I dry the tears now  
I can get a head start out the door*

*I never loved the sun until the rain  
I'll never get anywhere if I stay on a same place  
Always afraid I'm  
Gonna just get stuck in a dream  
Where the answer clear but no one knows it  
It's like a toss up, I gotta get off here  
'cause I'm tired of emotions  
I'm blue no more  
Walkin' round in a circle  
Déjà vu no more  
Walkin' round in a circle*

*Being redundant is never the one trick I ever want to master  
One quirk can get me focused  
'cause the start of circle is also the ending  
one door has to close before the next can open  
gotta give my own life  
my whole life is a given one sweet goal...*

*"Walkin' round in a circle"  
(Jessica Simpson)*

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Although this thesis still far from perfection, the writer believes it can be useful for students who want to know about the controversial *Flappers* in American society through F. Scott Fitzgerald selected short stories.

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Makassar, 21 Juli 2007

The Writer

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**Synopsis of The Offshore Pirate, Head and Shoulders,  
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## ABSTRAK

Karya tulis ini berjudul *The Study of Flappers in Fitzgerald's Selected Short Stories* yang menggambarkan tentang kehidupan kaum muda di Amerika, khususnya wanita yang menyebut diri mereka sebagai *Flappers*, sesudah Perang Dunia I. Tujuan penulisan ini adalah untuk menjelaskan karakteristik *Flappers* serta hal-hal yang mereka wakili dari masyarakat Amerika pada saat itu.

Analisis dilakukan dengan mengkaji struktur dari tiga cerita pendek pilihan F. Scott Fitzgerald, meliputi analisis plot, karakter, dan latar, kemudian peristiwa-peristiwa yang ditemukan dihubungkan dengan kondisi sosial masyarakat Amerika dan latar belakang pengarang yang mempengaruhi karya sastra tersebut. Untuk analisis tersebut, penulis menggunakan pendekatan strukturalisme genetik.

Analisis menunjukkan bahwa wanita muda dalam tiga cerita pendek pilihan ini menggambarkan kehidupan para *Flappers* yang hidup di era baru; yang mulai mengatur kehidupan mereka sendiri tanpa harus bergantung pada orang lain dan mulai menolak serta merubah nilai-nilai moral dan norma yang telah lama dibentuk oleh generasi sebelum mereka.

# CHAPTER 1

## INTRODUCTION

### 1.1 Background

Literary works usually describe human life and their surroundings. It is also produced by the author's imagination. This imagination sometimes inspired by the reality, for instance history of the society. In making a literary work, an author would put the interpretation in it. Therefore, to learn more about the culture and the society can be done by studying the literary works.

Since literary work is inspired by the reality, it has its own complexity in themes. One of these themes is a daily life that talks about women. Women are interesting object to analyze because of their status among the society throughout ages. The ideal image of women has changed dramatically. Moreover, during 19<sup>th</sup> century, women should not leave the house without been accompanied by a men. Schäffer says about physical characteristics of women before Flapper's era in *Encyclopedia of American Studies* that Women use tight corsets because the ideal women of that age is to have a smaller hips, long hair, the clothes also had to covers women's legs and knees (2001:177).

On the contrary, the cultural changes that occur in the beginning of 1920's were completely different. After the World War I, American people enjoyed a high standard of living. This all because America was one of the victors in World War I and had reached its golden era. This age is often seen as a period of great advantages as well as the age of intolerance and decreasing morals. American people were shocked by the great prosperity of the 1920's.

The prosperity of the era also effect the youth. The youth set themselves free. They started to gain higher education for their own good future. Colleges were stated as the place for a social and economic advantage among the youth. A new kind of ideal women called **The Flapper** was also introduced. The Flappers wore loose fitting, did not require a corset, and the clothes are often much shorter than had been seen. (Reeves, 2000:86)

It was noted from <http://history1900s.about.com> the term "flapper" first appeared in Great Britain after World War I. It was there used to describe young girls, still somewhat awkward in movement who had not yet entered womanhood. These young women were affected by their surrounding, where the culture has changed. Young women become aware of things that happen in their society. They began to search for freedom and equality, and moving from

rural to urban areas to seek their dreams. They abandoned things that considered "old fashioned" to them, things are considered as conventional expectations of women, such as; stay at home and be a good housewives for her children and husband.

Literary work that contain theme about women during 1920's is led by F. Scott Fitzgerald, one of the brightest author that specialized his works to glamour life in America during 1920's. Characteristics of his writing are the description about women's behaviors and glamour life during jazz age.

Moreover, the writer chooses Fitzgerald's selected short stories, which are "The Offshore pirate", "Head and Shoulders", and "Bernice Bobs Her Hair" as the object of this writing. In these short stories Fitzgerald describes the women characters as independent women who like to do everything according to their own willingness. Their behaviors sometimes are against the people around them, but according to their own judgment, it is fine as long as it could get them to their goal. In this case, these three short stories are interested in telling about the young and beautiful girls in 1920's era. This makes the writer feels enthusiastic to read and analyze them.

The writer admires Fitzgerald's works because Fitzgerald is one of the authors of 1920s who can capture the life during that age and in beautifully way put it as a literary work that captured many heart. He writes about fame, tragedy, human's life that change so fast, and the reality that sometimes didn't happen like we wants it.

In analyzing the short stories, the writer uses Genetic Structuralism. This approach analyzes the structure of Fitzgerald's selected short stories through their characters and setting then connects them with outside elements of literary work structure, which is Flappers' characteristic in 1920's. Thereby, the writer decided the title of this thesis as **The Study of Flappers in Fitzgerald's Selected Short Stories.**

## **1.2 Scope of Problems**

The title of this thesis is **The Study of Flappers in Fitzgerald's Selected Short Stories.** To this, the writer would like to analyzes the typical characteristics of Flappers and how they becoming controversial in the American society in 1920's.

### **1.3 Statement of Problems**

1. What sort are the Flappers' characteristics in the stories?
2. How do the Flappers represent American society in 1920's?

### **1.4 Objective of Writing**

1. To analyze characters of Flappers in Fitzgerald's selected short stories.
2. To describe the Flappers' role that represent American society in 1920's.

### **1.5 Methodology**

Methods of the research are used to conduct the research. Research is systematic process which is conducted by reliable and qualified person to sort out a problem with the support of certain amount of specific data as the basis to draw conclusion. Because the writer uses Genetic Structuralism approach, therefore method used in this study is library research by searching data from two sources, they are: the first work (the three short stories) and the second works which covers the social, cultural, and author's biography which are related to the objectives of writing.



### **1.5.1 Method of collecting data**

Primary data were collected from the short stories: "The Offshore Pirate", "Head and Shoulders", and "Bernice Bobs her Hair". The writer reads the three Fitzgerald's selected short stories, and quoted some important elements that have relation with the topic. The secondary data taken from various books, articles, exploring internet, etc. Through this secondary data, the writer collects and uses data that possibly relevant to the topic.

### **1.5.2 Method of analyzing data**

In analyzing these selected short stories, the writer uses the Genetic Structuralism approach, which focuses in the analysis of structure of the three short stories, related it with Fitzgerald's biography and the social condition in America in 1920's.

### **1.5.3 Research procedures**

The writer does close reading for three Fitzgerald's selected short stories and the writer determines the focus discussion of the research. Hereafter, the writer identifies and scopes the problems. The writer does the library research in order to gather some data to support the analysis of the topic. After that, the writer



classifies the data into the primary and secondary data. The writer uses Genetic Structuralism which is appropriate theory to analyze the data and write down the conclusion.

#### **1.6 Sequence of Chapters**

Chapter one is introduction. It contains background, identification of problems, scope of problems, statement of problems, objective of writing, methodology and sequence of chapters.

Chapter two is literature review which discusses the theoretical background, the social condition in America in 1920's, and the biography of F. Scott Fitzgerald.

Chapter three is the analysis which presents the discussion of woman as portrayed by Fitzgerald in his three short stories.

Chapter four is conclusion; it contains the significant point of the previous chapters.

## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 Genetic Structuralism Approach

In this chapter, the writer explains theory that relevant to the topic of analysis. Thus, the writer uses Genetic Structuralism approach in order to analyze the Flapper of Fitzgerald's three selected short stories, *The Offshore Pirate*, *Head and Shoulders*, and *Bernice Bobs Her Hair*. Due to this, the writer explains the Flapper's characteristics and how they represent American society in 1920's.

Genetic Structuralism is an approach that combines two important substances in literary work, which are intrinsic and extrinsic elements. According in *Metodologi Penelitian Sastra*, Genetic Structuralism is:

"Strukturalisme Genetik adalah sebuah pendekatan di dalam penelitian sastra yang lahir sebagai reaksi dari pendekatan Strukturalisme murni yang antihistoris dan kausal." (2003:59)

From the statement above, the writer concludes that Genetic Structuralism is the reaction of pure structuralism ideas which only observes the literary work as an autonomous structure. Genetic Structuralism adds the

genetic elements, which also influence the literary work, such as biographical and historical background.

Structuralism according to Hawks in Jabrohim's *Metdologi Penelitian Sastra* is:

"Strukturalisme adalah cara berpikir tentang dunia yang dikaitkan dengan persepsi dan deskripsi struktur. Pada hakikatnya dunia ini lebih tersusun dari hubungan-hubungan daripada benda-bendanya itu sendiri. Dalam kesatuan hubungan itu, setiap unsur atau anasirnya tidak memiliki makna sendiri-sendiri kecuali dalam hubungannya dengan anasir lain sesuai dengan posisinya di dalam keseluruhan struktur." (2003:54)

The concept of Structuralism observes the literary work through their structure. However, the concept above has weakness. It is because the structural analysis ignores the author's view, which eliminates author's characteristic, identity, desire, and their norms in their socio-culture circumstances.

Genetic structuralism approach exists to correct the weakness of pure structuralism by using the historic and social background. Genetic structuralism is first discovered by a literary scholar from French, Lucien Goldman. Goldman says in Farouk's *Pengantar Sosiologi Sastra: dari Strukturalisme Genetik sampai Post-Modernisme* that:

"...bahwa karya sastra merupakan sebuah struktur. Akan tetapi, struktur itu bukanlah sesuatu yang statis, melainkan merupakan produk dari proses sejarah yang terus berlangsung, proses strukturasi dan destrukturasi

yang hidup dan dihayati oleh masyarakat asal karya sastra yang bersangkutan." (2003:12)

It can be said that Genetic Structuralism is very useful in the process of literary research. Besides analyzing the structure of literary work, Genetic Structuralism also analyzes the outside elements of the literary work. In this writing, the writer would like to analyze the social condition in America during 1920's includes Fitzgerald's biographical background.

## **2.2 The Structure of Short Story**

### **Definition of Short Story.**

Nowadays, the modern short story becomes a genre in literary work. It has begun in the nineteenth century when the development of printed media such as magazine, journal, and newspaper had enlarged the market of short story.

The Definition of Short Story written in *Highlights of American Literature's* as follows:

"Dr. J. Berg Esenwein in his book "writing the short story" defines the short story as follows: A short story is a brief, imaginative narrative in folding single predominating incident and a single chief character; it contains a plot, the details of which are so compressed and the whole treatment so organized as to produce a single impression." (Curry, 1985:119)

From the definition above, the writer thinks that short story is a piece of prose fiction that tries to give us the human mind and human behavior based on the author experience and social condition where the works are created. It only has a single plot and setting, and limited characters. Therefore, people like to read short story because it is easier to understand and it does not waste time to read it.

Short story has some elements that build the story. They are plot, character, setting, theme, and point of view. These are important things in the development of fiction. However, in this writing the writer only explains plot, character, and setting of Fitzgerald's selected short stories. It is because these three elements influence each other in developing the character's action.

## **Intrinsic Elements**

### **a. Plot**

Plot can be understood as a narration of developing events, which focuses on the causality of events.

Pickering and Hoepoer stated in *Literature* that:

"The term *plot*...implies the controlling intelligence of an author who has winnowed the raw facts and incidents at his disposal and then arranged them to suggest or expose their casual relationship" (1986:20)

Hereby, it is implied that there is a meaning of cause and effect. In this case, it creates an events which is caused by a problem or conflict among the characters or their environment. As an effect of the conflict, it can be an arguing, a battle or death. Therefore, the discussion about plot can not be separated from the conflict identification in the story.

The bound of events in the plot are arranged by the author according to the level of its seriousness that makes the readers feel as if the events are real or emotionally connected in every event. The level of seriousness which is discussed above is that the developing events itself starts from the conflict introduction which rises to the highest level that usually called climax and than it ends with a happiness or probably sadness. Thereby, the phases of developing plot are as mention below:

a. Exposition

Exposition is also called as the beginning part of the story where the author introduces the characters and the atmosphere. Usually, in an introduction of the characters, are described physically and their nature or the behaviors through the dialogue among the characters or narrator's point of view. It is also included in this exposition is the



role image which is brought by the characters in the story that can be changed as the story develops.

In *The Offshore Pirate*, *Head and Shoulders*, and *Bernice Bobs her Hair* the author begins his story by introducing the main characters and problems which they faced.

b. Complications.

In complications, the author starts to expose the events that bring the conflict. In this part, the author begins to lead the characters into an internal or external conflict. The relationship among the characters is disturbed because of the differences or philosophy of their life. In *The Offshore Pirate*, the conflict starts when Ardita is having an argue with her uncle who wants her to get marry with somebody she never meets before. On the contrary, her uncle wishes her to get marry because he disagrees with Ardita's relationship with her recent boyfriend. In *Head and Shoulders*, the inner conflict is occurred within Horace Tarbox after he meets a girl named Marcia Meadow. In *Bernice Bobs her Hair*, the conflict is occurred between two cousins who compete with each other to gain a beneficial social status.

### c. Rising actions

The conflict intensity, which is brought in the complication section, starts to rise in rising actions. Occasionally, the tension between one character and other character begin. In these three short stories by Fitzgerald, the rising actions happens when each of the main characters are trapped in their own problems. Then, the problems get more serious.

### d. Climax.

Climax is the events that become the top of the whole conflict in the story. The character that are in the conflict to defend their belief. In these three short stories, each of the characters are meddled in the climax phase when they are faced with their own problems and indirectly each characters are forced to solve those problems. In this part, usually there is a sign that indicates the problems will be solved.

### e. Resolution.

Resolution is the last phase in a developing plot. In this part, the readers get the description how the story ends. These three short stories have different endings. *The Offshore Pirate*, which ends happily after Ardita Farnham meets her ideal man. *Head and Shoulders*, ends ironically that Horace Tarbox can not fulfill his dreams by the



presence of Marcia Meadow in his life. *Bernice Bobs her Hair*, ends with the revenge that Bernice does to her cousin Marjorie.

## **b. Character**

*Pickering and Hoeper in Literature* say:

"The term *character* applies to any individual in a literary work. For purposes of analysis, characters in fiction are customarily described by their relationship to plot, by the degree of development they are given by the author, and by whether or not they undergo significant character change." (1986:27)

Character is an important element in developing the story. Characters are the actors or actresses who portray the events in a story. Characters are what they are like, because of the way they have been made. The characters in a story like humans in real life; kind of conversations they have, the things they do, their appearances, and all the particular ways in which the author has chosen to characterize his or her characters.

The author can focus on the external reality of characters by describing their appearance, actions, or manner of speech. The author can also portray the inner reality of his/her characters by revealing their thoughts and feelings.

### **c. Setting**

Setting is an important part of stories. It describes the time, place and social reality that take place in the story. It contains also cultural background and leads atmosphere that is related to the behavior of the society in certain time and place.

Thus, setting covers the places in which characters are presented, the social context of characters; such as their families, friends, and class; the customs, beliefs and rules of behavior of their society.

### **Extrinsic Elements**

The literary work is also influenced by many aspects, such as; social, history, culture, religion, morality, etc. To understand the literary work, it is not just enough to identify and to analyze the structures that build up the story (structure of short story), but also it needs to define the contents which are influenced by extrinsic elements.

In this writing, the writer considers social reality in 1920s' America that has connection with the short stories; *The Offshore Pirate*, *Head and Shoulders*, and *Bernice Bobs Her Hair*. The writer also looks on biography of the author.

## **A. Flapper: a new kind of women of 1920's**

*The Longman Dictionary of Contemporary English* explains the term of Flapper; which is:

"Flapper (in the 1920's): a young girl who showed bold freedom in behavior and dress." (Procter (ed), 1983:418)

The 1920's saw a break with the traditional set-up in America. The Great War had destroyed old perceived social conventions and changing it into the new ones. The youth of America in 1920's began to set themselves free, especially young women. These free attitudes includes breaking the rule that already stated by their older generation. Young women who called themselves "Flapper" lead the way. They rejected conventional rules of women. They refused to stay at home and 'only' be a wife. Instead, they pursued sociable things that considered unnatural by older generation, such as; attending sporting events and driving automobiles.

This culture-changing gained protest from older generation. Their protests was against the acts of their daughters, who seemed abandoned the rules which are inherited from their mothers by began to use make-ups, a low-cut gowns and short skirts.

Furthermore, beauty standardization seemed dramatically change in this era. Half of Young women's perception about 'beauty' in 1920's seemed to be reflected on Flapper's style (bobbed hair, short skirts, make-ups, red lipstick, etc.). Young women think it is necessary to follow this standard to achieve the social opportunities.

These opportunities include getting invitations to great parties; by attending these parties they could make new friends and also to meet the prosperous young man who considered being the ideal future husband. 'Prosperous' meant a graduated from known university; have a good job, much better if it is in a stock market or real estate and a good salary. For young women, these three elements could secure their future.

## **B. The "New Era" in America**

The New Era of 1920's is started when new ways of life, alarming to the older generation, swept America. There were many issues that occurred in 1920's America, such as; economic expansion, technology issue (first flying airplane, Ford T-Model, etc.), racial movement by Ku Klux Klan, Gangster, Prohibition, motion pictures, literary liberation, etc.

One of these issues that occurred in 1920's was the First World War. America was one of the victors in the First World War. Through this Great War, American industry had expanded, such as; making weapons, uniforms, equipment, etc. This expansion continued after the war; helped by America's massive reserves raw materials and by high tariffs (import duties on foreign goods). Some industries were also given subsidies, which increased their profits.

By these increased profits, the greatest "Boom" (economic expansion) happens in America and it was in consumer goods, just like stated in *A History of the United States (Since 1865)*:

"The average American family owned an automobile. There were 23.000.000 cars in use by 1929...by 1930; over 12.000.000 American families had radios. Millions more had electric vacuum cleaners and washing machines; many were beginning to buy electric refrigerators."  
(Williams, 1964:419)

Ordinary people were encouraged through advertising to buy these goods and many could afford what had been luxuries before the war. One reason was that they earned slightly higher salary because of the "Boom". But the main reason is goods become cheaper, thanks to "mass production" methods used to produce many consumer goods.

Therefore, most Americans were busy enjoying the prosperity of the 1920's. Boyer, et al (1993:831) stated in *The Enduring vision: A History of American People* that American society absorbs these "mass-culture" of metropolitan world seemingly almost over night.

Influenced by these "mass culture", American youth talked boldly about sex which are frightened the elders. Women seemed to lose their modesty along with the rise of the metropolitan world as they shortened their hair, applied make-ups, using short skirts and silk stockings, and began using words which are previously used by males. Also, the availability of automobiles, new road houses and "speakeasies" (an illegal place to get liquor, where young people drinking beer or cocktails) gained more protests from the elders.

### **C. The Roaring Twenties**

1920's was called The "Roaring" Twenties because this was an era of tremendous changes in America. The First World War was also occurred in this era and America took part in it and gained a victory.

The changes that occurred in 1920s effected the youth in many ways. When the war was over, the youth of America found themselves confused in a middle of these



changes especially in cultural changes. They were cry for changes but at the same time, they felt stuck by older generations' wish upon them. Along with the questioning of traditional values, one can see a steady increase in the divorce rate and a sharp drop in the number of marriages.

Women were just as anxious as the men to avoid returning to society's rules and roles after the war. Before 1920's, young women did not date, they waited until a proper young man came to married them. However, nearly a whole generation of young men had died in the war, leaving nearly a whole generation of young women without possible future. Young women decided that they were not willing to waste away their young lives; they were going to enjoy life.

Nevertheless, the Roaring Twenties was also the great age of popular entertainment. If the Flapper was the goddess of the "era of wonderful nonsense," jazz was its sacred music. (Curry, 1983:761). In the theatres and "speakeasies" (secret, illegal bars), people were entertained by singers and jazz and dance bands. But above all it's was the era of the cinema. Thousands of black and white silent films were made in America in 1920's, especially in Hollywood, which became the capital of the industry.

It can be said that the United States in the twenties was built rapidly in educational systems, art museums, symphony orchestras, and little theatres. Williams stated in *A history of The United States (since 1865)* that it was a rich and fruitful era, but it carried within itself the seeds of its own destruction. (1964:454)

#### **D. Biography of F. Scott Fitzgerald**

Francis Scott Fitzgerald (September 24, 1896 - December 21, 1940) is a famous novelist during the Jazz age. He is also a best-known writer who was credited with creating Flappers. Fitzgerald's works are symbolizes the momentum of the Jazz age. Two of his famous works were *This Side of Paradise* and *The Great Gatsby*, which are important during Fitzgerald's life. *This Side of Paradise* publication made twenty-four-year-old Fitzgerald famous almost overnight and made him married Zelda Sayre. Meanwhile, his famous novel *The Great Gatsby* was close to a masterpiece but had disappointing sales.

Francis Scott Key Fitzgerald was born in St. Paul, Minnesota on September 24, 1896. His father, Edward, was from Maryland and his mother, Mary (Mollie) McQuillan, the daughter of an Irish immigrant who became wealthy as a wholesale grocer in St. Paul.



Fitzgerald's childhood was spending in New York, because his father work there as a salesman for Procter and Gamble. Fitzgerald was twelve when his father was dismissed in 1908, so the family returned to St. Paul and lived comfortable on Mollie Fitzgerald's inheritance.

During 1911 - 1913, he attended the Newman School, a Catholic prep school in New Jersey. After that, he entered Princeton and was registered as a member of the Princeton class of 1917. He left his studies for his literary achievement. He then joined the army at the same year.

In June 1918, Fitzgerald was assigned to Camp Sheridan, near Montgomery, Alabama. There he fell in love with eighteen-year-old Zelda Sayre, the youngest daughter of an Alabama Supreme Court judge and become engaged to her. In 1919, he went to New York to seek his fortune in order to marry with Zelda but he failed. Fitzgerald lived in a small salary, and because of that, Zelda broke their engagement.

Fitzgerald returned to St. Paul after quit his job in July 1919. There, he rewrites his novel "This Side of Paradise". It was a transcript episode of Fitzgerald's life during school, college and army years. Then, it was accepted by Scribners in September.

In the fall-winter of 1919, Fitzgerald commenced his career as a writer of stories for the mass-circulation

magazines. His early commercial stories about young love introduced a fresh character: the independent, determined young American woman who appeared in *The Offshore Pirate* and *Bernice Bobs Her Hair*. Meanwhile, because of the wonderful publication of *This Side of Paradise* on March 1920, Fitzgerald became a celebrity almost overnight, and a week later, he married Zelda Sayre in New York. They embarked on an extravagant life as young celebrities.

After lived in Connecticut, the Fitzgeralds took an apartment in New York City and Fitzgerald wrote his second novel, *The Beautiful and Damned*. When Zelda became pregnant, they took their first trip to Europe in 1921, then returned to America, and then settled in St. Paul for the birth of their only child Frances Scott (Scottie) Fitzgerald who was born in October 1921.

In 1924, Fitzgerald returned to Europe, where Zelda was found to be having an affair with a naval aviator. It was here that Fitzgerald wrote *The Great Gatsby*. They were en route to Paris when the novel was published in April. *The Great Gatsby* marked a striking advance in Fitzgerald's technique, utilizing a complex structure and a controlled narrative point of view. Fitzgerald's achievement received critical praise, but sales of *The Great Gatsby* were disappointed, he was in constant debt.

The period of 1936-1937 was known as "the crack-up" from the title of an essay wrote in 1936. Drunk, ill, in debt and unable to write commercial stories, he lived in hotels in the region near Ashville. In 1936, Zelda entered Highland hospital caused by her mental breakdown. Fitzgerald did not maintain a home for his daughter, Scottie. He began his Hollywood novel, *The Love of the Last Tycoon*, in 1939 and had written more than a half of a working draft when he died of a heart attack in Graham's apartment on December 21, 1940.

F. Scott Fitzgerald died believing himself a failure. The dominant influences of his life were literature, Princeton, Zelda Sayre Fitzgerald, and alcohol.



## CHAPTER 3

### ANALYSIS

#### 3.1 The Structure of Short Stories

##### 3.1.1 Plots of Fitzgerald's Selected Short Stories

Plot is one of the important things that builds up the story. The plot is build up chronologically, and it depends on how the author writes the story. The plots from these three short stories are conventional plots. The whole process of the story are arranged by "cause and effect" from the beginning until the end. These short stories begins from the introduction of the characters, and later the problems begins to emerge until the conflict gets more complicated. After the conflict, the atmosphere of the story begins to descent, and finally the problems get resolution.

#### A. The Offshore Pirate

##### a. Expositions

The expositions part is a phase where the main character and the background of the problem are introduced. This short story begins with the description on the view of Florida's sea and a yacht that sails on it. After that, the

author begins his story with the physical description of Ardita Farnam and her argument with her uncle.

Ardita is the protagonist in this story. She is an independent young girl who likes to do everything based on her own decisions. She is also quite a stubborn girl when dealing with her decisions.

#### b. Complications

After the dispute between Ardita and his uncle resulting in Ardita's refused of her uncle's idea to match her with a stranger man, a young man named Curtis Carlyle comes aboard and hijacks the yacht with Ardita in it.

"Do you surrender the ship?"

"Is this an outburst of wit?" demanded Ardita. "Are you an idiot—or just being initiated to some fraternity?"

"I asked you if surrendered the ship."

"I thought the country was dry," said Ardita disdainfully. "Have you been drinking finger-nail enamel? You better get off this yacht!" (Fitzgerald, 2000:259)

The development of complications occurs through the time that Ardita spend with Curtis Carlyle during their trip in her yacht. The protagonist starts to doubt whether she will classify this young man as a criminal and should she hates him or not. Ardita's hesitation gets higher when Curtis treats her not as a prisoner or enemy, in fact he treats her well.

### c. Rising actions

Afterwards, the story continues and conflict of the main character starts to rise. But in this short story, the conflict occurs within Ardita's heart. She starts to feel something for Curtis Carlyle, her own kidnapper. This all because with him, Ardita could tell everything; even the problems that make her to have dispute with her uncle or her personal matters, such as her perception towards life and marriage.

"She was more interested in him than she was in her own situation, which affected her as the prospect of a matinee might affect a ten-year-old child."  
(Fitzgerald, 2000:262)

Later, they become friends who tell everything to each other. It turns out that both of them enjoyed the time they spend together. In fact, Curtis Carlyle confesses that he loves Ardita and asks her to go away with him. But Ardita realizes their situation and all her ideas about relationship that she decides not to receive Carlyle's offer.

### d. Climax

This story reaches its climax when there is an army spotting their hidden place and intends to capture Curtis Carlyle and his six black buddies.' As a result,

Carlyle decides to give up because he realizes that they are out numbered compares to the army.

"I've no choice. Of course there's always one way out—the sure way—but that can wait..."  
We'll go back to the yacht," he said. "I prefer that to being hunted out up here like a 'possum." (Fitzgerald, 2000:280)

#### e. Resolutions

This story ends with an unexpected happy ending. It is unexpected because it turns out that Curtis Carlyle is Toby Moreland, the son of Colonel Moreland and a strange young man that was going to meet Ardita under her uncle's arrangement. He also confesses that the entire hijack thing is a fake. It is assumed that the young Moreland does that so he can spend much time with Ardita and makes sure that she is definitely the right one for him.

"Well, Toby," he said genially, "you incurable, hare-brained, romantic chaser of rainbows, did you find that she was the person you wanted?"  
"Why—naturally," he said. "I've been perfectly sure ever since I first heard tell of her wild career..." (Fitzgerald, 2000:282)

In the end, Toby finally tells Ardita the truth, and beyond everyone's thoughts, she is not angry at all. On the contrary, she is happy that Toby Moreland does all that just for her. Ardita thinks he really got nerves to makes such an impressive approach to her.



"Will you swear," she said quietly, "that it was entirely a product of your own brain?"

"I swear," said young Moreland eagerly. She drew his head down and kissed him gently. "What an imagination!" she said softly and almost enviously. "I want you to lie to me just as sweetly as you know how for the rest of my life." (Fitzgerald, 2000:283)

## **B. Head and Shoulders**

### **a. Expositions**

In the beginning of the story, the author explains the descriptions of the main characters, which are Horace Tarbox and Marcia Meadow. The description of Horace Tarbox comes first, such as the history of his education, his social life, and his dream to become a great writer.

In his social life, all of his friends sometimes confuse by his oddly behavior. They call him "a young prodigy" because Horace is amazingly intelligent for someone by his age.

"In 1915 Horace Tarbox was thirteen years old. In that year he took the examinations for entrance to Princeton University and received the Grade A-excellent-in Cæsar, Cicero, Vergil, Xenophon, Homer, Algebra, Plane Geometry, Solid Geometry, and Chemistry." (Fitzgerald, 2000:310)

On the other side, the descriptions about Marcia Meadow are totally different. The author explains that she is a cheerful young woman who frequently performs in some



musical comedy shows where she has to dance, sing, and act at the same time.

"At any rate one December, 'Home James' opened at the Shubert, and all the students encored Marcia Meadow, who sang about the Blundering Blimp in the first act and did a shaky, shivery, celebrated dance in the last." (Fitzgerald, 2000:311)

#### b. Complications

This part starts when Marcia Meadow enters Horace Tarbox's life. At the beginning, he is totally surprised by her behavior and the way she speaks about things. As for Horace, he believes that "...women brought laundry and took your seat in the street-car and married you later on..." (Fitzgerald, 2000:312).

The writer assumes that when it comes to the relationship between sexes; Horace can be classified as a conventional one. That is why he shocks to see a kind of woman like Marcia.

Moreover, he feels something for Marcia that he can not explain what kind of feeling he has. Horace believes in science and that is why he also believes that everything has its own explanation that can be explained by sense. But after meets Marcia, he feels confuse because his feeling can not be explained by his own sense nor by science.

"I can't help it," said Horace with a directness she found quite disarming. "You know I like you."  
"You said you didn't like being with me."

"I didn't like it."

"Why not?" Fire blazed suddenly from the gray forests of his eyes.

"Because I didn't. I've formed the habit of liking you. I've been thinking of nothing much else for two days." (Fitzgerald, 2000:320-321)

#### c. Rising actions

The story leads us to the marriage of Horace Tarbox and Marcia Meadow early in February. Horace drops out from college and takes a job in South American Export Company to make a living for his new family; he was only nineteen then. When his wife gets pregnant, they need extra money so Horace gets another job by doing some dangerous stunts and performs it at the Coleman Street Gardens.

On the contrary, while she pregnant and gets much of free time, Marcia writes a book called "Sandra Pepys, Syncopated", and than publishes it by the desires to help her husband. Beyond expectations, her book becomes famous and receives the literary appreciation.

"Sandra Pepys, Syncopated," with an introduction by Peter Boyce Wendell, the columnist, appeared serially in *Jordan's Magazine*, and came out in book form in March. From its first published instalment it attracted attention far and wide." (Fitzgerald, 2000:332-333)

#### d. Climax

The climax part begins to rise when Horace Tarbox begins to doubt his position in his family. The writer assumes that he feels embarrassed because his wife is now a

new celebrity and earns bigger salary than he does, also he feels that his wife is kind of steal his former dream to become a famous writer. But, he knows that he can not do anything about it, because he has already makes choices and he chooses to give up his dream and lives his life as a normal husband.

"He had meant to write a series of books, to popularize the new realism as Schopenhauer had popularized Pessimism and William James Pragmatism. But life hadn't come that way. Life took hold of people and forced them into flying rings." (Fitzgerald, 2000:332)

Nevertheless, his wife receives three hundred dollars from her book's publicity. At one night, Horace's idol, Anton Lurriel, comes to his house because he amazes by Marcia's book and decides to gives her visit.

#### e. Resolutions

In the end of the story, Horace becomes suddenly aghast by the fact that his idol visits his wife instead of him by the cause of literary achievement.

The writer assumes that he could not believe that his wife, a former artist who does not even like to read, receives the honor of Mr. Lurier's visits. He does not angry to his wife, he just thinks that it is unfair for him because he is the one who worships Anton Lurriel in the first place and wants to be like him.

"Mrs. Tarbox seems to merit that much-abused title-  
'prodigy'; only twenty-..." Horace stopped reading, and  
with a very odd expression in his eyes gazed intently  
at Anton Luriel.

"I want to advise you-..." he began hoarsely.

"What?"

"About raps. Don't answer them! Let them alone-have a  
padded door." (Fitzgerald, 2000:334)

### **C. Bernice Bobs her Hair**

#### **a. Expositions**

The story opens with the author's descriptions  
about a dance in a well-known country club and the  
situations that surrounds it. Then, the author limits his  
descriptions to a young man named Warren McIntyre who has a  
secret love for a popular Marjorie Harvey. Although he has  
loved her for a long time, Marjorie never gives him any  
clear attention. This time around, Marjorie only talks to  
him if she wants him to dance with her cousin, Bernice, who  
comes to visit from Eau Claire.

"Warren," she whispered. "Do something for me-dance  
with Bernice. She's been stuck with little Otis Ormonde  
for almost an hour." (Fitzgerald, 2000:358)

The author's story then moves to Warren and  
Bernice. The story stated that "...Warren danced the next full  
dance with Bernice, and finally, thankful for the  
intermission,..." (Fitzgerald, 2000:359). Nevertheless, he  
tries to make a delightful conversation with her although he  
knows that Bernice has no fun. Their conversation ends with

Warren's wrath for Bernice because the way she talks about his friend.

#### b. Complications

The complications emerge when Bernice hears her cousin talking bad things about her to her aunt. She says that Bernice is hopeless when it comes to start a conversation with men.

"I've done my best. I've been polite and I've made men dance with her, but they just won't stand being bored."  
(Fitzgerald, 2000:362)

Bernice feels disappointed about Marjorie because she thinks that Marjorie will treat her well during her visit. At first Bernice tries to make Marjorie regrets her words but after she talks with her, she decides to give her cousin a chance to teach her the way to become a popular girl. Then, after sometimes, Bernice finally gains a status as a popular girl in the country-club society. All Marjorie's friends now like to hang out and talk with her, and it even better, every man now wants to dance with her.

"...but now she was dancing with someone else, and there was Charley Paulson headed for her with enthusiastic determination in his eye. Funny-Charley seldom danced with more than three girls an evening." (Fitzgerald, 2000:370)

#### c. Rising actions

The conflict appears when Warren McIntyre moves his attention from Marjorie to Bernice. At the beginning,

Marjorie does not care about it but after Bernice and Warren gets closer with each other; she feels that her cousin starts to threaten her place in Warren's eyes. She then gives her an implicit warning:

"You may as well get Warren out of your head," she said coldly.

"What?" Bernice was utterly astounded.

"You may as well stop making a fool of yourself over Warren McIntyre. He doesn't care a snap of his finger about you." (Fitzgerald, 2000:374)

From their conversation, Bernice suddenly realizes that somehow she has stolen her cousin's "property". She feels horribly guilty for it, but deep in her heart she also likes Warren too and she loves the time that they spend together.

#### d. Climax

This part shows that Marjorie starts to make Bernice feel intimidated. She argues everything that Bernice said and even challenges her to bob her hair. She tells all of her friends that Bernice only bluffs about it, that she does not even dare to bob her hair.

"There's a lot of bluffs in the world," continued Marjorie quite pleasantly. "I should think that you'd be young enough to know that, Otis..." Bernice hesitated. She feels that wit in some form was demanded of her, but under her cousin's suddenly frigid eyes she was completely incapacitated.

"I don't know," she stalled.

"Splush!" said Marjorie. "Admit it!" (Fitzgerald, 2000:375)



Bernice then goes to Sevier Hotel barber-shop to prove her words by her friends' forces and the fear to be called as a coward. She asks the barber to bob her hair, although she is not sure how her look is going to be. After the barber does his job, the result that Bernice's hair looks terrible.

"Twenty minutes later the barber swung her round to face the mirror, and she flinched at the full extent of the damage that had been wrought. Her hair was not curly, and now it lay in lank lifeless blocks on both sides of her suddenly pale face. It was ugly as sin—she had known it would be ugly as sin. (Fitzgerald, 2000:377)

After her friends have seen her awful bob hair, they feel sorry for her. Bernice also feels that Warrens' behavior to her is very odd. Bernice than gets home and realizes that it was all a trap when her aunt says that Mrs. Deyo would have a dance for her and Marjorie and she hates bobbed hair. Bernice knows her hair would be social suicides if she keeps coming to that dance.

#### e. Resolutions

The story ends with Bernice's decision to go back to Eau Claire that night. But before leaves, she cuts her cousin's long hair while she is asleep and throws the hair in front of Warren McIntyre's house.

"...and swinging the braids like pieces of rope flung them at the wooden porch, where they landed with a slight thud. She laughed again, no longer restraining



herself. "Huh!" she giggled wildly. "Scalp the selfish thing!" Then picking up her suitcase she set off at a half-run down the moonlit street." (Fitzgerald, 2000:381)

### 3.1.2 Characters of Fitzgerald's Selected Short Stories

#### A. The Offshore Pirate

The first short story is "The Offshore Pirate". There are three characters in this story. They are Ardita Farnam, Curtis Carlyle or Toby Moreland, and Ardita's uncle Mr. Farnam.

In the story said that Ardita Farnam "was about nineteen, slender and supple, with spoiled alluring mouth and quick gray eyes full of a radiant curiosity." (Fitzgerald, 2000:253). These are the descriptions of Ardita's physic.

Based on the descriptions above, it can be interpreted that Ardita is an attractive young girl who has some sense of curiosity on everything, a type of a girl who always asks 'why'. Moreover, she is kind of a stubborn young girl and could become bad tempered when someone tries to argue her thoughts.

"No, I'm merely trying to give you the sort of argument that would appeal to your intelligence. And I wish you'd go away...You know I never change my mind. You've been boring me for three days until I'm about to go crazy. I won't go ashore! Won't! Do you hear me? Wont!" (Fitzgerald, 2000:257)

The writer assumes that her stubbornness comes when her uncle wants her to meet a young man that she never meets before. She refuses her uncle wish in a hard way, and insists not to go ashore. This all because she already sets her mind on one man and plans to meet him in an instant.

"I'm sure I couldn't say...maybe because he's the only man I know, good or bad, who has an imagination and the courage of his convictions. Maybe it's to get away from the young fools that spend their vacuous hours pursuing me around the country..." (Fitzgerald, 2000:256)

From the quotation above, the writer interprets that Ardita chooses a man by his perception of life, his courage. Like it said, Ardita is a curious young girl. She likes to be with a man that could surprise her day by day. She refuses to be with someone that she considered 'weak heart' that does nothing except just tries to gets her attention.

Moreover, Ardita's perception about relationship is totally different from her uncle. In relationship, Ardita does not care about someone's history. If she has already sets her mind on one thing, she would stick to it no matter what it costs. That is why she refuses her uncle idea to drag her ashore and meets another young man.

"...It seems he got into some scandal with a red-haired woman named Mimi something...and anyway I didn't care what he'd done; it was the future that counted. And I'd see to that." (Fitzgerald, 2000:270)

Later, through her journey with Curtis Carlyle, Ardita confesses herself as "a person who likes to shocked people and quite rebellious." (Fitzgerald, 2000:273). She feels that to survive in this life, she have to had a courage and self confident, also freedom to take any decision or any path in her own life.

"Courage—just that; courage as a rule of life, and something to cling to always. I began to build up this enormous faith in myself...I began separating courage from the other thins of life. All sorts of courage—the beaten, bloody prize-fighter; the déclassé woman sailing through a nest of cats and looking at them as if they were mud under her feet; the liking what you like always; the utter disregard for other people's opinion—just to live as I liked always and to die in my own way..." (Fitzgerald, 2000:273).

The writer concludes that Ardita is a young woman that's hard to please, has a high self-confident upon herself and know what she wanted. She travels from man to man because she does not find a suitable man yet until Carlyle comes and amazed her.

The second character is Curtis Carlyle or Toby Moreland. Originally, he is the son of Colonel' Moreland, a friend of Ardita's uncle. He is disguises himself as Curtis Carlyle "The Pirate". Later, he pretends to hijack Ardita's yacht when her uncle gets away. Toby as Curtis Carlyle is attractive and unpredictable young man to Ardita's eyes.

"Ardita scrutinized him carefully—and classed him immediately as a romantic figure. He gave the effect of towering self-confidence erected on a slight foundation—just under the surface of each of his decisions she discerned a hesitancy that was in decided contrast to the arrogant curl of his lips." (Fitzgerald, 2000:262)

Furthermore, the writer thinks that Toby Moreland does this so he can get Ardita attention. He wants to give credit himself as not just some men who fall in love with Ardita Farnam. He has already hears Ardita's reputation and decides to see it with his own eyes. Through his plan, he tries to get in Ardita's thoughts and to see what she made of. Toby pretends to kidnap her, so he can spend more time with Ardita and finally gets her love. Then, after spending time with her, Toby falls in love with her for sure.

"And it was with his glad sigh of relief when her light watery laughter curled up the side of the cliff and into his anxious ears that he knew he loved her." (Fitzgerald, 2000:275)

Nevertheless, after the 'arrestment' of Curtis Carlyle by Mr. Farnam and Colonel Moreland, Toby reveals all his secrets to Ardita. Moreover, as faith has settled, she is already in love with him too.

"Ardita," he repeated breathlessly, "I have got to tell you the—the truth. It was all a plant, Ardita my name isn't Carlyle. It's Moreland, Toby Moreland. The story was invented, Ardita, invented out of thin Florida air"... Ardita's face became suddenly radiant, and with a little laugh she went swiftly to young Moreland, and

looked up at him without a trace of wrath in her gray eyes." (Fitzgerald, 2000:283)

It can be concluded that after hears Ardita's wild career, he becomes curious and perfectly sure that she is the person he wants. He sets up the plan just to understand and experience Ardita's wild side.

The last character is Mr. Farnam. He is Ardita's uncle. Mr. Farnam always argues with Ardita because he thinks she has grown unbearable and hard to handle. Also, he does not agree with Ardita's relationship with a scandalous young man that promises her a Russian bracelet. He tries to match her with a son of his friend.

"...Oh yes, young woman, Colonel Moreland has called up again to ask me to be sure to bring you in to dinner. His son Toby has come all the way from New York to meet you and he's invited several young people..." (Fitzgerald, 2000:254)

Later, Mr. Farnam decides to join in Toby's plan to "tame" Ardita. He wanders at sea for days to follow his own yacht with Ardita in it just to make sure that everything is going right.

"Your father and I sat up all night hoping for the best—or perhaps it's the worst. Lord knows you're welcome to her, my boy. She's run me crazy..." (Fitzgerald, 2000:282)

As a conclusion, the writer thinks that Mr. Farnam is a kind person and all he wants that to make her niece's happy. He cares about Ardita's future but does not know how to handle he rebelliousness.

#### **B. Head and Shoulders**

The second story is "Head and Shoulders". In this story two characters are portrayed, they are Marcia Meadow and Horace Tarbox.

Marcia meadow is portrayed as a quite charming girl and gradually performs a delightful act in some musical comedies. She is a professional actress at the age of nineteen and everywhere she performs, audiences love her performances.

"Marcia Meadow was nineteen. She didn't have wings, but audiences agreed generally that she didn't need them. She was a blonde by natural pigment..." (Fitzgerald, 2000:311)

Furthermore, she is willing to see Horace Tarbox, an infant prodigy, by the request of Charlie Moon who promised her five thousand Pall Mall. At the beginning, she does not care at all to Horace Tarbox but as time passes by she feels that he is quite interesting only by his rigidity.

"I like you, Omar, but I wish you'd talk as if you had a line on what you were saying...I'm sorry I tried to kid you. I thought you'd be sort of frozen, but you're a nice boy." (Fitzgerald, 2000:314-316)



In short, although for a moment she feels awkward to Horace, later she decides to marry him. At the early life of their marriage, Marcia still keeps her former job as an actress for a few months until her husband gets on his feet.

"We'll call ourselves Head and Shoulders, dear...and the shoulders'll have to keep shaking a little longer until the old head gets started." (Fitzgerald, 2000:325-326)

Since Marcia gets pregnant, she has to stay at home and quit from her job. Later, she writes a book to fill her free time. Her writing named "Sandra Pepys, Syncopated" becomes famous. As a result, Marcia received "three hundred dollars an installment for the serial publication..." (Fitzgerald, 2000:333). Marcia literary achievement does not please her husband as much as other people do.

"To him there was something infinitely pathetic about it, and for the first time in months he began to turn over in his mind his own half-forgotten dreams." (Fitzgerald, 2000:332)

It can be concluded that as a wife, what Marcia wants is her husband's happiness. She feels if she does something to help her husband to earn more money, their life would be less hard. She is a smart woman but all this time she does not practice her abilities because she is too busy to be in show business. On the other hand, Horace who is originally dedicated his life to the philosophic work starts



to feel awkward about her wife's literary career because his dream is also to write a series of books just like Marcia's.

The second character is Horace Tarbox. It can be said that Horace is a genius young man at his age. The story said that "...in the age of thirteen, he took the examinations for entrance of Princeton University and received the Grade A for almost of the subjects..." (Fitzgerald, 2000:310). He classifies himself as a "why" person, demands an answer from every question, and he thinks that the most important things in life are education and intelligence. In social life, Horace is separated from his other friends because all of them consider him as a form of 'statue' and full of rigidity.

"He was seventeen then, tall and slender, with near-sighted gray eyes and an air of keeping himself utterly detached from the mere words he let drop..."

"I never feel as though I'm talking to him," expostulated Professor Dillinger to a sympathetic colleague. "He makes me feel as though I were talking to his representative. I always expect him to say: 'Well, I'll ask myself and find out'" (Fitzgerald, 2000:310)

Nevertheless, after meeting with Marcia Meadow, his perception of life had totally changed. He starts to feel something to her, that himself could not explain it. As far as that he considers the feeling does not support his intelligence life; he is never meets a straight-talking person like her before and her behavior surprises him.

"And though Horace couldn't have named the equality of difference, there was such a quality—quite intangible to speculative mind, but real, nevertheless. Hume was radiating something that in all the two hundred years of his influence he had never radiated before. Hume was radiating attar of roses." (Fitzgerald, 2000:325)

Moreover, although Horace realizes that both of them are totally different, he keeps visiting Marcia over and over again and finally asks her to marry him. He then drops out from college to make a living.

"Horace and Marcia were married early in February. The sensation in academic circles both at Yale and Princeton was tremendous. Horace Tarbox... was throwing over his career, his chance of being a world authority on American philosophy, by marrying a chorus girl..." (Fitzgerald, 2000:325)

In their marriage life, Horace finally gives up his academic career and takes a position as clerk in an export company to make a living. One day, he takes an exercise class at a gym on behalf of his wife's suggestion. There, he gets a deal to do a side job by doing dangerous stunts.

On the contrary, his wife starts to write about anything while she stays at home. Because of her writing, their family finances have no more trouble anymore. After the arrival of Anton Lurier, his old idol, with a clipping from a magazine about his wife's book that states "...the young couple have dubbed themselves Head and Shoulders, Mrs.

Tarbox supplies the literary and mental qualities, while the supple and agile shoulders of her husband contribute their share to the family fortunes." (Fitzgerald, 2000:334), Horace begins to doubt his position in his own family.

Based on the situation above, it seems that Horace Tarbox is a victim of his own dreams. At the beginning, he wants to become a world philosophy but after Marcia comes to his life, he wants to have her too. He abandons his former philosophic dream and decides to focus on regular job to make a living. After his wife gains a literary achievement, he realizes that he can not have all his wishes; one has to be sacrificed for another's sake.

### **C. Bernice Bobs her Hair**

The third story is "Bernice Bobs her Hair". The characters of the story are Bernice, her cousin Marjorie Harvey, and Warren McIntyre.

Bernice is Marjorie's cousin from Eau Claire. She comes to Marjorie's place to spend her holiday and also as an arranged-visited. Marjorie constantly takes her to attend parties but it seems that Bernice gets nervous whenever she is in the middle of a conversation with somebody.

"...and anyway he considered it bad form to sneer at people for not having money. But Bernice had had no

intention of sneering. She was merely nervous."  
(Fitzgerald, 2000:360)

Bernice is a kind of old-fashioned young woman. She believes that the quality of a respectable young woman lies within their mysteriously. She considers her cousin, Marjorie, having very few of these qualities. Although they were cousins, both of them were very different in many aspects. On the outside, Bernice seems to be proud of her womanly qualities but on the inside she finds herself admire Marjorie's self-confidant that makes her popular.

"...but in this respect she found Marjorie rather cold; felt somehow the same difficulty in talking to her that she had in talking to men. Marjorie never giggled, was never frightened, seldom embarrassed, and in fact had very few of the qualities which Bernice considered appropriately and blessedly feminine...Bernice felt a vague pain that she was not at present engaged in being popular." (Fitzgerald, 2000:361)

One night, after getting home from a party, Bernice finds her cousin talking to her aunt about how awful her behavior at the party was.

"Vivacious! Good grief! I've never heard her say anything to a boy except that it's hot or the floor's crowded or that she's going to school in New York next year. Sometimes she asks them what kind of car they have and tells them the kind she has. Thrilling."  
(Fitzgerald, 2000:362)

After hears her cousin opinion about her, Bernice than dares herself to go straight to Marjorie and asks about

it. At first, she refuses her cousin's idea of the ideal woman but after a long conversation with her, Bernice decides to follow her cousin instruction and learns to be an "ideal woman".

"I've decided," began Bernice without preliminaries, "that maybe you are right about things—possibly not. But if you'll tell me why your friends aren't—aren't interested in me, I'll see if I can do what you want me to." (Fitzgerald, 2000:366)

Furthermore, after following her cousin suggestions, Bernice becomes a popular girl among Marjorie's friends. Everybody wants to be with her and suddenly, she becomes an attractive young woman that has some shocking things to tell about. She evens promises to her fellows that she is going to bob her hair. Since she says those things, everyone waits for the time when she is going to do it.

The writer assumes that Bernice only bluffs when she says that she is going to bobs her hair, because she does not do it until her cousin challenges her.

"...then your education's over," said Marjorie quickly. "That is only a bluff of hers. I should think you'd have realized." (Fitzgerald, 2000:374)

Bernice finally bobs her hair though it was very awful. All of her friends suddenly feel sorry for her and avoid her. She realizes that she is a fool to let Marjorie's words gets her. She thinks that Marjorie is jealous to her that she becomes more popular than her. Bernice than packs



her belongings and returns home, but before leaving she cuts her cousin's hair and throws them in front of Warrens McIntyre's house.

"Bending over she found one of the braids of Marjorie's hair, followed it up with her hand to the point nearest the head, and then holding it a little slack so that the sleeper would feel no pull, she reached down with the shears and severed it...She was passing Warren's house now, and on the impulse she set down her baggage, and swinging the braids like pieces of rope flung them at the wooden porch..." (Fitzgerald, 2000:381)

The writer concludes that in order to keep her friends worships her, Bernice would do anything, including lying about bobbing her hair. Although she finds herself does not like to get bobbed hair, she does it anyway. In the end, she hates herself because she was so easy to be influenced. She also hates her cousin because she believes that Marjorie is jealous to her and does not want Bernice get more popularity than she does.

The second character is Marjorie Harvey, Bernice's cousin. She is a popular young woman. There is no detail explanation about Marjorie's jealousy to Bernice, so the writer assumes that at the beginning, she wants to help Bernice to gain popularity but as time passes by she starts to feels threatened about Bernice's popularity. This jealousy even gets higher when she hears that Warren

McIntyre, a young man that used to be attractive to her, starts to move his attention to Bernice.

"You may as well stop making a fool of yourself over Warren McIntyre. He doesn't care a snap of his fingers about you." (Fitzgerald, 2000:374)

On the contrary, every time someone asks her opinion about Bernice's relationship with Warren, she acts as if she would not care of him at all.

"Marjorie on being twitted only laughed. She said she was mighty glad that Warren had at last found someone who appreciated him. So the younger set laughed, too, and guessed that Marjorie didn't care and let it go at that." (Fitzgerald, 2000:374)

It can be concluded that Marjorie is also interested in Warren but she does not want to admit it. She considers by doing that, her reputation as a popular young woman will be ruined. In the end, when Bernice already bobs her hair and she sees that Warren is no longer attracts to her, Marjorie then makes her move toward Warren.

"...Would you mind running me down to the cleaners?" she asked. "I've simply got to get a dress there before supper. Roberta's driving right home and she can take the others." (Fitzgerald, 2000:378)

The last character is Warren McIntyre. A young man who is originally attracts to Marjorie Harvey. At parties, Marjorie asks for help from him to dance with Bernice, her cousin. Although he feels half-hearted about it, he does it



anyway. He thinks that Bernice is a boring and annoying young woman.

"Much as Warren worshipped Marjorie, he had to admit that Cousin Bernice was sorta dopeless. She was pretty, with dark hair and high color, but she was no fun on a party. Every Saturday night he danced a long arduous duty dance with her to please Marjorie, but he had never been anything but bored in her company."  
(Fitzgerald, 2000:358)

Nevertheless, when Bernice gains her new popularity, Warren seems attractive to her. He sees her as a completely different person and starts to make approaches toward Bernice.

"Warren called Bernice on the 'phone twice a day, sent her notes, and they were frequently seen together in his roadster..." (Fitzgerald, 2000:373)

Furthermore, after Bernice does not lucky with her bobbed hair, Warren starts to draw his attention back to Marjorie again.

"Warren stared abstractedly at same infinite speck out the window. Then for an instant his eyes rested coldly on Bernice before they turned to Marjorie."  
(Fitzgerald, 2000:378)

The writer assumes that Warren McIntyre is a shallow person that only judges people by their appearances and does not have courage to admit his feelings to Marjorie at the first place, he also constantly changes his mind when he sees Bernice's new attitude but suddenly changes it again when she becomes unattractive with her new hair.

### 3.1.3 Settings of Fitzgerald's Selected Short Stories

In the literary term, setting explains the time and place where the action of the narrative occurs.

These three Fitzgerald's short stories are taken place in industrialization states in America, such as New York, Florida, and Palm Beach County in 1920s after The World War I. It is said that in this era, America was a prosperous country.

F. Scott Fitzgerald as an author was born in St. Paul, Minnesota but spent his childhood in New York. Although he was left New York at age twelve, later he comeback again to seek his fortune; success as a writer and as a young celebrity, he is stayed there with his wife.

As we know, New York is the largest metropolis in The United States. Among all international cities, it is the centre of world finance, business, and communications. In 1925, New York City became the most populous city in the world. More than any other place, New York City is the capital of capitalism. (Encyclopedia Americana, 2004:228r)

As for Florida and Palm Beach County, it is said in *Highlights of American Literature* that in 1925, Florida's real estates boom (Curry, 1985:766). The tourist industry is growing faster in Florida. The growth of its economy was starting during World War II, because of its climate,

available land, and hotel facilities, Florida became the training ground for soldiers, sailors, and marines. On the other hand, Palm Beach County is a resort town in Florida. Soon the town developed into an exclusive winter resort with many private estates.

Setting of the time in the story is at the end of the First World War. The Great War in Europe had shocked American life. Its economic and political effects were swift and deep. Labor became dissatisfied with the rising of the living costs. People left rural homes for opportunities in urban cities. American economy became more focused on factory production than agriculture.

At the same time, immigrants from all over the world crowded in America to take advantage of the new urban opportunities. On the other hand, the new generation expressed themselves through the music of the times, greater sexual promiscuity, use of technology such as automobile and advertising.

### **3.2 Flappers in American Society in 1920s**

In this part, the writer discusses the characteristic of Flappers which occur in Fitzgerald's selected short stories and how they represent American society in 1920s.

As far as the writer concerns, the writer finds some typical characteristics of Flappers in the stories; the Flappers' characters portrays as reckless and risky young women; stark truthfulness, fast living and full of sexual behaviors; they want to be different from their parents or grandparents generations; they smoke cigarettes, drink alcohol and apply make-up.

However, some of the stereotypes of women's status that American society believe before "The New Era" are less intelligent, do not date, wait to be married by a proper young man, never show bold freedom and independence in any ways. On the contrary, in these three Fitzgerald's selected short stories, the writer assumes that Fitzgerald has already described Flappers as close as what it is.

In the 1920s, young women start to free themselves as a result of cultural changes that brought by The First World War. They appear to be confident, capable, athletic and flirtatious; lively and full of energy; single but eligible; and start to work for the sake of their own future. This "new women" also influences by the industrialization and issues of equal rights that make women questioning their status and determine their rights equal as men. They struggle for the opportunities in public spheres,

such as increased their education and seeks job opportunities.

Furthermore, the battle between traditional and new perceptions towards women has reflected in "Bernice Bobs her Hair" short story. The writer assumes that Bernice feels disagree with Marjorie's life. Bernice thinks that to be a "full-grown-women" she has to have some feminine quality as the older generation has. Contrast to Bernice, Marjorie seems adapt the Flappers image in her. She thinks that the older stereotype about ideal women is an old perception and it has to be erase immediately; it is a time of "every girl for herself". It means that the old perception about women has been around for too long, it is time to changes it. The new era awakes the spirit of women to explore their potential and be proud of it. In relation to this fact, [www.wikipedia.org](http://www.wikipedia.org) stated that these young women further blurred the boundaries between respectable and depraved by their public activities.

As states above that the Flappers' characters are reckless and risky young women. This kind of behavior could capture in "The Offshore Pirate" short story as young Ardita Farnam decides to take a risk by chooses to go with her own chosen man instead of just accepts her uncle choice; also she does not care of his man's past. In its relation to the

social fact in 1920s' America, the writer assumes that in order to abandon the older perception, young women decide to enjoy their lives no matter what it costs and sometimes they enjoy it in a reckless and risky way. It is stated by Jen Rosenberg in <http://history1900s.about.com> that:

"Flappers drank alcohol. At a time when the United States had outlawed alcohol (Prohibition), young women were starting the habit early. Flappers had a scandalous image as 'giddy flapper, rouged and clipped, careening in a drunken stupor to the lewd strains of a jazz quartet'."

It can be said that when the post war tension occurred in America, the youth found themselves being expected to settle down into the routine of American life as if nothing had happen; to accept the moral ideas of elders who seemed to them still living in a fantasy of perfect ideas which the war has kill for them. As a result, they could not do it because during the war, both of boys and girls of this generation had broken out of society's structure and found it very difficult to return.

Moreover, another flapper's characters seem to have stark truthfulness, fast living and sexual behavior which can be found in these three Fitzgerald's selected short stories. It seems that in this era, almost of its young women obtain these behaviors. The writer assumes that Fitzgerald's portray of Marjorie Harvey in "Bernice Bobs her



Hair" seems almost perfect in describing flappers' activities and their social behavior. It states that Marjorie likes to attend parties, always says what's in her mind, amazes young men by the way she talks or her attitudes.

Another character that occurs in Flappers phenomena is fast living; this image has its own relation in 1920s. Henry Ford's innovation makes the automobiles become an accessible commodity to the people. Cars fast and risky-perfect for the flapper attitude. Flappers not only ride in them; they drive them. Besides as a transportation, flappers uses the back seat for the new popular sexual activity, petting.

Moreover, another issue that occurs in 1920s is sexual behavior. The young people discuss sex more freely than their elders. When it comes to behavior, young women seem to be more open. They no longer use long skirts or use corsets; they shorten their skirts, apply make up (what used to be wear by a common prostitute), abandon their corset and stockings and casually attend parties. Moreover, a sexual issue also occurs in matters of smoking and alcohol. It is stated in *The Enduring Vision: a History of American People* that with the medical risks of smoking as yet undiscovered,



many thousands of American young women took up this habit." (Boyer et al, 1993:818).

By the analysis of Fitzgerald's work and its relation with Flapper's behavior in American society in 1920s, it can be understood that the ideal perceptions about women's behavior or attitude had dramatically changed in 1920s. Old perceptions that were given by elders had been thrown away by younger generation; they set their own rules to live their life, especially young women. A symbol of young women's freedom and independence, the flapper, redefines how a new generation of women expresses femininity. However, not all American women could accept these changes. Some of them cut off their hair and stop wearing corsets, but does not go to the extreme of flapper thing. In many ways, however, the self-reliant flappers had allowed the modern women to make themselves an integral and lasting part of the Western World.

## CHAPTER IV

### CONCLUSION

#### 4.1 Conclusion

Literary is human's work which tells about life and also as a document of social history. It includes women as one of the objects. It can be seen in Fitzgerald's selected short stories, which are *The Offshore Pirate*, *Head and Shoulders*, and *Bernice Bobs her Hair*.

From the analysis of these three short stories, the writer has concluded that young women in the 1920s who called themselves as "Flapper" begin to arrange their life from pressure to freedom and creativity. It is because the idea of freedom and equal right issues that brought up by The Great War effected them. *Flapper* is a young woman at the age of nineteen or often including women under thirty. They rejected conventional rules of women. They refused to stay at home and be good young women. Instead, they pursued sociable things that considered unnatural by older generation, such as attending sporting events and driving automobiles.

Moreover, *Flappers* in these three short stories are inclined to obtain as much fun as they can get during their youth life than arranging marriage. Actually, they want to achieve triumph in marriage too but it will be achieved after they acquire their own experience in society.

At last, from the analysis of Fitzgerald's biographical background, the writer assumes that Fitzgerald's characteristic styles of writing, which is about the extravagant life of the youth in the "Jazz Age", was affected by his own personal life as a young celebrity at the age of 24 after the publication of his novel *This Side of Paradise*.

#### **4.2 Suggestion**

To analyze a literary work, which is compared with the real condition of society, the writer has to search the similarity between the story and the condition of society. Therefore, the basic theory and the reliable sources are very important in developing this thesis.

The writer realizes that this writing is far from perfection. Therefore, the writer wishes that the next researchers would like to complete the lack of this writing in order to provide the advantages for the progress of knowledge.

At last, the writer has a suggestion when analyzing literary works by using biographical background approach; we should not be stuck by the thoughts that literary works were a mirror of the author's life. Nevertheless, we should be more wise in saying that it was the author's visions and opinions of the situations around them and the world by the time they create their works.

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## APPENDIX

### SYNOPSIS

#### A. The Offshore Pirate

The story opens with the introduction of Ardita Farnam, a nineteen-year-old girl who lives with her uncle. She is a stubborn and impulsive person. She rejects her uncle idea to match her with his friend's son, Toby Moreland. Ardita already chooses her own future man and plans to meet him in Palm Beach.

Suddenly, at one afternoon, a young man named Curtis Carlyle and his six Negroes friends hijack Mr. Farnam's yacht with Ardita in it. Because of her curiousness to Carlyle, Ardita decides to sail with him. During her sails with Carlyle, Ardita finds him very attractive person. They share many ideas, thoughts, experiences and both of them admires each other personality.

After her yacht found by the policeman, Carlyle confesses to Ardita that his name was not Curtis Carlyle at all. He is Toby Moreland, son of Colonel Moreland, a friend of her uncle. Ardita feels happy after hear Toby's confession and finally decides to give her heart and love to him.

## **B. Head and Shoulders**

*Head and Shoulders* is a story about a marriage couple that considers themselves as "head and shoulders" to run their marriage life. Head refers to Horace Tarbox, a young prodigy that believes only in science and the cause-and-effect reasons. As for shoulders refers to his wife, Marcia Meadow, an artist who performs musical comedies. At the beginning, they have no feeling with each other. Until one day, they both find themselves matched to each other by the differences that they have.

Then, they get married. Horace than drops out from college and find a new job to make a living for his new family. Marcia than gets pregnant and have to stay at home. Once again, Horace forced himself to seek another job for his child. Feels desperate and boring, Marcia starts to write a book named "Sandra Pepys, Syncopated". Her book becomes famous and because of that, their family financial not in trouble anymore.

Horace begins to realize that somehow his former dream to become a famous writer has been taken by his wife. And now, their family principle as "Head and Shoulders" has change. Somehow, Marcia refers to the Head because she earns bigger money than him and Horace as the Shoulders because he

'only' works as a former employee and does a danger stunt in public garden to raise his family financial.

### C. Bernice Bobs her Hair

The story concerns Bernice, a wealthy girl from Eau Claire, Wisconsin, who goes to visit her cousin Marjorie for the month of August. Marjorie feels that Bernice is a drag on her social life, and none of the boys want to dance with Bernice.

Bernice overhears a conversation between Marjorie and Marjorie's mother where the younger girl complains that Bernice is socially hopeless. The next day, Bernice threatens to leave town, but when Marjorie is unfazed, Bernice relents and agrees to let Marjorie turn her into a society girl. Marjorie teaches Bernice how to hold interesting conversations, how to flirt with even unattractive or uninteresting boys to make herself seem more desirable, and how to dance. Bernice's best line is teasing the boys with the idea that she will soon bob her hair and they will get to watch.

The new Bernice is a big hit with the boys in town with her new attitude, especially with Warren, a boy Marjorie keeps around as her own but neglects. When it becomes clear

that Warren has shifted his interest from Marjorie to Bernice, Marjorie sets about humiliating Bernice, tricking her into bobbing her hair. When Bernice comes out of the barbershop with the new hairdo, her hair is flat and strange and the boys suddenly lose interest in her, and Bernice realizes she's been had.

Marjorie's mother points out that Bernice's haircut (which at the time was only seen on "liberated" women) would cause a scandal at an upcoming party held in her and Marjorie's honor. After the family has gone to bed, Bernice packs her trunk and intends to leave on a train at 1 a.m. Before she goes, she sneaks into Marjorie's room and cuts off her cousin's two pigtails, taking them with her on her run to the station and throwing them on Warren's front porch.