UNIVERSIDAD NACIONAL DE RÍO CUARTO
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MAESTRÍA EN INGLÉS

TESIS DE MAESTRIA

VOCES AFRO-AMERICANAS
en *EL GRAN GATSBY*
Una Lectura Bakhtiniana

de

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Directora: Laila Nicola M.A.

Año 2016

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AFRO-AMERICAN VOICES in *THE GREAT GATSBY*

A Bakhtinian Reading

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ABSTRACT

Underscoring the difficulty of implementing this complex theoretical framework in a literary analysis that could yield new readings of Scott Fitzgerald's *The Great Gatsby* (*TGG*), this research work resorted to Bakhtin's philosophical and epistemological conception of language and Literature in order to elucidate the way in which Fitzgerald included African-American issues in a short novel that has historically been analyzed as the chronicles of the Jazz Age. From a materialist conception of language use as living discourse, a voice, and of the novel as a diversity of individual voices and social languages artistically organized, a Bakhtinian reading allowed for an "active-dialogic understanding" (Bakhtin, 1986: 158) of the stylized discourses of race that Fitzgerald included in *TGG*, bringing in voices that speak of the African-American experience in the Twenties. The dialogic analysis of the stylistic units crafted around different chronotopic motifs showed that Fitzgerald anchored his fiction in the heteroglot empirical world of the Twenties. Although at the margins, and not focusing on them, this Modernist author transposed into the novelistic world the African-American experience of segregation and resistance as another destabilizing social factor. Blacks are not invisible in this short novel; they are presented as subjects whose worldviews, not always voiced, enter in dialogic relationships with other worldviews and, from the margins, add up to the realization of Fitzgerald's account of the Twenties in this literary work.

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Every word (every sign) of a text leads beyond its boundaries. It is [therefore] inadmissible to limit the analysis (of knowledge and understanding) exclusively to the text under consideration. Any understanding is an act of relating the text under consideration with other texts, and of reinterpreting it in the new context (Bakhtin, 1981: 175).

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INTRODUCTION

> At the basis of our analysis lies the conviction that every literary work is internally and immanently sociological. Within it living social forces intersect; each element of its form is permeated with living social evaluations. For this reason a purely formal analysis must take each element of the artistic structure as a point of refraction of living social forces, as a synthetic crystal whose facets are structured and ground in such a way that they refract specific rays of social evaluations, and refract them at a specific angle.
> (M.M. Bakhtin from *Problems in Dostoevsky's Poetic* in Theory and History of Literature Edited by Wlad Godzich and Jochen Schulte-Sasse Volume 8 1984).

Rooted in the Puritan culture of the Pilgrim Fathers and their ideals of freedom, self-determination and democracy, the American Dream is considered America's founding myth; the values underneath the national character. During the Enlightenment period, and embracing ideals of progress and prosperity in a free and democratic society, the myth became a grand narrative:

> We hold these truths to be self-evident, that all men are created equal, that they are endowed by their creator with certain unalienable rights; that among these are Life, Liberty, and the Pursuit of Happiness.[1]

Thus institutionalized, this discourse established the rights for the protection of which American governments and institutions should organize their agendas. A brilliant construction to inspire a modern nation, this narrative has become a hard dying discourse, the text that underlies all American socio-cultural practices. Since its instauration, however, the myth has changed its meaning including different partakers; not all Americans have enjoyed the dream, and some groups have enjoyed it less than others.

After World War I, the Roaring Twenties was a period of great social and cultural tensions and changes, and Modernism, as the general artistic climate of the times, was characterized by a range of experimental trends taken up by writers and thinkers who often questioned Enlightenment notions of reason and certainty, progress and prosperity. Through experimental forms, these writers sought to problematize longstanding forms and discourses of the past, and, having explored the devastating effects of the Great War, they

[1] Second section of the United States Declaration of Independence signed in 1776.

moved on to examine the American Dream, which, as an institutionalized discourse meant to establish a social order, resulted ambiguous in relation to a contradictory real world.

During this period, also known as the Jazz Age, Americans witnessed what, according to African-American scholar Houston Baker Jr., was at that time known as the "New Negro Movement" (1987: 87), named after the 1925 anthology by Alain Locke. Over fifty years after the abolition of slavery and the 13th Amendment to the United States Constitution in 1865, African-Americans overtly began to assert their identity through artistic, literary and musical production. The Harlem Renaissance, as this cultural movement was later called, extended over the 1920s until the financial fall in the 30s, symbolizing the crucial moment of a longstanding and larger ideological drive.

Afro-Americans embraced their dream of freedom and self-determination and, in so doing, broke open a distinctive way of expressing their culture. Their art became their voice; a place of enunciation that responded to and resisted hegemonic racist mandates. Characterizing the Harlem Renaissance was a flagrant racial pride, which, through intellect and artistic production, intended to challenge the pervading racism and racist stereotypes. It can be said that the major accomplishment of the Renaissance was to give access into mainstream white audiences and publishing houses to African-American artists, writers and musicians, making their social discourse resound within the national languages. This cultural flowering, which extended beyond the New York neighborhood of its name to other cities and later to the world, fostered the spread of Afro-American discourse in artistic genres due to rather than in spite of the controversy around the value of these new popular art forms.

During this decade too, F. Scott Fitzgerald wrote *The Great Gatsby* (*TGG*),[2] parodying a society that was rapidly changing its ways, simultaneously speaking discourses of Puritanism, prohibition and Jazz. Contributing to consolidate American Literature, and while keeping the formal inventiveness of the Twenties, this modernist author explored the inconsistencies of this decade, and examined the means of pre-war dominant mandates in a conflicting industrialized post-war world. *TGG* has been widely studied as Fitzgerald's chronicles of American life in the Twenties, his account of the American Dream during the Jazz Age.

[2] First published in 1925.

In view of the context of production, which saw the pervasive rise of Afro-American voices in the artistic field, and considering the novel as the literary genre that has always resisted unifying centripetal forces by including diversity of social languages (Bakhtin, 1981: 273), the present study resorts to Bakhtin's stylistics of speech genres in prose and aims at analyzing the ways in which Scott Fitzgerald transposed into *TGG* the African-American experience in this decade of American history. Focusing on the compositional units that the author crafted including stylized, double-voiced discourses where Afro-American voices or voices speaking of the African-American position may resound, a Bakhtinian reading allowed for an "active-dialogic understanding" (Bakhtin, 1986: 158) of the relationships established between these voices and their empirical counterparts upon entering the fictional world in relation to other social discourses. The dialogic analysis of the way in which these voices were re-accentuated in the process of stylization helped to elucidate Fitzgerald's authorial plan for these utterances, his *authorial intent*.

Although Fitzgerald did not give prominence to African-American issues in this short novel that explores the tensions of the Jazz Age, he anchored his fictional world in the historical context of production, including stylized or double-voiced discourses of race that transpose the African-American experience as another destabilizing social factor. The hypothesis proposed in this thesis is that blacks are not invisible in *TGG*, holding menial jobs and/or being stereotyped as the *darky*, the *aunty* or the docile servant, as most critics would sustain of modernist authors. Staged on different chronotopic motives— the intrinsic connectedness of temporal and spatial relationships artistically expressed in literature (Bakhtin, 1981: 84)— the represented discourses of race that transpose the experience of resistance of African-Americans in the Twenties entered the fictional world in dialogic relationships with other represented social discourses, contributing from the margins to the development of authorial social evaluation in this literary work.

From a materialist conception of language— its use expressing a world view, a voice— and of the novel as a unique artistic system where the author orchestrates the stylized social speech types from the material world, (Bakhtin, 1981: 262), this study is conducted in an attempt to give answer to the following questions:

- Did F. Scott Fitzgerald include in *TGG* stylized or double-voiced discourses of race which may transpose into the fictional world the Afro-American experience of resistance as another destabilizing social factor during this conflicted period of American history?
- What stylistic units did this novelist create in order to orchestrate these represented social speeches and refract his evaluation on African-American issues?
- -Which are the represented chronotopes or chronotopic motifs where the stylized discourses of the African-American experience were staged with other social voices, therefore transposing the dynamics of these social speeches and the socio-cultural values they underpinned?
- What other social discourses did the author include in dialogue with the stylized discourses of race where voices of the Afro-American position resound in these chronotopes?
- What was the authorial plan for the double-voiced utterances that introduce these voices in his novel, how were these social speeches re-accentuated and dialogized upon entering the fictional world of the novel?

The objectives of this research work, which, from a Bakhtinian perspective, focuses on the way F. Scott Fitzgerald depicted African-Americans in *TGG,* are:

- To analyze the narrator-character as the artistically represented discourse that F. Scott Fitzgerald crafted as the unit where he semantically concentrated his perspective on the contradictions and tensions of his time, and which regulates the entrance of other social discourses into the novel.
- To identify the compositional-stylistic units that the author crafted including double-voiced or stylized discourses of race where Afro-American voices or voices that speak of the Afro-American experience in the 20s may resound.
- To elucidate the specific authorial intent or plan for these stylized discourses by: a) recognizing the chronotopic motifs where these stylized speeches of race were staged with other social discourses, b) identifying the

social voices that resound in the represented social discourses staged on these chronotopes in tandem with voices of the African-American experience, and c) analyzing the way these voices were re-accentuated in relation to their counterparts in the material context of production and the dialogic relationships established between them in the process of stylization.

The selection of the novel intended to confront the idea sustained by most critics (Goldsmith, 2003; Houston, 1989; Morrison, 1992, 1994; Costa Picazo, feedback on final paper, November 2009), according to whom F. Scott Fitzgerald's *TGG* should not be theorized upon illuminating African-American issues given the fact that, lined up with literary Modernism, this author disregarded political issues of class, gender and/or race. This research work intends to contribute with a new reading of *TGG* in relation to Afro-American issues for, although they are not given a central position in the story, the social tensions derived from the African-American movement permeated American culture in the context of production, and could not have been disregarded by an author who was exploring the strains of the Jazz Age. Furthermore, as Bakhtin argued, the context in which the work may be re-interpreted and evaluated "changes in the various epochs in which it is perceived, and which creates a new resonance in the work" (Bakhtin, 1986: 167).

Therefore, from a context of reception different from that of production of this literary work in terms of time and socio-cultural values, the analysis is aimed at elucidating the semantic components introduced in this work by stylized discourses of race related to the Afro-American position in the Twenties. From a socio-critical approach, which emphasizes the socio-ideological dimension of language, its use as the expression of a particular worldview, a situated voice, the analysis goes beyond the text as "private craftsmanship" (Bakhtin, 1981: 259) and is aimed at recovering the material life of the national languages or different social discourses that Fitzgerald stylized and included in his novel bringing in voices speaking of the Afro-American position, therefore transposing their experience in this period of American history. Considering the text as a "translinguistic device" (Cros, 1988: 31), our analysis is essentially concerned with that which the text transcribes of the African-American history in the United States of the 1920s into the fictional world of *TGG*.

Given the lack of methodological guidelines for a Bakhtinian reading, the present dissertation attempts a possible implementation of Bakhtin's categories in the analysis we proposed, focusing on African-American issues in this literary work. Aimed at capturing social heteroglossia, the novel should be interpreted by bringing out the relations existing between its structures and the structures of the society in which it is deeply rooted, and by identifying the ideological traces and antagonistic social tensions in the text. As Bakhtin argued, "every word (every sign) of a text leads beyond its boundaries. It is [therefore] inadmissible to limit the analysis (of knowledge and understanding) exclusively to the text under consideration." And added: "Any understanding is an act of relating the text with other texts, and of reinterpreting it in the new context (in Shepherd, 1998: 175).

This dissertation is divided into six chapters. **Chapter I** provides an overview of literary criticism on *TGG* as exploring the American Dream, and in relation to race issues. **Chapter II** develops the theoretical categories that guide the present Bakhtinian analysis of the way in which Fitzgerald transposed Afro-American issues in *TGG*. **Chapter III** analyses the narrator-character; the artistically represented discourse that Fitzgerald crafted as the unit where he semantically concentrated his perspective on the contradictions and tensions of his time, and which regulates the entrance of other social discourses into the novel. **Chapter IV**; **V** and **VI** deliver the analysis of the stylistic units that Fitzgerald crafted around different chronotopes with stylized discourses of race where voices of the African-American experience can be heard orchestrated with other social voices at different dialogic angles. Finally, some concluding considerations are provided.

CHAPTER I

LITERATURE REVIEW

Although it was a commercial disappointment when it was first published in 1925, *TGG* obtained excellent critical responses from other Modernist writers, amongst which T.S. Eliot's expressing that the novel was "the first step that American fiction had taken since Henry James" (1925 in Vanderbilt, 1965: 289)[3] is the most provocative to this day. Since then, the novel has been analyzed by literary critics as Fitzgerald's chronicles of the excesses of the Jazz Age and the author's insightful evaluation of the American Dream as the institutionalized American discourse, its long standing speeches of unity and egalitarianism, progress and prosperity.

Most critics have argued that Fitzgerald's scrutiny of the American way is pointed directly at the heart of the nation's ideology and character, which can be seen inextricably woven into the text in the use of the language, the style and form of this short novel. It is through the use of language and the romantic imagery that Fitzgerald has largely been studied in his critique of the American character and its most familiar canonical motifs of self-invention and social mobility (Bewley, 1968; Callahan, 1972; Miller, 1976; Garret, 1985; Will, 2005; Hearne, 2010). Marius Bewley, in his article "Scott Fitzgerald's Criticism of America," contends that Fitzgerald offers a harsh critique of the American Dream in *TGG*, and not merely a "pastoral documentary of the Jazz Age" as is often suggested (Bewley, 1968: 37). George Garrett argued that Nick's language offers both "lyrical evocations and depths of feelings" in tandem with "hard-knuckled matters of fact" (1985: 111) in order to expose the dualistic essence of America's grand narrative. Likewise, J. E. Miller (1976) contended that Fitzgerald saw the American Dream, its ideology and character, as a distortion of reality. This critic argued that this could be clearly seen in the use of oxymoron and hyperbole and the connections established between poetic language and vulgarity mirrors this author's critique of the American Dream and its ambiguity. Furthermore, as John Callahan puts it, the "obvious suppressions" in the first chapter of the text of the novel are hinting at America's evasion of the national history and its tendency to

[3] In a letter to S. Fitzgerald in 1925

seek "mythologies of fraudulent innocence," (1996: 17) to evade blame for the atrocities committed in the name of progress while denying the ambiguities in the national ideology, particularly the notion of equality for all people.

Regarding race and ethnicity issues explored in *TGG*, the portraits of an America whose positive notes of progress and prosperity were reduced by widespread racism and nativism have widely been analyzed notably in the past two decades. Few novels have undergone Americanism presumptions more than *TGG*. Recent works drawing attention to the dynamics of racialization in the novel have analyzed how Fitzgerald's fiction employs discourses that render racial and ethnic difference recognizable. The main character, Gatsby, has been studied as a passer, closely observed by another ambivalent character, the narrator, whose relationship with the passer is fraught with tension and ambiguity (Lewis, 2007). The passer, Lewis argues, at least in literary fiction, is more than a person in society, it serves as a textual trope for the "double-consciousness" of race (2007: 174) in American society.

Also resting his analysis on race categories, Carlyle Van Thompson reads Gatsby as a light-skinned African-American, quoting repeated descriptions of Gatsby that render, according to this critic, his racial identity ambiguous (Thompson, 2004: 79 in Schreier, 2007: 159). This author analyses the associations of Gatsby with colors in the text, which, he argues, relate the main character with minstrel imagery (Thompson, 2004: 85 in Schreier, 2007: 159). This critic reads Nick's description of Gatsby's estate in "forty acres of lawn and a garden" as establishing an association between Gatsby and Reconstruction discourses, and argues that literary scholars have disregarded racial passing and the constant whispering of the narrative of the presence of blackness in Gatsby (Thompson, 2004: 75 in Schreier, 2007: 159). Thompson considers *TGG* the product of Fitzgerald's anxiety about the racial *other* being transposed onto the established American narrative of class aspiration (Schreier, 2007: 162).

Highlighting race and ethnicity and their relationship to the development of discourses that realize difference and identity in American institutionalized discourses, African-American criticism on *TGG* has focused on the way Fitzgerald depicted African-American characters, and many scholars have sustained that Fitzgerald's "Negroes" in general and in *TGG,* in particular, are menial; referred to despairingly in the third person.

Morrison has argued that African-American's function in Fitzgerald is typically to create a comic effect (1992: 158). African-Americans in *TGG* appear to be rich, and the description of these characters has been analyzed by most critics as almost ludicrous and farcical (Forrey, 1967; Goldsmith, 2003). *TGG* has widely been studied as Fitzgerald's own racist anxieties, preoccupied with the racial and social hybridization going on in America (Washington, 1995: 42 in Schreier, 2007: 158); Gatsby representing a threat to the American family, the "Middle West," and to "the white cultural center" (Washington, 1995: 45). Washington sees Nick as a nativist although his reaction to the "three modish negroes" in a limousine "driven by a white chauffeur" (Fitzgerald in Washington, 1995: 43) is less obtrusive than Tom Buchanan's blatant racism. Washington argues that Nick's many allusions to ethnic meanings at Gatsby's party clearly attest to Fitzgerald's outrage at the new America posing a threat to an "embattled WASP American" (Washington, 1995: 47).

The presence of Jazz in *TGG* has mainly been interpreted as providing the background to Fitzgerald's fictional world. Sally van der Graaff (2011) contrasts *TGG* and Toni Morrison's novel, *Jazz*, published in 1992, and argues that although both tell the story of America in the 1920s, it is difficult to reconcile the two American portraits. While to the white population that Fitzgerald represents this was a decade of disillusioned self-indulgence, to the black community, which Morrison embodies, the Harlem Renaissance was a time of discovery and of the rebirth of the African-American identity.

Concerned with the way in which Fitzgerald explored cultural tensions around new artistic forms in the Twenties, making reference to American history with the title of the musical piece played at Gatsby's party—*Jazz History of the World*—Darrel Mansell (1987) argued that Fitzgerald intended to examine the controversy between popular and classical genres. This scholar argued that Fitzgerald was not successful in bringing the idea of Jazz as strange beauty together with the vulgarization of culture when making reference to a particular musical event of 1921, a performance of a composition by Strauss, *Also Sprach Zarathustra*, at Carnegie Hall (Ibid: 57-62).

Henson (2003) also studied the way in which Fitzgerald explored the social anxieties that troubled Americans in the post WWI era regarding race issues, and argued that, aware of the pervasiveness of this popular music and of the lack of "respectability" with which the word "jazz" resonated even up to the 1930s (Ibid: 47-48), Fitzgerald's Jazz

references engage in the social implications of this new popular music genre taking up the debate over the value of Jazz in the 1920s. She contends that Jazz in *TGG* suggests that this popular music blurs the boundaries between black and white, high and low culture (Ibid: 38). This critic also analyzes the title of the musical piece played at Gatsby's party, *Jazz History of the World,* and relates it to the meaning of history as a series of pointless and chaotic struggles for domination. It becomes clear how this scholar has interpreted the presence of Jazz in *TGG,* recognizing Fitzgerald's endorsement, arguing for rather than against, the social progress of African-Americans in the Twenties.

These amongst innumerable other interpretations have rendered this short novel the great source of literary and cultural analysis it became ever since its publication. Nevertheless, looking from the present into a literary past that explored a controversial period in American history, this dissertation intends to offer yet a new reading of Fitzgerald's *TGG* in relation to the way this author included African-American issues in this novel. From a socio-critical approach and close to Henson's interpretation and arguments above, according to which the presence of Jazz in Fitzgerald's short novel can be interpreted as having social implications in relation to racial power struggles, our analysis, from a Bakhtinian perspective, is aimed at elucidating Fitzgerald's *authorial intent* when stylizing social discourses of race where African-American voices or voices speaking of the Afro-American position may resound. From a materialist conception of language, this dialogic reading intends to elucidate significant meanings, which may come to contribute to a renewed validation of both the irreducible complexity of Fitzgerald's literary work and of the heuristic potential of Bakhtin's theoretical notions for the analysis of the novel as an artistic genre.

CHAPTER II

SOCIAL VOICES IN VERBAL ART

Bakhtin developed his new stylistics of the novel following Volishinov's philosophical and epistemological conception of language[4] not as a system of abstract grammatical categories, but as an ideologically saturated medium for constructing reality and the self in interaction: language use as a world view (Bakhtin, 1981: 288), a situated voice in the continuous generative process of socio-verbal interaction. According to Bakhtin, Literature, as verbal art in creativity or symbolic production, is also part of the situated ideological use of language in a particular culture and a given historical time, and, as such, depository of ideologhemes, of social values (Bakhtin, 1986: 113). Literary texts do not reflect reality, as formalists would sustain, they re-create the material world, responding to social discourses, and presenting one possible reading of it, that of the author. As the privileged literary genre for Bakhtin, the novel is "a diversity of social speech types, even a diversity of languages, a diversity of individual voices artistically organized" (1981: 262). The material with which the novelist crafts his verbal art is taken from the multiplicity of living social voices within a national language, what Bakhtin called "heteroglossia" (Ibid: 271). Heteroglossia enters the fiction world as stylized social discourses, which bring in the voices that the author intends to include and organize in his fictional world. Aimed at recuperating the social life of the stylized languages in the novel, i.e., "discourse outside the artist's study; discourse in the open space of public squares, streets, cities and villages, of social groups, generations and epochs" (Ibid: 259), Bakhtin developed his new stylistics of genres in prose based on a materialist conception of language as discourse, on dialogism as the main feature of language, and on the notions of speech genres and the novelistic chronotope.

[4] In *Marxism and the Philosophy of Language*, published in 1919, Voloshinov advanced his conception of language as a continuous generative process in socio-verbal interaction, departing from the structuralist model. Challenging Saussure's dichotomy between langue and parole, Voloshinov postulated that the problem of language could not be approached from a non-sociological linguistics, and that what was needed was an analysis of the word as a social and ideological sign as he defined it: "The word is the ideological phenomenon par excellence. [...] [The word] is the purest and most sensitive medium of intercourse [...] the reality of the word, as is true of any sign, resides between individuals [...]. (Voloshinov, [1919] 1986: 14).

Language as discourse: the utterance as the unit of living speech

In his essay "The Problem of Speech Genres,"[5] Bakhtin follows Voloshinov's materialist conception of language, according to which, language use, present in all areas of human activity, is realized or instantiated in individual concrete utterances, oral and/or written, the units of discourse, of living speech and meaning making. Challenging Saussure's notion of language and its paradigmatic use as a system, this materialist conception highlighted the social dimension of language use, and argued that language becomes discourse when it receives an author; a human being and a socio-historical subject who creates an utterance giving voice to his position, his worldview within the never-ending generative process of socio-verbal interaction.

Given the social and purposeful nature of the use of language, the utterance, as the individual expression of a situated position by a socio-historical subject, cannot be regarded as a completely free and individual combination of linguistic resources. Materialists argued that although the style of all utterances is determined by their theme, form and linguistic resources, these are not only determined by the paradigmatic use of the system of the language; in the different spheres of language use, all utterances develop "*relatively stable types,*" or "*speech genres*" (Bakhtin, 1979: 60), which also partially determine their style, i.e., the choice of form and linguistic resources, and which allow for the study of language as the social phenomenon it is.

The boundaries of the utterance

This conception of the utterance as the situated individual use of language, which, according to the author's plan or purpose, may require only one word or sentence or a number of them (Bakhtin, 1994: 81), all utterances, from a single-word everyday rejoinder to a complete novel or scientific text, have specific features that help distinguish them as the unit of speech communication from sentences as a linguistic unit. Although they may not be as clear-cut as the boundaries in sentences, and given the fact that all utterances belong to a real speaking socio-historical subject who gives voice to their position, all utterances have their boundaries. Having direct contact with an extra-verbal situation and

[5]Written in 1952-53 and first published in 1979.

with other utterances, the beginning of any utterance is preceded by someone else's utterance, and its end is followed by the responsive utterances of others' (Bakhtin, 1994: 71). This remains true in utterances of more complex communication processes such as those in artistic or scientific genres:

> They, too, are clearly demarcated by a change of speaking subjects, and these boundaries, while retaining their external clarity, acquire here a special internal aspect because the speaking subject—in this case the *author* of the work—manifests his own individuality in his style, his world view, and in all aspects of the design of his work (Ibid: 75).

The novel as an utterance and the stylistic units within the novel are also responding to and oriented towards future responses, i.e., social voices in the context of production. Directly connected to the problem of the boundaries of all utterances, its specific finalization enables the interlocutor/reader to react in response; to assume a responsive position:

> The finalization of the utterance is, if you will, the inner side of the change of speech subjects. This change can only take place because the speaker has said (or written) *everything* he wishes to say at a particular moment or under particular circumstances (Ibid: 76).

Furthermore, from a formal standpoint, the finalization of the utterance may be determined by three interrelated aspects: A) s*pecific authorial intent,* B) *choice of a generic form* and C) s*emantic exhaustiveness.* Regarding the *specific authorial intent,* this is related to the speaker's *speech plan* or purpose, which regulates the length and boundaries of the utterance. Bakhtin argues that authorial intent can always be anticipated; "we imagine to ourselves what the speaker *wishes* to say, and we use this speech plan or will as we understand it to measure the finalization of the utterance" (Ibid: 77).

In regards to *the choice of a generic form,* this is also determined by the speaker's *speech plan,* which also determines the generic form of the new utterance: "We speak only in definite speech genres; all our utterances have definite and relatively stable typical *forms of construction of the whole*." (Ibid: 78).

As for the *semantic exhaustiveness* of the theme of an utterance, this varies from one sphere of communication to another. While semantic exhaustiveness can be almost complete in utterances of the spheres of everyday life (factual questions and responses; orders and requests, etc.), in utterances within the creative spheres of communication, exhaustiveness is only relative and always linked to the style of the author.

The dialogic nature of language use

As the unit of living speech communication, the utterance is always reflecting the unique and specific conditions and goals of a given process of interaction in a particular situation, not only through its content and linguistic style— the selection of the lexical, phraseological and grammatical resources— but also through its awareness of the utterances, the voices of others (Voloshinov, [1919] 1986: 20)[6]; this is what constitutes the dialogic nature of the use of language.

Imprinting the utterance with its social and ideological nature, their mutual awareness operates in dialogism as responsive reactions, such as refutations, affirmations, acknowledgment, supplements, etc.; responses that can only be interpreted, elucidated, through a dialogical analysis aware of the voice in the utterance being responded to. Bakhtin asserted:

> Utterances are not indifferent to other utterances, and are not self-sufficient; they are aware of and mutually reflect one another. These mutual reflections determine their character. Each utterance is filled with echoes and reverberations of other utterances to which it is related by the communality of the sphere of speech communication [...] each utterance is filled with various kinds of responsive reactions to other utterances of the given sphere of speech communication (Ibid: 91).

This dialogism is what gives each utterance its semantic and ideological charge; what makes each utterance unique as a unit of living communication, a voice as much as an exchange of social evaluation. Each utterance stems from a particular unrepeatable context responding to and anticipating other utterances:

> [...] in the selection of language means and intonations that are determined not by the topic of one's own speech but by the other's utterances concerning the same topic [...] the expression of our utterance is determined not only – and sometimes not so much – by the referentially semantic content of the utterance, but also by others' utterances on the same topic to which we are responding or with which we are polemicizing (Ibid: 91).

[6] Highlighting the material condition of the sign and in contraposition to Saussure's immanentist approach, Voloshinov incorporated the socio-historical context to the study of language locating meaning outside the sign, in a dynamic and dialectical process that never stops: "Its specificity [of the sign] consists precisely in its being located between organized individuals, in its being the medium of their communication (Voloshinov, [1919] 1986: 12).

Bakhtin highlighted the inherently responsive quality of all utterances and argued that they are filled with the voices of the utterances of others'. Understanding is always responsive, even when this response is delayed, what is heard and actively understood will eventually have a response in subsequent speech or behavior. As a consequence of this, the utterance is also the product of a dialogical mechanism, a relation between addresser and addressee in a generative process, where not only previous utterances determine the structure of the new response; the addresser also structures his utterance anticipating new responses.

The expressive aspect

As seen above, any utterance is a link in the chain of speech communication as well as an active responsive position. The speaker's evaluative attitude toward the object of his speech determines the style of the utterance, where the *expressive aspect*, i.e., the speaker's evaluation of the referentially semantic content of the utterance, can be analyzed (Bakhtin, 1994: 84). Bakhtin argues that although language as a system has a great variety of lexical, morphological and syntactic tools for expressing the speaker's emotional and/ or evaluative position, actual evaluation of reality can only be accomplished in concrete utterances:

> Words belong to nobody, and in themselves they evaluate nothing. But they can serve any speaker and be used for the most varied and directly contradictory evaluations on the part of the speakers (1994: 85).

As a unit of language, words are neutral, but they acquire their expressive aspect in concrete utterances. Each utterance is linked to the chain of speech communication of a particular sphere of human praxis, and it is characterized by a particular referentially semantic assignment (speech plan), which determines its compositional and stylistic features, i.e., the choice of linguistic means and speech genre. The situated use of a particular word or expression becomes an utterance when instantiated by an individual author who gives voice to their particular evaluative attitude. A phrase such as "two modish negroes" (*TGG*: 75)[7] embodies great negative expressiveness for it retains the sense of the voices in past utterances, but its situated evaluative aspect will depend on the context of instantiation, where it acquires an author who gives voice to their own position, responding

[7]This and all subsequent references to *The Great Gatsby* (*TGG*) correspond to the 1994 publication.

to the voices in previous instantiations: indorsing previous senses, it could express disgust, but it could also have a highly ironic tone if it were to express disagreement.

Bakhtin identifies intonation as a stylistic factor in oral speech, and argues that it exists as a stylistic factor and can be recognized by the reader even with silent reading of written speech (1994: 85). He asserts that "if an individual word is pronounced with expressive intonation, it is no longer a word, but a complete utterance," (1994: 85) for it has acquired a voice. Expressive intonation belongs to the utterance and not to the word or sentence. The speaker's subjective evaluation is neither in the language nor in the objective reality, but in the voice that resounds in the utterance, and which takes place in the intersection between the meaning of the language and the material context of reality.

As can be seen, although it may seem that when constructing our utterances we choose certain words and structures from the language system guided by an emotional tone inherent in the word as such, this is not so. When we construct our utterances, we are not only concerned about the meaning of the word as a unit within the system of the language; but, as Bakhtin argues, with a specific sense:

> [...] the meaning of the word pertains to a particular actual reality and particular real conditions of speech communication. Therefore, here we do not understand the meaning of the word simply as a word of language; rather, we assume an active responsive position with respect to it (sympathy, agreement or disagreement, stimulus to action) (Ibid: 86).

When constructing an utterance, we not only select the words from the language system, their dictionary form; we select the words for their memory of having voiced the ideas of others'.

Utterances are filled with *dialogic overtones* (Ibid: 92) that need to be taken into account in order to fully understand their style. Bakhtin calls "stylistic aura" (Ibid: 88) to the typical or generic expression attached to the words or sentence, and explains that this stylistic aura does not belong to the word of language but to the genre where this utterance typically occurs. Generic expressions retain the tones and echoes of the voices in past utterances (Ibid: 87), but, having freer norms, are easily re-accentuated when they enter our speech. The voices in the utterances of others' that enter our own speech bring with them their original expression and evaluative tone, but they can be re-accentuated to fulfill our

own purposes, responding to our own active position, therefore giving those utterances a second voice with, for example, an ironic or a reverent tone.

Can the expressive aspect of the utterance be considered a phenomenon of language as a system? Can one speak of the expressive aspect of linguistic units, such as words and/or sentences? The answer for Bakhtin is a categorical no (Ibid: 84). Although language as a system has a large selection of language tools—lexical, morphological and syntactic—to express the speaker's emotional evaluative position, these language tools are neutral with respect to any factual evaluation. Actual evaluation can only be accomplished by the speaker in a concrete utterance produced in a situated context of production. The utterance is what radiates the author's expression to the selected word. In different epochs and socio-cultural contexts, standard types of evaluative utterances may become widespread in speech communication, acquiring special weight under particular conditions of sociopolitical and cultural life. Nevertheless, understanding the specific sense, i.e., the evaluative aspect of an utterance requires an active dialogic understanding of the neutral meaning of the word applied to a particular actual reality under particular real conditions of speech communication, which is where the voice or the spark of expression in the utterance can be heard.

Although the dictionary meanings of the words of a language guarantee that all speakers understand one another, the use of words in live speech communication is always individual and contextual in nature. As Bakhtin argued, any word exists in three aspects:

> [...] as a neutral word of a language, belonging to nobody; as an *other*'s word, which belongs to another person and is filled with echoes of the other's utterance; and finally, as *my* own word, for, since I am dealing with it in a particular situation, with a particular speech plan, it is already imbued with my expression" (Ibid. 88).

Therefore, the expressive aspect originates at the intersection of words and/or sentences with actual social reality. Words and sentences become utterances when they are filled with expressiveness in individual instantiations; when, acquiring an author, they give voice to a socio-historical subject's own active evaluative position, responding to past voices and anticipating future responses, which constitutes the dialogic nature of language use.

Speech genres

As stated above, the utterance cannot be regarded as a completely free and individual combination of linguistic resources; in the different spheres of language use, all utterances develop "*relatively stable types*" or "*speech genres*" (Bakhtin, 1994: 60), which also partially determine their style, form and linguistic resources. One of the most important points developed in Bakhtin's essay about speech genres is his understanding of the differences between literary and everyday language, which he perceived as graduated rather than absolute (Emerson & Holquist in Bakhtin 1994: xv).

Within the great heterogeneity of social speech genres, Bakhtin distinguished two broad types: the primary or simple, and the secondary or complex speech genres. Primary genres regulate utterances in everyday life unmediated communication, and they comprise from the most banal locutions and expressions, used in different contexts with relatives and friends, to full statements in different spheres of human life. They regulate the way people greet and interact every day, in different social environments and even at different times during the day. Secondary genres, on their part, are typically but not necessarily written, and although they regulate the style of the utterances in more complex spheres of mediated communication in institutionalized contexts, they are still part of the generative process of verbal interaction. According to Bakhtin:

> Secondary (complex) speech genres— novels, dramas, all kinds of scientific research, major genres of commentary, and so forth— arise in relatively highly developed and organized cultural communication (primarily written), i.e., artistic, scientific, sociopolitical, and so on. During the process of their formation, they absorb and digest various primary (simple) genres that have taken form in unmediated speech communication. These primary genres are altered and assume a special character when they enter into complex ones. They lose their immediate relation to actual reality and to the real utterances of others (1994: 62).

Primary and secondary genres have a common nature, i.e., they are both relatively stable types of utterances whose use is socially regulated and directly related to different social practices.

Centripetal and centrifugal forces in the ideological life of language

Considering language as an ideologically saturated means for constructing the self and the world in interaction; a social activity that is constantly generating meanings infused

with an ideological sense, materialists argued that the use of language is regulated by two opposing forces at work: centripetal and centrifugal forces. In the ideological life of language, centripetal and centrifugal forces rule over utterances in both simple every day as well as in complex spheres of communication. On the one hand, centripetal forces carry out the uninterrupted processes of centralization and unification, prescribing choices in style, i.e., form and linguistic resources, and resisting change and innovation, privileging certain combinations over others. This can be clearly seen in the many prescribed ways of greeting considered more appropriate in certain contexts, at different times of the day; in academic institutionalized genres, and in the way the poetic genre was preferred over prose before the Twentieth century. On the other hand, centrifugal forces carry out the processes of decentralization and disunification of choices in style, i.e., form and linguistic resources, fostering new linguistic combinations in language use. Disregarding prescribed forms, centrifugal forces promote change of speech genres in the different spheres of interaction, and the development of culture itself (1981: 269). Arguably, some modernist American writers' preference for prose and the novel over poetry at the turn of the century could be said to give account of the centrifugal forces in a changing material world, which fostered new forms as much as the inclusion of new voices in their works.

The material of the novel: stylized social discourses

Although "where there is genre there is style" (Bakhtin, 1994: 66), Bakhtin argued that the utterances that lend themselves more easily to an individual style are those of secondary artistic genres, in which style is the main goal. Defining the novel as verbal art in his essay "Discourse in the Novel"[8], Bakhtin wrote:

> The novel as a whole is a phenomenon multiform in style and variform in speech and voice. In it the investigator is confronted with several heterogeneous stylistic unities, often located on different linguistic levels and subject to different stylistic controls (1981: 261).

The novel is the prose genre that captures the life of different discourses in social heteroglossia in constant change and conflict, thus, taking in social diversity. Each of these discourses is a specific world view; different social voices heard in the novel as various

[8] Written in 1936, and first published in 1975.

different consciousnesses situated between the individual and the social spheres of life experience. Bakhtin writes:

> As such they [these languages] encounter one another and co-exist in the consciousness of real people—first and foremost, in the creative consciousness of people who write novels. As such, these languages live a real life; they struggle and evolve in an environment of social heteroglossia. Therefore, they are all able to enter into the unitary plane of the novel, which can unite in itself parodic stylizations of generic languages [...] they may all be drawn in by the novelist for the orchestration of his themes and for the refracted (indirect) expression of his intentions and values (Ibid: 292).

When utterances of primary genres are introduced in the novel as a secondary genre, they enter into actual life via these more complex forms of communication as literary artistic and not as everyday life: they are stylized. The analysis of secondary genre utterances implies an active dialogic understanding of the living primary genre utterance, i.e., their counterparts in the heteroglossia of the material context of production, wherefrom the author takes the material for their verbal art. The distinction between primary and secondary genres in Bakhtin is crucial for the literary analysis of the novel given the fact that primary genre utterances are introduced in the system of the novel through compositional-stylistic units that the author crafts as their own utterances in order to refract their position at different dialogic angles. The author resorts to primary genre utterances from the heteroglossia of the material world, which he then stylizes orchestrating the architectonics of his work in the process of creation. These stylized or double-voiced utterances are the links to the real world chain of communication— Voloshinov's continuous generative process in socio-verbal interaction— each one of these stylistic-units/utterances represents the author's active responsive position in a referentially semantic sphere (Ibid: 84).

The author crafts his verbal art and re-creates the material world in fiction, transposing different social discourses and voices from the chain of utterances in the social spheres and life experiences he intends to explore. The novel as a whole and the artistic units within it are the author's own active response, their own utterance. The author stylizes the utterances of others' to represent their discourse and transpose their life experiences into the novelistic world. Language becomes the means of the representation, but is also the represented object, which, Bakhtin argues, cannot be studied without understanding the

specific dialogic relationships established by the author between these stylized social discourses and their material counterparts in the context of production.

Bakhtin stresses the expressive, i.e., the evaluative dimension because this is the force that stratifies the literary language: "the common plane on which they can all [languages of others, their voices and world views] be juxtaposed, and juxtaposed dialogically" (Ibid: 293). The novelist constructs their style in what Bakhtin calls the "architectonics" of the work of art, which determines the organization of the different compositional units. The author resorts to social heteroglossia, and in the process of stylization, they do not strip the words and utterances off the intentions and tones of others', which may be alien to the author and therefore stand at different distances from "the semantic nucleus of his work, i.e.; the center of his own intentions" (Ibid: 298). The author uses the utterances of others as socio-ideological cultural horizons and "compels them to serve his new intentions" (Ibid: 300), to voice the author's own worldview. Bakhtin sustained that the intentions of the writer are "refracted *at different angles*" (Ibid: 300), depending on the degree to which the refracted, heteroglot languages are socio-ideologically alien to the author's ideological perspectives. Bakhtin asserts:

> The orientation of the word amid the utterances and languages of others, and all the specific phenomena connected with this orientation, takes on *artistic* significance in novel style. Diversity of voices and heteroglossia enter the novel and organize themselves within it into a structured artistic system. This constitutes the distinguishing feature of the novel as a genre (Ibid: 300).

From this conception of the novel, Bakhtin argued that only a *sociological stylistics* could approach the analysis of its style. Form and content cannot be separated. The specific sense intended by the author in the internal dialogic relationships they seek to establish with the stylized generic languages in verbal art can only be elucidated in contact with the situated discourse in the historical socio-cultural context. The novel is the author's active response to the chain of discourses in the material world.

It seems that Bakhtin decenters the traditional concept of mimesis as a visual representation to give privilege to a hearing representation. Double-voiced represented discourse in the novel is the way in which the author constructs the narrative linguistic conscience, which itself is discourse as it is hearing, and which is ideological because language, as a semiotic system, is ideological (Arán et. al., 1998: 75). From this

philosophical conception, Bakhtin studied the problem of the life of language and of its artistic use for he believed that it was the social aspect of language what nourished the world of the novel, thus contributing to inaugurate the sociological approach to literary criticism.

Given the ideological independence of artistic genres, the ways in which social discourses are represented in these more complex secondary genres imply complex processes of refraction. Social discourses enter the novel not only as a jargon, a class or a typical way of expression; they represent voices, social languages, and as such, world views and ideologies. Defined as a diversity of stylized social speech types and as a diversity of individual voices artistically organized in dialogic relationships, Bakhtin argued that the novel composes all its themes and ideas by means of the representation of the different speech types and voices that circulate in real life social conditions. Nevertheless, and although language diversity and speech characterizations remain important in a novel, Bakhtin considers the artistic functions of these phenomena in a very different fashion. As stated above, what matters in Bakhtin is not only the presence of specific language styles, social dialects, and so on, but the dialogic angle at which these stylized discourses are organized in dialogic relationships within the work of art and in relation to the context of production (1984: 182).

Form and stylistic units in the novel

In Bakhtin, the novel is the privileged literary genre for it can capture the ideological dynamism of historical and social processes. This is achieved through different stylistic units, which the author crafts with heterogeneous stylized speech genres, represented social discourses that transpose into different world views into the novel. In the compositional processes of representation of these social voices, Bakhtin distinguished the following compositional units or "artistic-speech phenomena" (Bakhtin, 1984: 185) through which heteroglossia enters the fiction world:

1) Authorial literary-artistic narration (direct, narrator-character and/or all its diverse variants);
2) Stylization of the various forms of oral everyday narration (*skaz*);
3) Stylization of the various forms of semiliterary (written) everyday narration (the letter, the diary, etc.);

4) Various forms of literary but extra-artistic authorial speech (moral, philosophical or scientific statements, oratory, ethnographic descriptions, memoranda and so forth);
5) The stylistically individualized speech of characters (Bakhtin, 1981: 262).

All these stylistic units combine into the artistic whole of the novel, its architectonics, and they subordinate themselves to but also configure the work as a whole. Bakhtin explains:

> These distinctive links and interrelationships between utterances and languages, this movement of the theme through different languages and speech types, its dispersion into the rivulets and droplets of social heteroglossia, its dialogization—this is the basic distinguishing feature of the stylistics of the novel (Ibid.: 263).

Once heteroglossia is incorporated into the novel, it becomes the speech of another in another's language, which allows the author to refract their intentions. This "double-voiced discourse" (Ibid: 325) serves two speakers at the same time; two voices and their intentions can be identified: that of the character's, and the refracted intentions of the author. Examples of these are the refracting discourse in a dialogue, the refracting discourse of a narrator, or the refracting discourse of the language of characters, amongst others. The languages that these units are created to represent realize the author's intended ultimate semantic meaning.

Double-voiced discourse is always internally dialogized and deeply rooted in the forces of historical becoming. Bakhtin argued that:

> The prose art presumes a deliberate feeling for the historical and social concreteness of living discourse, as well as its relativity, a feeling for its participation in historical becoming and in social struggle [...] as yet unresolved and still fraught with hostile intentions and accents (Ibid.: 331).

The notion of dialogization of the different represented social speeches as social generic utterances drawn into the artistic genre of the novel are at the base of Bakhtin's sociological stylistic analysis, concerned with the way in which the prose author re-accentuates these social discourses and organizes them in dialogic relationships to refract his authorial plan.

Time and space in the novel: the novelistic chronotope

Directly connected with the materialist conception of the socio-historical subject situated in a here and now, another theoretical category developed by Bakhtin for the study of the novel is that of the literary chronotope, which should be thought of as a semantic unity that articulates a series of compositional coordinates in the textual universe (Arán,

2009: 122). In his essay "Forms of Time and Chronotope in the Novel,"[9] the main source for his chronotopic thinking, Bakhtin explains that he gives "[...] the name chronotope (literally, "time space") to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" (Bakhtin, 1981: 84). Bakhtin describes the literary chronotope as a "concrete whole," in which "time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot" (Ibid: 84).

From a formal standpoint, the chronotope comprises the staging of the represented time and space while it regulates the entry of characters as represented social discourses. In his "Glossary" to *The Dialogic Imagination*, Holquist (1981) stresses the literary representation of life experience in chronotopes:

> Literally, "time-space." A unit of analysis for studying text according to the ratio and nature of the temporal and spatial categories represented. The distinctiveness of this concept as opposed to most other uses time and space in literary analysis lies in the fact that neither category is privileged; they are utterly interdependent. The chronotope is an optic for reading texts as x-rays of the forces at work in the culture system from which they spring (in Bakhtin, 1981: 425-26).

As an epistemological category, Bakhtin argued that "every entry into the sphere of meanings is accomplished only through the gates of the chronotope" (1981: 258); which was later interpreted by Holquist: "there is no perception, no thinking or understanding of the self or the world" without chronotopes (Holquist, 2010: 28). On his part, John Pier argued that as a way of understanding experience, of modeling the world:

> [...] chronotopes provide a ground for representation out of which narrative events emerge, a series of temporal markers conjoined with spatial features which, together define specific historical, biographical and social relations (2005: 64).

In a similar way, Bermong & Borghart have interpreted that, for Bakhtin, time and space constituted a fundamental unity for perceiving and understanding the novelistic world, "as in the human perception of everyday reality" (Bermong & Borghart, 2010: 3), thus viewing the chronotope as epistemological in character.

Scholars have also emphasized the ethical or axiological aspect of the chronotope. Holquist stated that:

[9]Essay written in 1936-37, but only published in parts in 1975.

> Time and space are never merely temporal and spatial, but *axiological* as well (i.e. they also have *values* attached to them) [...] Perception is never pure; it is always accomplished in terms of evaluation of what is perceived (2002: 152; emphasis in the original).

The axiological aspect is presented here as attached to the perception of time and space. Liisa Steinby goes deeper into this analysis and argues that as aesthetic forms created by the author to transpose and shape the experiences of the characters from an artistic distance, Bakhtin's novelistic chronotopic motifs are closely related to human action (2013: 118). According to this author, chronotopes define the space-time of the experience and action of the characters "*in* the represented world of the novel" (Ibid: 117; emphasis in the original). Steinby analyses the chronotopic motifs outlined in the *Concluding Remarks*[10], and sustains that human action in the novelistic world does not arise from human will alone, but that it is strictly limited by the chronotope in which the events take place as represented social context. In Bakhtin's novel, the individuals make choices as ethical subjects, but the spectrum of these choices is chronotopically restricted just as human experience is conditioned by the forces that regulate the social surroundings where actions take place. Given their social character, chronotopes define possible action-spaces for the characters. According to Bakhtin, chronotopic thinking can be understood as

> [...] the objective forms that culture itself assumes (including the forms of language and spoken speech), and in this sense they are inter-subjective and inter-individual (and consequently social); from there they enter literary works, sometimes almost completely bypassing the subjective individual memory of their creators (1981: 249).

The Bakhtinian notion of the novelistic chronotope can be said to introduce and reinforce the social dimension of language use into the world of the novel since it carries with it inter-subjective social-cultural awareness. They comprise the represented social contexts where the characters unfold their action and where stylized speech genres and voices are staged, transposing real life experience.

In the *Concluding Remarks* of his lengthy essay "Forms of Time and Chronotope in the Novel," Bakhtin described typical chronotopes and chronotopic motifs which refer to concrete spaces part of the social milieu. Each individual novel is composed of different

[10]Written in 1973.

chronotopic motifs. He outlines the *chronotope of encounter*, in which the temporal element prevails, and which is highly charged with emotions and value. Associated with encounter, and while it can be said to have a broader scope, the *chronotope of the road* has a lesser degree of emotional and evaluative charge:

> Encounters in a novel usually take place "on the road." The road is a particularly good place for random encounters. On the road ("the high road"), the spatial and temporal paths of the most varied people—representatives of all social classes, estates, religions, nationalities, ages—intersect at one special and temporal point. People who are normally kept separate by social and special distance can accidentally meet; any contrast may crop up, the most various fates may collide and intertwine with one another (Bakhtin, 1981: 243).

Suitable for representing events governed by chance, the road lends itself for the breaking of social distances sustained in other chronotopic motifs. The chronotope of the road can represent both a point of departure or of arrival; this is where time and space fuse generating the metaphor of the road as a course: "the course of life," "the course of history" and so on (Ibid: 244). Bakhtin highlights a crucial feature of the chronotope of the road saying that:

> The road is always one that passes through familiar territory, and not through some exotic alien world [...]; it is the sociohistorical heterogeneity of one's own country that is revealed and depicted (and for this reason, if one may speak at all about the exotic here, then it can only be the "social exotic"—"slums," "dregs," the world of thieves) (1981: 245).

Thus understood as another way of realizing heteroglossia in the novel, the chronotope of the road is where discourses of ex-centric characters may be found in a dialogic interaction with the hero, away from the center, and rather at the margins, these characters are highlighted as if on the side and given but a quick glimpse.

Another chronotopic motif outlined by Bakhtin refers to *the parlor* and/ or *the salon*; he says

> [...] the space of parlors and salons (in the broad sense of the word) [...] as the place where the major spatial and temporal sequences of the novel intersect. [...] this is the place where encounters occur. In salons and parlors the webs of intrigue are spun, denouements occur and finally—this is where *dialogues* happen, something that acquires extraordinary importance in the novel, revealing the character, "ideas" and "passions" of the heroes (Ibid: 246).

The salon is described as the place where historical and socio-public events are intertwined with the personal and private side of life (Ibid: 247). These localities present concrete situations where certain kinds of action are possible and others are constrained.

Bakhtin also considered *the provincial town* and the *threshold* chronotopic motifs. Briefly, *the provincial town* (or Flaubertin type) chronotope is characterized by themes of repetition and unchangability. Literary provincial time-spaces are characterized by petit-bourgeois values and social hierarchies associated with discourses of predictability (Klapuri, 2013: 130).

Lastly, the *threshold* chronotopic motifs are places where crisis takes place, falls, resurrections, epiphanies, life-changing decisions are taken. The threshold is highly charged with emotion and value and its essential order is of crisis and break in the life of individuals (Bakhtin, 1981: 248).

Chronotopic motifs as social localities represented in the novels are not neutral, passive background of action, but on the contrary, they condition what the individuals represented can and cannot do. According to Bakhtin, in the construction of the aesthetic whole of the novel, the author crafts the characters by means of the encounters of stylized social discourses or world views. Though represented as autonomous subjects of cognition and ethical action, the characters are socially determined by the literary time-space where they are staged. What Bakhtin called chronotope or chronotopic motifs are the represented social milieu where these encounters take place. The different chronotopic motifs within the novel provide the characters with a specific social situation which conditions their action. Any analysis should gravitate around the chronotopic motive where the encounters take place, in Bakhtin's words "permitting the imaging power of art to do its work" (Bakhtin, 1981: 250).

From a Bakhtinian conception of Literature as part of the ideological creativity or symbolic production of a particular culture in a given historical time, of the novel as a diversity of stylized, double-voiced social speech types and individual voices taken from living heteroglossia, and of language as living discourse whose main feature is dialogism, the present dissertation offers a new reading of F. Scott Fitzgerald's short novel, *TGG*. Given the context of production, which saw the pervasive rise of African-American art

forms symbolizing a place of enunciation and resisting hegemonic racist mandates, we posed the following question: did Fitzgerald transpose the African-American socio-cultural experience of segregation and resistance as another destabilizing factor of the social order into his chronicles of the Jazz Age, or are blacks invisible in *TGG*, holding menial jobs and/or being stereotyped as the *darky*, the *aunty* or the docile servant, as most critics would sustain of modernist authors?

In order to give answer to this initial research question, the present dissertation resorted to Bakhtin's stylistics of speech genres in prose, and focused the analysis on the stylistic units crafted with stylized or double-voiced generic discourses whose theme is race and where voices speaking of the African-American experience can be heard. The analysis was aimed at an active understanding of the dialogic overtones and the specific sense given to the stylized generic utterances that the author included in his novel, bringing in voices of the Afro-American position in order to refract authorial social evaluation. The dialogic analysis of these stylized utterances in relation to their empirical counterparts in the context of production and to other social languages in the novel elucidated the authorial plan or intent for them, and allowed for the confirmation of our hypothesis, according to which blacks are not invisible in *TGG*, holding menial jobs and/or being stereotyped as the *darky*, the *aunty* or the docile servant. The represented voices that speak about the African-American experience in the Twenties are stylized into the fictional world of this literary work and contribute, although from the margins and at different dialogic angles, to the development of authorial social evaluation.

CHAPTER III

THE NARRATOR-CHARACTER

Social languages as worldviews live a real life in material contexts, struggling to prevail and evolving in an environment of social heteroglossia, regulated by the centripetal and centrifugal forces of the ideological life of language. Different social voices encounter one another and co-exist in the consciousness of real people, first and foremost in the creative consciousness of real people who write novels (Bakhtin, 1981: 292). Prose authors take these languages into the unitary plane of their novels and stylize them to refract their own voices and values in the orchestration of the themes they explore in verbal art (Ibid: 292). From his conception of discourse in the novel, Bakhtin studied the problem of the life of language and of its artistic use for he believed that it was the social aspect of language what nourished the fictional world (Bakhtin, 1981: 325). Double-voiced discourse is the way in which the author constructs the narrative linguistic conscience in the novel, and which "itself is discourse as it is hearing, and which is ideological because language, as a semiotic system, is ideological" (Arán et. al., 1998: 75)[11].

The present chapter analyses the narrator-character in *TGG*; the artistically represented discourse that F. Scott Fitzgerald crafted as the stylistic unit where he semantically concentrates his perspective on the contradictions and tensions of his time. The way in which the narrator-characternarrates the story and gives the information organizing the represented discourses goes through his conscience and the reader will see what the narrator sees and how is narrated. Elucidating the conscience and the image of the social language that the narrator-character, as part of the architectonic of the work, was created to represent allows the analyst to recognize the dialogic angle at which the author introduced and organized the different stylized social discourses in the novel. In our analysis, it will help determine the dialogic angle at which Fitzgerald included discourses whose theme is the African-American race; it will help determine their expressive specific sense.

[11] My own translation.

Author and hero/character

In his early essay "Author and Hero in Aesthetic Activity,"[12] Bahktin outlined his conception of the aesthetic object in verbal art and developed his understanding of the relationship between author and hero/character. He conceived the former as the authorial consciousness that, situated at the frontier of the text and the extra text, creates other conciousnesses as worldviews. He argued that every constituent of the work of verbal art with which the author explores different socio-cultural tensions in the empirical world presents itself as the author's own reaction to those tensions, and that this reaction encompasses both the object and the character's reaction to the object, "a reaction to a reaction" (233). The author seeks to create a hero/character as the image of a social language; a stable and necessary whole, a totality of meaning founded on a necessary principle of creation that determines the character's every reaction to the issues they are made to confront in the fictional world of the novel (Ibid.: 233). What makes these reactions specifically esthetic is the fact that each one of them necessarily assembles all of the cognitive-ethical determinations and valuations of the character as a totality of meaning. Crafting this non-contingent vision of the character in relation to their encounters with other represented social languages or worldviews is not easily achieved. The process of "*transposition*" (Ibid.: 240) that the novelist goes through during the artistic creation is to some extent "a struggle with himself" (Ibid.: 234). It is through this process that the author becomes an "*other,*" (Ibid.: 239) and, finding the necessary principle of creation, gives his character a verbal shape from the point of view of an *other*.

Indeed, the study of discourse from the point of view of its relationship to someone else's discourse is, in Bakhtin, of key significance for an understanding of artistic prose (1984: 200). This is so because the author crafts his verbal art with the stylized social discourses; living voices he brings into the fictional world of his creation from the empirical context of production, at times to take distance from certain worldviews, and at times to speak his own voice. Bakhtin argued that the narrator-character, "as a point of view, as an opinion on the world and on himself" (1984: 48), is developed by the author, and later needs to be discovered by the readers for the narrator-character is not a fixed

[12]Essay written between 1920 and 1924, but published posthumously.

image, but the "sum total of his consciousness and self-consciousness, ultimately the hero's final word on himself and on his world" (Ibid.).

Therefore, and for the purpose of the analysis in this dissertation, concerned with the ways in which Fitzgerald included in *TGG* social voices speaking of the African-American position in the Twenties, the first question is posed: what was the social language whose image Nick Carraway was created to represent? What is the cognitive-ethical and valuation attitude of this narrator-character, who is made to come in contact with and to introduce stylized discourses of race that may transpose the position of African-Americans in the Twenties? Understanding the narrator-character as a represented social language and a totality of meaning will provide the elements to elucidate the dialogic angle at which stylized discourses of race enter into this short novel transposing the Afro-American experience. The specific sense or expressive value given to these stylized utterances in dialogue and in relation to their empirical counterparts in the material context of production is determined and needs to be analyzed in contact with the image of the language that the author crafted for his first person narrator-character as an esthetic whole. Active understanding of these dialogic relationships will shed light on the way in which this prose author re-accentuated the generic utterances that speak of race in the process of stylization; it will shed light on the way Fitzgerald refracted his own reaction in the reaction of his narrator-character.

The image of a social language of his time

Aware of the languages that comprised the social heteroglossia in the material context of production, Fitzgerald was the ideologue of the architectonics of his work of art, and, in order to artistically represent "*a speaking person and his discourse,*" an "*ideologue*" whose words are "*ideologemes,*" he resorted to a first person narrator-character, which gave him the possibility to fulfill his authorial plan of showing a confusing world of reality, graduating the "dialogic angle" in this character's double-voiced discourse and interaction. Fitzgerald crafted a first person narrator-character whose represented discourse is the image of a social language, a worldview of his times.

In the first pages of the novel, Nick introduces himself and says:

> The Carraways are something of a clan, and we have a tradition that we're descended from the Dukes of Buccleuch, but the actual founder of my line was my grandfather's brother, who came here in fifty-one, sent a substitute to the Civil War, and started the wholesale hardware that my father carries on today. (*TGG*: 9)

Fitzgerald created a socio-historical subject permeated with the cultural values of the times. White American well-to-do Yale graduate and veteran of the Great War, Nick says he wanted to move to the city in the East like many young Americans to pursue happiness and material success in the growing bond business of the Twenties.

Nick likes literature and refers to himself as a "well-rounded man" (*TGG*: 10), thus taking distance from the young men whose "intimate revelations [...] are usually plagiaristic and marred by obvious suppressions" (*TGG:* 7). Nevertheless, and although he considers himself to be a good Midwestern boy: "one of the few honest people" (*TGG*: 66) that he has ever known, towards the end of the novel he is made to reconsider his self-righteousness and admit that he also belongs to this world of ambiguities: "I'm thirty ... I'm five years too old to lie to myself and call it honor" (*TGG*: 185).

A spectator more than an actor

Nick Carraway's ideological position is well demarcated from the heteroglossia that surrounds him, and he can be said to introduce an individual manner of thinking and speaking, of experiencing the world and reacting to it close to Fitzgerald's own. Although Nick is himself a created consciousness, author and narrator can be said to share, as shall be seen, the cognitive-ethical and valuation attitude toward the social tensions in the American society of the Twenties.

In the first pages of the novel, and as part of his self-introduction and manifestation of ideological consciousness, Nick Carraway shares an insight that his father passed along:

> Whenever you feel like criticizing any one, [...] just remember that all the people in this world haven't had the advantages that you've had [...] a sense of the fundamental decencies is parceled out unequally at birth (*TGG*: 7).

In contrast to what institutionalized discourses would assert in American society, *all men are created equal*, the narrator puts forward the differences that come with birth. Advancing his cognitive-ethical determinations and valuations, his own position amongst other social languages, this narrator-character sounds suspicious of institutionalized

discourses of social equality. Nick's own father's discourse runs counter to that of one of the Founding Fathers of democracy in the United States: the deeply rooted discourse of the self-determined and the self-made man, which Benjamin Franklin is often believed to have originated. In his Autobiography (in Lemay, 1986: 349-60), Franklin described his way up in the social ladder, from the poor son of a candle-maker to a very successful businessman and highly acknowledged member of the American society. Thus providing the archetype of someone who, against all odds, breaks out of his inherited social position and creates a new identity for himself, Franklin can be said to have reinforced, with his discourse, the American Dream.

In contrast, Carraway's father believes that in American society, an individual is he who has been born, and that, as Frye Jacobson argues in his book *Whiteness of a Different Color,* the idea of democracy in America never neglected the matter of natural inborn differences. American politics, from the Revolution through to the twentieth century onwards have been a fight over the inborn differences between the different socio-cultural groups (Frye Jacobson, 1998: 21). In *TGG*, Carraway Sr. seems to be telling his son that attempting to change classes in American society has always led to tragedy.

Nick starts narrating his story of the summer in 1922 in retrospect, and continues to set forth his evaluative position, he says:

> When I came back from the East last autumn, [...] I wanted no more riotous excursions with privileged glimpses into the human heart. Only Gatsby, the man who gives his name to this book, was exempt from my reaction – (TGG: 8).

Nick expresses his moral exhaustion, after his experience in the modern city. Likewise, in one of his essays written in 1939, "My Generation," Fitzgerald considers this era's ambiguities and argued that:

> [...] in my generation we had inherited two worlds: the one of hope to which we had been bred; the one of disillusion which we had discovered early for ourselves, which was growing as remote as another country, however close in time (2005: 193).

Indeed, the Great War had turned Fitzgerald's world into a complex scenario, erasing old certainties and faiths, and bringing hitherto hidden contradictions and moral decline to the surface.

At this stage of his introduction, Nick also expresses his affection for Gatzby, the image of the social language around which the novel revolves and which has extensively been analyzed as a passer. Says Nick:

> When I came back from the East last autumn, [...] I wanted no more riotous excursions with privileged glimpses into the human heart. Only Gatsby, the man who gives his name to this book, was exempt from my reaction – (TGG: 8).

Carraway Sr. seemed to be telling his son that attempting to change classes in American society might lead to tragedy, which is Jay Gatsby's story, someone who believed in the American Dream, but found himself the tragic victim of a bigoted social system. Nick tells us that Gatsby is "the man who gives his name to this book" (*TGG*: 8), and to whom he is gradually drawn closer in friendship throughout the novel, therefore setting forth his point of view, his opinion on the world, his criticism and evaluation of the American social order.

Fitzgerald was aware of the controversy around the spirit of the Twenties, the extravagant lifestyle and freedom they brought, which fascinated him, and which he himself adopted. In his essay "Echoes of the Jazz Age," written in 1931, Fitzgerald reflected on this decade and said:

> It is the custom now to look back ourselves of the boom days with a disapproval that approaches horror. But it had its virtues, that old boom: Life was a great deal larger and gayer for most people, and the stampede to the spartan virtues in time of war and famine shouldn't make us too dizzy to remember its hilarious glory. There were so many good things (2005: 105).

Fitzgerald wrote extensively about the Twenties as a fiction writer and as an essayist, referring to the conflicting spirit of the times, but was never radical in his evaluations. Neither is his first person narrator-character, who describes himself as being "inclined to reserve all judgment" for "reserving all judgment is a matter of infinite hope" (*TGG:* 7).

Like Bakhtin's artist in "Art and Answerability,"[13] Fitzgerald did not write outside of life; the universe of values and their tensions in the socio-cultural context of production governed the orchestration of the represented national languages in his aesthetic object. He wrote about and depicted this era from the inside: a perceptive subjectivity with the insight of his own real life experience but also his literary talent, a consciousness aware of other consciousnesses of his time.

[13]Essay written in 1919 and published posthumously.

Fitzgerald's editor Maxwell Perkins once wrote referring to the narrator-character of the yet unpublished novel:

> [...] a narrator who was more of a spectator than an actor: this puts the reader upon a point of observation on a higher level than that on which the characters stand and at a distance that gives perspective. In no other way could [...] the reader have been enabled so strongly to feel at times the strangeness of human circumstance in a vast heedless universe. [...] great unblinking eyes, expressionless, looking down upon the human scene. It's magnificent! (Perkins, 1924 in Kuehl & Bryer, 1971: 181)

As Perkins asserted, this narrator gives us the perspective from where to look at the "human scene" (Ibid.) in the Jazz Age. The elements out of which Fitzgerald constructed his narrator-character's consciousness are not simply features of the character himself; they are significant cultural values of the Twenties; worldviews that struggled and co-existed in the material context of production as much as in the consciousness of the novelist, who brought these languages into the unitary plane of his novel for the transposition of the themes he intended to explore and evaluate.

Created as a consciousness aware of other consciousnesses of his time, and being a stylized discourse himself, the unit where the author semantically concentrated his evaluative perspective on the contradictions and tensions of his time, the first person narrator-character in *TGG* is put in contact at different dialogic angles with represented social discourses, the worldviews that the author intended to explore with his art. Fitzgerald crafted these encounters and refracted his own reaction, his position, in the reaction of his narrator. In the following chapters, we focused on the stylistic units in which the narrator-character is put in contact with represented social discourses of race where voices of the Afro-American experience resound. The analysis was aimed at elucidating authorial intent or plan for these stylized discourses in order to verify or reject the hypothesis in the present dissertation, according to which blacks are not invisible or stereotyped in *TGG;* the represented generic discourses of race that transpose the experience and position of African-Americans in the Twenties entered the fictional world in dialogic relationships with other represented social discourses, including that of the author, contributing from the margins to the development of authorial social evaluation in this literary work.

CHAPTER IV

THE DIALOGUE IN THE PARLOR

Scott Fitzgerald populated the fictional world of *TGG* with characters whose represented discourses introduce voices and worldviews laden with the socio-cultural values of his time. The social voices that the characters bring into the novel refract authorial social evaluation on different issues. The first stylistic unit that the author crafted including stylized discourses of race that are transposing the African-American experience in the Twenties — the focus of the present dissertation— is the dialogue in the parlor in Chapter I. An active understanding of Fitzgerald's specific *authorial intent* for these discourses, i.e., the sense given to them in this authorial utterance requires the dialogic overtones and the way these discourses were re-accentuated in the process of stylization, as well as the analysis of the dialogic relationships established between these discourses and other stylized social speeches included and orchestrated in this unit. Therefore, from a Bakhtinian perspective of language as essentially dialogical, and of Literature as part of the ideological creativity or symbolic production, the analysis in this chapter of the dissertation is aimed at: a) recognizing the chronotopic motif where Fitztgerald staged these discourses; b) identifying the social voices that resound orchestrated in tandem with voices of the African-American experience, and c) analyzing the dialogic relationships established between them in this unit, and in relation to their counterparts in the material context of production. This analysis will help to interpret the authorial plan for this utterance, crafted with social voices from the national heteroglossia in the context of production, stylized socio-cultural discourses that are "still [...] warm from the struggle" (Bakhtin, 1981: 331).

Buchanan's parlor: a symbol of the Roaring Twenties

The author crafted the chronotope of the parlor or salon, where the characters begin to disclose their subjectivities, and their worldviews are introduced and put in contact to interact. According to Bakhtin, the parlor is the sequence of the intersection between time and space where

> [...] graphically visible markers of historical time as well as of biographical and everyday time are concentrated and condensed; [...] intertwined with each other in the tightest possible fashion, fused into unitary markers of the epoch (1981: 247).

Buchanan's parlor, as described in this first encounter by Fitzgerald's first person narrator-character, Nick Carraway, can be said to have become "a durably valid cultural product" (Bakhtin, 2011: 60); a symbol of the Roaring Twenties. Graphically visible markers of historical time are made clearly present in the narrator's description. The unprecedented prosperity in America becomes evident, materializes in the way Nick refers to the dreamlike place, where, in terms of Bakhtin on the modern parlor, "there unfold forms that are concrete and visible of the supreme power of life's new king: money" (1981: 247). The readers see the salon through the eyes of the narrator, who describes the place on his first visit to the Tom Buchanans' and says:

> We walked through a high hallway into a bright rosy-coloured space, fragilely bound into the house by French windows at either end. The windows were ajar and gleaming white against the fresh grass outside that seemed to grow a little way into the house. A breeze blew through the room, blew curtains in at one end and out the other like pale flags, twisting them up toward the frosted wedding-cake of the ceiling, and then rippled over the wine-coloured rug, making a shadow on it as wind does on the sea (*TGG*: 14).

In similar fashion, the prevalent impression of the Twenties as a time of hedonism is depicted in the surreal way in which the narrator portrays the women in the scene as floating creatures:

> The only completely stationary object in the room was an enormous couch on which two young women were buoyed up as though upon an anchored balloon. They were both in white, and their dresses were rippling and fluttering as if they had just been blown back in after a short flight around the house. I must have stood for a few moments listening to the whip and snap of the curtains and the groan of a picture on the wall. Then there was a boom as Tom Buchanan shut the rear windows and the caught wind died out about the room, and the curtains and the rug and the two young women ballooned slowly to the floor (*TGG*: 14).

Fitzgerald himself once said, referring to his own lifestyle: "Sometimes I don't know whether Zelda and I are real or whether we are characters in one of my novels" (*TGG*: 1).

The author constructed the chronotope of the parlor to symbolize the spirit of the times he masterfully depicted in his essay "Echoes of the Jazz Age." Fitzgerald reflected "with nostalgia," saying that "[...] this was an age of miracles, it was an age of art, it was

an age of excess, and it was an age of satire" ([1931] 2005: 131). The 1920s was a decade of unprecedented affluence best remembered through the cultural artifacts generated by its new mass-production/consumption economy: the Ford Model T; the radio; the first "talkie" at the cinema; the baseball hero, Babe Ruth, and the celebrity pilot, Charles Lindbergh. This was a period when a soaring stock market produced millionaires by the thousands, and young Americans chose to live in the nation's growing cities, leaving behind traditional social values to embrace a modern urban culture of freedom, illegal drinking in speakeasies and provocative dancing to the Charleston and to the sensual rhythms of Jazz (Fisher, 1987: 295). Fitzgerald represented these experiences with verbal temporal markers and spatial features which, conjoined, define the social-cultural relationships of his time.

Bigoted voices in the parlor

Working with the opposing forces of the ideological life of language present in the heteroglossia of the context of production, Fitzgerald brought into this chronotope generic utterances that were permeated with the hegemonic social values and views he sought to explore. Centripetal forces dominate in Buchanan's parlor, struggling, as in the material world, to perpetuate the given social hierarchy.

According to Bakhtin, the parlor is the place where "[...] webs of intrigues are spun, denouncements occur [...], dialogues happen, revealing the character, 'ideas' and 'passions' of the heroes [...]" (Bakhtin, 1981: 246)[14]. In this unit, the author begins to disclose the characters' ideas and passions on private and public issues, combining, in the development of their consciousnesses, generic utterances of race in tandem with stylized discourses of gender. Fitzgerald did not strip these discourses off their original intentions: the empirical voices that resonate in them. He used these populated words, their socio-ideological cultural horizons, and crafted his foulest character. Tom Buchanan, staged on his own wealthy parlor, is the image of bigoted languages, which entered the novel in a wide dialogic angle in relation to the language the narrator was created to represent. Tom Buchanan is Fitzgerald's evaluation on these social issues.

As explained above, authorial double-voiced utterances in complex secondary artistic genres, such as novels and the stylistic units orchestrated in its architectonics, differ

[14] Inverted commas in the original.

from utterances in primary genres in that their boundaries acquire a special internal aspect due to the fact that the "speaking subject—in this case the *author* of the work—manifests his own individuality in his style, his world view, and in all aspects of the design of his work" (Bakhtin, 1986: 75). As "the active form-giving energy" (Bakhtin, 2011: 60) of his utterance, Fitzgerald represented the emotional-volitional position of the characters in this sequence with stylized discourses of race in dialogue with speeches of gender. The boundaries and the plan of this authorial utterance— the stylistic unit under analysis— become clear as the dialogue unfolds and eventually comes to an end, linking these social discourses together, and achieving semantic exhaustion.

The dialogic relationships established between these social voices in the process of stylization come to fulfill Fitzgerald's authorial plan and should be construed dialogically in order to understand his own emotional-volitional position. Recovering the empirical voices that were summoned into the fictional world from the context of production, and identifying the dialogic angle at which they were introduced in the fictional world will help to elucidate the expressive aspect or specific sense given to the represented discourses in this sequence: on the one hand, discourses of race, where echoes of the African-American struggle resound together with the experiences of European immigrants; on the other, discourses of gender, where bigoted male views are identified. Fitzgerald conjoined these stylized social discourses in *TGG* in order to create the image of bigoted views in American wealthy parlors.

This is a long authorial utterance, in which the characters are disclosed, and where three moments of development can be identified: at the beginning of the dialogue, Buchanan brings in stylized generic scientific discourses of race, which speak of the African-American experience as well as of the experience of European immigrants, who, in those days, where also being subjected to hegemonic policies. As the sequence unfolds, Daisy speaks with Nick and introduces represented utterances on gender, where the voice of conflicted women in the Twenties can be heard. Fitzgerald completes this unit when, at the end of this dialogue, he gets Daisy to interweave in her discourse Buchanan's racist speeches with hers of gender, therefore, achieving semantic exhaustiveness and specific authorial intent, his social evaluation.

Official scientific voices of race

This is Nick's first visit to the Buchanans,' whom he describes, drawing from a few unfavorable memories he keeps of them, and shares with the readers. Nick says Daisy is his second cousin once removed, but he claims to have had "no sight into [her] heart" (*TGG*: 12). Nick remembers Tom from college and describes him as "one of the most powerful ends that ever played football at New Haven – a national figure" (*TGG:* 12). Our narrator defines Tom saying that he was "one of those men who reach such an acute limited excellence at twenty-one that everything afterward savours of anti-climax" (*TGG*: 12). Nick continues saying that Tom's "speaking voice, a gruff husky tenor, added to the impression of fractiousness he conveyed," and adds that "[T]here was a touch of paternal contempt in it, even toward people he liked – and there were men at New Haven who had hated his guts" (*TGG*: 13). As Nick expresses in a rather detached way, he has come to visit "two old friends [he] scarcely knew at all" (*TGG*: 12).

At the beginning of the dialogue in the parlor – what has been identified as the first moment in this authorial utterance – Nick brings in a word that was at that time linked to generic scientific utterances on race issues although it may seem to be part of an intended inconsequential remark: the word *uncivilized* can be, in Voloshinov's terms when he defined words as signs, considered "the arena of acute socio-cultural struggles" ([1923] 1973: 23).

Arguably, a trivial comment for the sake of chatter, the term triggers an unexpected violent reaction from the host; the dialogue begins:

Nick:	You make me feel *uncivilized*[15], Daisy [...] Can't you talk about crops or something?
Buchanan:	*Civilization*'s going to pieces. I've gotten to be a terrible pessimist about things. Have you read "The Rise of the *Coloured* Empires" by this man *Goddard*?
Nick:	Why, no.
Buchanan:	Well, it's a fine book, and everybody ought to read it. The idea is if we don't look out the *white race* will be—will be utterly submerged. It's all *scientific stuff*; it's been proved.
Daisy:	Tom's getting very profound. He reads deep books with long words in them. What was that word we—

[15] All the italics in this quote are mine.

Buchanan: Well, these books are all scientific. This fellow has worked out the whole thing. It's up to us, who are the *dominant race*, to watch out or these *other races* will have control of things.
Daisy: We've got to beat them down—
Miss Baker: You ought to live in California—
Buchanan: This idea is that we're *Nordics*. I am, and you are, and you are, and – And we've produced all the things that go to make *civilization* – oh, science and art, and all that. Do you see? (*TGG*: 19-20).

In this first part of the stylistic unit, the author's double-voiced utterance subordinates the characters' racist generic speeches in order to achieve his own authorial speech plan. Fitzgerald makes use of someone else's discourse on race to represent the prevailing views in the Twenties and to refract his own social evaluation. The represented racist discourse is introduced at a wide dialogic angle; away from authorial understanding and from the socio-ideological and cultural horizon that the narrator was created to represent. Neither penetrating nor changing the meaning or tone, Fitzgerald used this racist speech to begin crafting the image of his nastiest character; the subjectivity through which the author intends to refract his evaluation of this hegemonic worldviews. Maxwell Perkins once referred to this character saying "[...] I would know Buchanan if I met him on the street and would avoid him" (in Kuehl & Bryer, 1971: 181). The image of the racist American discourse that Tom Buchanan was crafted to represent is also the object of Fitzgerald's evaluation in this stylistic unit.

From a materialist conception of language, and considering the Bakhtinian notion of the novelistic chronotope, which would make any effort to do an ahistorical treatment of forms inadequate, art is inextricably tied up to the socio-cultural-political contexts from where it stems. Therefore, and for the purpose of our active dialogic analysis of this unit, the following questions are posed: how trivial and/or inconsequential can the word *uncivilized* in Carraway's utterance be? What historical tensions is the word *uncivilized* transposing to the parlor of a white American multimillionaire in Port Washington, NY — East Egg in *TGG*? What are the voices summoned and how have they been re-accentuated?

As the ideologue of the arquitectonics of this short novel— his own utterance— Fitzgerald introduced this double-voiced discourse using the word *uncivilized* triggering Buchanan's racist reaction; even provoking it although he has the narrator-character to take distance and explain that he "[I] meant nothing in particular by this remark," which was

taken up "in an unexpected way" (*TGG*: 19). The word *uncivilized* can certainly be regarded as a sign pointing at racial tensions in the Twenties, a generic utterance in which many different voices can be heard.

Having just arrived from the West, Nick mocks himself in a rather self-deprecating way for being *unsophisticated* in contrast to Daisy and the people from the city. He uses the word *uncivilized* in contact with stylized discourses of the countryside, where he comes from, not intending to make a remark on race issues. Nevertheless, the Twenties was a period characterized by flagrant racial intolerance. Although it may have been the law of the South, [16] segregation of black people was practiced throughout the country. Furthermore, and due to the large incoming masses, white European immigrants were also being discriminated against as part of a hate list together with Jews. These groups had to endure biased social policies (Frye Jacobson, 1998: 70; Bruccoli, 2000: online), which, arguably, derived from the threat they posed to the American state.

The stylized discourses on race issues that Fitzgerald brought into the dialogue in the parlor—the stylistic unit under analysis— are permeated with scientific eugenics voices speaking of the ways blacks had always been segregated, but they are also speaking of the ways the same centripetal forces strove to establish and perpetuate distinctions within the white race amongst European immigrants. White supremacists and scientific racism had always influenced American social legislation against blacks, but in the Twenties, eugenics were also promoting the belief that certain white people were superior to peoples of other racial backgrounds, actually denying the latter the social rights and mobility that America's liberal democracy claimed to secure (Wildman, 1996: 87; Flint, 2004: 53).

In Buchanan's racist argument: "[T]he idea is if we don't look out the white race will be—will be utterly submerged. It's all scientific stuff; it's been proved" (*TGG*: 19), the author introduced scientific voices that were used to support and validate racist social policies in this decade. Based upon beliefs of the existence and significance of racial categories and of a hierarchy of superior and inferior races, these social scientists had long before agreed that whites were superior to blacks. In the 1920s, however, they sought for ways to prove this belief in order to endorse social policies against blacks as always, but

[16] Jim Crow law, in U.S. history, comprised any of the laws that enforced racial segregation in the South between the end of Reconstruction in 1877 and the beginning of the civil rights movement in the 1950s.

also against other races that they did not consider white. Quoting a book by a prominent eugenicist scholar Buchanan says: "... these books are all scientific. This fellow has worked out the whole thing. It's up to us, who are the dominant race, to watch out or these other races will have control of things" (*TGG*: 19). These racist discourses were aimed at preserving the "American stock" and "the standard of *civilization* of the United States" (Lodge, 1891 in Frye Jacobson, 1998: 77), and Fitzgerald stylized them into his short novel of the Roaring Twenties.

The influence of eugenics on American legislation and policies started early in the new century, and the belief in the possibility of improving the genetic quality of the American human population steadily increased. These voices can be heard in Tom's stylized generic discourses, which in the material world of the context of production were institutionalized to legitimate the social order. At the beginning of the dialogue, Buchanan expresses that: "I've gotten to be a terrible pessimist about things. Have you read "The Rise of the Coloured Empires" by this man Goddard?" In 1908, Henry Herbert Goddard translated the Binet standardized intelligence test from the French[17], and in 1912 the tests were implemented with incoming immigrants on Ellis Island to determine their capacity and merit to become American citizens (Tucker 1994: 135). Later, and among the most important and popular expressions of the rising eugenic view on immigration, Madison Grant published his *Passing of the Great Race* in 1916, achieving its peak popularity in the 1920s. Grant argued against the "melting pot" ideal (Frye Jacobson, 1998: 81) stating that the mixing of two races resulted in racial decline; in Grant's own voice:

> Whether we like to admit it or not, the result of the mixture of two races, in the long run, gives us a race reverting to the more ancient, generalized and lower type. The cross between a white man and an Indian is an Indian; the cross between a white man and a negro is a negro; the cross between a white man and a Hindu is a Hindu; and the cross between any of the three European races and a Jew is a Jew (Grant, 1916 in Frye Jacobson, 1998: 81).

Grant was even more virulent when referring to American blacks, who, he asserted, had become a "serious drag on *civilization*" from the moment "they were given the rights of citizenship and were incorporated in the body politics" (Ibid.). Nevertheless, blacks were

[17] First published in 1920, but revised many times afterward, these tests are now rejected by constructionists whose theoretical developments have re-defined the concept of intelligence (Gardner, 2006; Perkins, 2012; Pogre, 2010; Vigotsky, 1980, amongst others).

considered only part of the problem regarding race issues in the early Twenties. As can be seen, the problem posed by the immigration influx also demanded attention. The focus was on other inferior races as well, which the United States Committee on Selective Immigration, chaired by Grant, sought to define in order to establish "race quotas" (Ibid: 82) for immigration into the country.

Another representative voice of the eugenic view was anthropologist Lothrop Stoddard, who published his most famous study, *The Rising Tide of Color Against White World-Supremacy* in 1920. In this book he focused on his concern about a future population explosion among the *colored peoples* of the world and the way in which *white world-supremacy* was being lessened since the wake of World War I and the collapse of colonialism. Stoddard argued that race and heredity were the guiding factors of history and *civilization*, and that the takeover or the elimination of the white race by colored races would result in the destruction of Western *civilization*; as Buchanan says: "*Civilization*'s going to pieces" (*TGG:* 19). Stoddard also considered all three groups within the white race, the Nordic, Alpine, and Mediterranean, to be of good stock and far above the quality of black and colored races, but the *Nordic* was, he argued, the greatest of the three and needed to be preserved by way of eugenics (in Sarat, 1997: 55-59). Introducing these voices, Buchanan used the term "Nordic" to describe his own race: "This idea that we're Nordics. [...] And we've produced all the things that go to make civilization – oh, science and art, and all that." (*TGG:* 20). The racist voices of these scientists helped to support debates on both black's segregation as well as on the immigration restrictions that were eventually regulated in the immigration Act, passed in Congress in 1924. They also helped to reinforce the popular racist understanding of peoplehood and diversity in American society as can be clearly seen in Buchanan's stylized discourse.

Nevertheless, eugenic views also met vigorous opposition not only from immigrants but also from natives. During the congressional debate in 1924, a republican representative called Grant's book "as fine an example of dogmatic piffle as has ever been written" (Frye Jacobson, 1998: 85). The voice of another representative, objecting to the eugenicists' claim that their bill was not discriminatory, argued that it should never be said to an American that they "come from an inferior race" (Ibid: 85-86). Furthermore, a series of popular rallies and demonstrations manifested widespread opposition. In front of an

immense audience at Carnegie Hall, Rabbi Stephen Wise argued that "the Nordic race [...] was a convenient political invention devised to prove its own superiority, and [...] the inferiority of [...] great races [...] unacceptable to the inventors of the Nordic" (Ludmerer in Frye Jacobson, 1998: 86).

Race issues in late nineteenth and early twentieth century can be said to have revolved not only around blacks' segregation but also on definitions of whiteness, which is arguably why Fitzgerald decided to stylized these discourses on race refereeing to both these groups. Nevertheless, the threat posed by European immigrants to the body politic and the American social order was reduced with the triumph of the eugenics movement and the passing of the 1924 legislation[18]. From then onwards, the decline in the flow of new arrivals from Europe combined with the massive migration of African-Americans from the rural South to the urban North and West resulted in a shift of focus within race issues. Gradually, racial differences within the white community lost their salience thus solidifying whiteness as a "monolith of privilege" (Frye Jacobson, 1998: 95) against a segregated black community, which remained separate and unequal.

Given the empirical voices that have been recovered from the historical context of production of *TGG*, Buchanan's racist reaction after Carraway's small talk, using the word *uncivilized* at the beginning of this dialogue, does not seem so inconsequential. It was Fitzgerald's plan to introduce race issues in this sequence by means of complex interrelationships of different voices. In Buchanan's stylized utterance on race, Fitzgerald conflates the names of Stoddard with H.H. Goddard, arguably the most respected social scientists at that time, the experts on race and intelligence, thus signaling chronotopic values and racial tension. The words *civilization, coloured, Goddard* and *Stoddard, white race, scientific stuff* all come back to life as voices when a competent reader is able to identify the ideological signs in them.

Fitzgerald used these scientific racist generic discourses to create its nastiest subjectivity and social consciousness. This is the character about which Fitzgerald himself

[18] The 1924 Immigration Act set quotas that limited annual immigration from particular countries. The legislation identified who could enter as a "non-quota" immigrant; this category included wives and unmarried children (under 18) of US citizens, residents of the Western hemisphere, religious or academic professionals, and "bona-fide students" (under 15). Those not in any of these categories were referred to as a "quota immigrant" and were subject to annual numerical limitations.
http://library.uwb.edu/guides/usimmigration/1924_immigration_act.html retrieved 05_10_2015.

asserted "he's the best character I've ever done" (Fitzgerald, 1924 in Kuehl & Bryer, 1971: 185). Nick's description and references to Tom, at the beginning of this sequence and later in the novel, and Buchanan's own reactions and self-manifestations throughout the novel complete his image as the work's embodiment of moral and cultural decline and decadence (García, 2011: 204-205; Lena, 2010: 39; Bewley, 1968: 61-69). In this sequence, Buchanan's stylized discourse on race is loaded with words where racist voices can be heard; words that can be clearly perceived as signs of a specific semantic position.

In the first part of this dialogue in the parlor, and being himself a consciousness of the Jazz Age aware of the heteroglossia of his time, the author used generic discourses of race and made the authoritative scientific voices in these official discourses resound violently in a wealthy parlor of the conflicting city of New York. This is the chronotope where he staged the image of bigoted voices: Tom Buchanan is Fitzgerald's symbolic creation; his position on the racist values and beliefs at the base of the hegemonic policies that segregated African-Americans as always, but also European immigrants from democratic American life.

Sexist voices in the parlor

As the sequence develops, the second moment of this dialogue unfolds. The subjectivities staged on this chronotope continue to reveal their values with the narrator-character's descriptions and accounts, as much as with the stylized social discourses that they introduce.

According to Bakhtin, in the chronotopic motif of the parlor, human action does not arise from human will alone, but is strictly limited by the dominant cultural and formal conventions and values of the societies where these actions arise (1981: 243). This can be clearly seen in this dialogue, in which the author explored bigoted worldviews on, not only race, as seen above, but also, as is analyzed next, on gender issues, orchestrating these voices together into the novel in order to transpose these peoples' common experiences of suppression.

The main female character, Daisy, is described by Nick as an ambiguous, confusing woman; at times frivolous and "careless" (*TGG*: 186) like her husband; part of a decadent society, and at times, troubled, like when Nick saw "turbulent emotions possessed her"

before she confessed that she "was pretty cynical about everything" (*TGG*: 23). In the stylistic unit under analysis, this female character can be said to represent the language of the women who were gradually becoming aware of their oppression, and started to react in different ways in the Twenties.

Nick describes Daisy saying that "[H]er face was sad and lovely with bright things in it, bright eyes and a bright passionate mouth" (*TGG:* 15). Furthermore, she is constantly interrupted by her husband, even when she intends to speak of their daughter: "Well, you ought to see her. She's – " (*TGG:* 16). In fact, both Daisy and her friend, Miss Baker, are interrupted every time they try to intervene in the exchange; their ideas are systematically ignored by Buchanan in his authoritative exposition on race:

Daisy: We've got to beat them down—

Miss Baker: You ought to live in California— (*TGG:* 19).

Moreover, in Buchanan's racist discourse, Daisy is also discriminated against when Tom hesitates to include her as part of the Nordic race he holds in such high regard: "'This idea is that we're Nordics. I am, and you are, and you are, and – ' After an infinitesimal hesitation he includes Daisy with a slight nod..." (*TGG*: 20), to which Daisy reacts with an ironic remark: "We've got to beat them down" (*TGG:* 20).

Fitzgerald continues to gradually unveil the characters in this unit as Nick gives account of their actions and reactions as human beings (Bakhtin, 1986: 57). Tension increases in the parlor when Tom Buchanan leaves the parlor to get a phone call, and Daisy, in distress, follows him. Miss Baker then denounces that Tom has a mistress, thus spinning, what Bakhtin called, "webs of intrigues" (Ibid: 246). This adds up to the construal of Tom as a chauvinist as much as a racist.

Back into the parlor after the conflicting phone call, Daisy talks to Nick alone, bringing in generic utterances of gender. Speaking of her daughter, she confesses her unhappiness:

Daisy: "All right" I said. "I'm glad it's a girl. And I hope she'll be a fool – that's the best thing a girl can be in this world, a *beautiful little fool.* You see I think *everything's terrible* anyhow. Everybody thinks so – the most advanced people. And I *know*. I've been everywhere and

> seen everything and done everything. *Sophisticated* – God, I'm *sophisticated*! (*TGG*: 24)[19]

As in his essay, in his fiction, Fitzgerald explores the position of women in the Twenties, and creates a female consciousness aware of her own weaknesses and conflicts. In "Echoes of the Jazz Age," Fitzgerald argued that women were discovering that love was meant to be fun as they gradually freed themselves from pre-war puritan mandates, he argued that:

> [...] a married woman can now discover whether she is being cheated, or whether sex is just something to be endured, and her compensation should be to establish a tyranny of the spirit, as her mother may have hinted ([1931] 2005: 21).

American women had always suffered gender bigotry in the Puritan social order, where inflexible family bonds forced them into unbending roles of devoted mothers and submissive spouses. However, after WWI, the Twenties saw the rise of the new or modern American woman, who can be said to have represented part of the centrifugal forces in the life of American society.

American women were granted the right to vote with the Nineteenth Amendment in 1919, and later founded the American Birth Control League after years of struggle in 1921 (Fass, 1977: 123). Some of them became the era's unconventional young girls known as the *flappers*— arguably closer to Daisy's character. They dropped the corset; chopped their hair and wore make-up, thus breaking away from the Victorian image of womanhood. They were sometimes criticized for being frivolous and unconcerned. They were always ready to marry affluent young suitors who could afford the extravagances of a life of luxuries. Other American women, however, sought to become independent. They might not have dressed in such shocking style as flappers, but they pursued as shockingly radical endeavors. As Miss Baker in the novel— whom our narrator-character seems to be confusingly fond of— these women appeared on the athletic field and in the workplace, and made headlines for achievements that would have been regarded impossible for the female gender before the war. They went to college and felt free from the demand to marry unless they chose to do so, "free to postpone marriage while we did other things [...]" (Mead Margaret in Gourley, 2008: 30).

[19] My emphasis in all except for "And I *know*" which appears in the original.

Modern times had come to the United States, but for every Zelda Sayre, Clara Bow, Margaret Mead, Edith Wharton, Elinor Smith and Julia Peterkin, just as many American women still believed that marriage and motherhood was a "woman's glory" (Gourley, 2008: 31). These women represented the centripetal forces in social life, and, most probably, agreed with Paul Geraldy, renowned journalist, who wrote for *Vogue* magazine: "It is an absolute fact that life, knowledge and education do not enhance woman's charm. Quite the contrary!" (in Gourley, 2008: 30). Geraldy's discourse was in consonance with eugenic views and the system of differences governing the logics of the Johnson Act. Eugenicists were clear about their assessment of the importance of this Act as the expression of a project of a nation. They resorted to Harry Laughlin, an expert called upon by Congress during the debates, to explain the eugenic project of "racial hygiene" (Frye Jacobson, 1998: 84):

> Racially the American people, if they are to remain American, are to purge their existing family stocks of degeneracy, and are to encourage a high rate of reproduction by the best endowed portions of their population (Laughlin in Frye Jacobson, 1998: 85).

Clearly, there was a plan for American women, which was also made explicit in mainstream media. In an article in 1921, the *New York Times* published an article entitled "Is the New Woman a Traitor to Her *Race*?" Assimilating gender with race issues, this author argued that women who attended college were harming *the race* because instead of becoming better mothers, they were choosing to pursue their own careers, which was also, the author argued, the cause of the dropping tendency in the birthrate (Holmes in Gourley, 2008: 31). Mainstream media had great influence on the way the public in general, and women in particular, perceived themselves. It could be argued that mechanisms of hegemonic views, which were clearly seen regarding race issues, can also be recognized in these discourses of gender. Advertisements in the most popular magazines suggested that women's greatest accomplishments were "a contented husband, clean children and delicacy in all matters of personal grooming" (Gourley, 2008: 32).

Daisy says she hopes her little daughter will be a "beautiful little fool" (*TGG:* 24), as *flappers* were sometimes labeled and criticized for enjoying a freer lifestyle, unconcerned with and indifferent to women's traditional roles as spouses and mothers. She

takes this discourse of criticism and parodying it introduces a new semantic intention which turns it into an utterance of approval. In the same way, Daisy takes Carraway's view of her being *sophisticated,* in contrast to his being *uncivilized,* and invests this word with a hostile semantic intention. In her utterance, she has "been everywhere and seen everything and done everything;" she uses irony and assures her cousin that she is "*sophisticated,*" but that "*everything's terrible,*" which does not put her in any better position.

Dialogic angle and specific authorial intent

The dialogic relationship between the voices on race— on African-Americans as well as European immigrants— and those on gender in the double-voiced speeches orchestrated in this unit, and the authorial plan for them become clearer toward the end of the dialogue, as this long authorial utterance approaches the end, achieving semantic fullness:

Nick:	Is she [Miss Baker] from New York?
Daisy:	From Louisville. Our *white girlhood* was passed together there. Our beautiful white…
Buchanan:	Did you give Nick a little heart to heart talk on the veranda?
Daisy:	Did I? I can't seem to remember, but I think we talked about the *Nordic race*. Yes, I'm sure we did. It sort of crept up on us and first thing you know… (*TGG*: 26; my emphasis).

Daisy's vari-directional double-voiced reply to Nick's question about Miss Baker is only partially aimed at answering his query. Clearly, her rejoinder is actually aimed at confronting Buchanan, whose discourse on race she uses and re-accentuates to construct her own ironic statement about her childhood. She is angry and filled with frustration, which is why she ironizes saying "Our *beautiful white girlhood,*" as if to say: Our *beautiful superior race girlhood.* The irony is realized by means of the clashing semantic intention Daisy gives to her husband's previous utterance and the dialogic relationship of opposition established between the material circumstances of her life and the way in which she re-accentuates her husband's discourse on the *superior white race.* Daisy feels that her own present life is far from *superior.*

Sure enough, Buchanan recognizes the attack and reacts, showing disdain toward Daisy's feelings when he derogatively refers to her anxieties, and asks ironically if she had given Nick "*a little heart to heart talk*"(*TGG:* 26), resorting to generic discourses in

women's magazines. Daisy uses another of her husband's utterances on race, but this time, the semantic intention infused realizes parody, she says: "[...] we talked about the *Nordic race*" (*TGG:* 26). Daisy reacts using her husband's racist discourse to convey her hostile intentions toward her him and to express her value judgment position on their own condition: the dominant race.

As Bakhtin argued in his social stylistics, the aesthetic form and the content of the literary work should be analyzed together in the dialogic relations established between the represented subjectivities, their actions and their cognitive and ethical dimensions in contact with the systems of signs created and used in the socially organized world that the author transposes in the novel (1990: 61). In this stylistic unit of *TGG*, the dialogue in the parlor, Fitzgerald explores the social tensions that aroused from the way in which bigoted American values circulated in the Twenties in relation to ideological conceptions of race and gender. The author refracts his evaluation orchestrating dialogic relationships that intersect double-voiced discourses of race and gender, where voices speaking of the African-American and the European immigrants' experience of oppression can be heard linked to the voices of troubled women in the Twenties. The subjectivity that served Fitzgerald to introduce represented racist voices subjugates the subjectivity that serves to introduce discourses of gender. From different angles of refraction, both social discourses served as rays of social evaluation.

Having identified the first stylistic unit that Fitzgerald crafted with stylized generic speeches whose theme is race, the analysis has shown that:

a) Fitzgerald chose the chronotope of the parlor to stage the language of centripetal forces in the heteroglossia of the Twenties. The image of bigoted voices is orchestrated at a wide dialogic angle from the narrator-character as a point of view and of refraction of authorial social evaluation.
b) The social voices that resound in these stylized utterances of race are speaking of the way African-Americans and white European immigrants were segregated in the Twenties, their common struggle with racist narratives in institutionalized official scientific discourses. In a long authorial utterance, these discourses of race were orchestrated in dialogic relationships with represented generic

speeches of gender that transposed women's analogous disadvantageous condition.

c) The authorial intent and specific sense or expressive aspect given to these double-voiced utterances has been analyzed in the wide dialogic angle at which they entered into the novel in relation to the position of the narrator, i.e., the evaluative position of the author. Fitzgerald used these bigoted discourses in the process of stylization to craft his foulest character, Tom Buchanan: the image of bigoted hegemonic discourses of race, on African-Americans' as well as European immigrants' social position, and on gender in the heteroglossia of the times.

Therefore, and in relation to the hypothesis in this dissertation, it can be said that in this compositional unit in *TGG*, blacks are not stereotyped. The racist voices that enter the fictional world through the stylized discourses on race in this artistic-speech phenomenon were used to craft the foulest subjectivity in the novel. These voices speak of the African-American experience of subjugation shared with other groups, and they transpose the socio-cultural tension that the hegemonic position of these discourses brought about. The dialogization that the author established between stylized utterances on race and gender, i.e., the movement of the theme of subjugation through these different languages, contributed to create Tom Buchanan, the image of bigoted official languages in the Roaring Twenties.

CHAPTER V

THE ENCOUNTERS ON THE ROAD

For a Bakhtinian reading of the second stylistic unit that Fitzgerald crafted including double-voiced speeches of race that transpose the African-American experience into his novel, the following questions are posed: which is the chronotope that Fitzgerald chose to stage these voices? How did he re-accentuate them in the process of stylization? What other voices did Fitzgerald include in this unit and how did he orchestrate them? The analysis in this chapter is aimed at: a) recognizing the chronotopic motif where Fitztgerald staged these stylized discourses; b) identifying the social voices that resound in tandem and orchestrated with voices of the African-American experience, and c) analyzing the relationship established between these voices, and the way they were re-accentuated upon entering the fictional world in relation to their counterparts in the material context of production. Elucidating the dialogic angle at which these voices entered the fictional world in dialogic relationships with other languages will help determine specific *authorial intent or plan.*

The road as the course of American history

In order to explore the contact with ex-centric languages in the national heteroglossia, Fitzgerald resorted to the powerful combination of two chronotopic motifs: the *encounter* and the *road.* According to Bakhtin, the chronotope of the road is the sequence where "the most varied people— representatives of all social classes, estates, religions, nationalities, ages— intersect at one spatial and temporal point" (Bakhtin, 1981: 243). The road is where time and space fuse generating the metaphor of the road as a course: "the course of life," "the course of history" (Bakhtin, 1981: 244). Often combined with the chronotope of the road, the chronotopic motif of the encounter is one of the most important individual motifs for Bakhtin, where the temporal marker, "at one and the same time" is inseparable from the spatial marker, "in one and the same place" (Bakhtin, 1981: 97). In this stylistic unit of the novel, African-Americans and European immigrants are represented together again, signaling their common position in this decade of American history. As seen in the previous chapter, this was a historical period during which

constructions of race in official discourses and racial tensions put these social groups together on the fore.

Fitzgerald crafted these encounters between the narrator-character and peoples of other races over the Queensboro Bridge to narrate Nick's first experience of Jay Gatsby, the image of the social language around which the novel revolves. Gatsby is the main character, who has widely been analyzed as a passer in a decadent American society (Lewis, 2007; Van Thompson, 2004; Schreier, 2007; Meehan, 2014), but to whom Nick grows closer throughout the novel. These social languages are represented on the road to the city at one and the same time, in one and the same place as in the road of history.

Gatsby is driving his "splendid car" (*TGG:* 75) on a road that Nick has come to know well:

> The city seen from the Queensboro Bridge is always the city seen for the first time, in its first wild promise of all the mystery and the beauty in the world (*TGG*: 74-75).

Expressing his anticipation of what the modern city has to offer— as opposed to the more conservative social loci, as the parlor at the Buchanans'— Nick is able to recognize what Bakhtin called the "social exotic" (1981: 245). Indeed, no other sequence of the intersection of time and space introduces and reinforces socio-cultural diversity into the world of the novel more effectively than the chronotopic motif of the road, which, according to Bakhtin, brings in inter-subjective socio-cultural awareness (1981: 245).

The combination of these two chronotopic motifs served Fitzgerald to stage the first interaction between Nick and Gatsby, which he orchestrated with an unplanned fleeting contact with other ex-centric cultures and social languages. Fitzgerald crafted the chronotopic motif of the encounter on the road to introduce the experience of *the other* for it is in this chronotope where random or unexpected encounters usually take place, and where people who are typically "kept separate by social and spatial distance can accidentally meet; any contrast may crop up, the most various fates may collide and intertwine with one another" (Bakhtin, 1981: 245).

The narrator-character's account of *the other* on the road

In the chronotope of the road, Fitzgerald staged the images of the languages of European immigrants and African-Americans together as he did in the chronotope of the

parlor, once again transposing their common experience of segregation in the context of production. Nevertheless, while centripetal forces dominate in the chronotope of the parlor— where racist voices on these groups realize discrimination, and help develop the nastiest character; Tom Buchanan is the image of hegemonic languages in the Twenties— centrifugal forces in the American society of the Twenties prevail in the encounters on the road. Although Nick uses racist discourses in the description of these groups, laughter and the dialogic relationship established with the language that Gatsby was created to represent assign these stylized discourses a new expressive aspect. Indeed, Nick expresses inter-subjective socio-cultural awareness of these peoples' experience of segregation in racist constructions, but laughs at these hegemonic discourses.

This is a short authorial utterance, in which Nick gives account of *the other*. Gatsby has called on Nick to meet for the first time, and they are on their way to the city (*TGG*: 70). After Nick has expressed his expectations on the mystery and the beauty of the world in clear anticipation of what the city has to offer, they have two brief passing and consecutive encounters: the sight of the Christian European mourners in a funeral procession, and the affluent African-Americans on a limousine driven by a white chauffeur. In Nick's narration:

> A dead man passed us in a hearse heaped with blooms, followed by two carriages with drawn blinds, and by more cheerful carriages for friends. The friends looked out at us with the tragic eyes and short upper lips of south-eastern Europe, and I was glad that the sight of Gatsby's splendid car was included in their somber holiday. As we crossed Blackwell's Island a limousine passed us, driven by a white chauffeur, in which sat three modish negroes, two bucks and a girl. I laughed aloud as the yolks of their eyeballs rolled toward us in haughty rivalry (*TGG*: 74-75).

Nick uses generic utterances that are saturated with the prevalent racist views at the times: "the tragic eyes," "short upper lips," "bucks," "negroes," "the yolks of their eyes;" racist representations which have been widely analyzed as Fitzgerald's own racist anxieties (Forrey, 1967; Washington, 1995; Morrison, 1992; Goldsmith, 2003; Meehan, 2014, amongst others). Indeed, Fitzgerald did not remove the original voices and intentions from the double-voiced discourses of race used by Nick in these descriptions, i.e., the racist voices that resonate in them. However, a dialogic analysis of this authorial utterance—the narrator-character's narration of these encounters on the road— allows us to say that the

author preserved the stylistic aura of these racist discourses in order to transpose into the novel the racial tension caused by the position given to European immigrants and African-Americans official scientific discourses and their fabrications of race in the Twenties.

Fabrications of race in scientific generic discourses

Indeed, the description of the European immigrants and the African-Americans by means of double-voiced generic scientific discourses that made reference to these individuals' physiognomy: the expressions in their eyes and the strong emotions— "the tragic eyes and short upper lips" and "the yolks of their eyeballs"— indicating distinct moral and temperamental qualities, masterfully brings into the text these eugenic voices, which were used to describe these groups in official discourses in the Twenties. Fitzgerald represented the experience of these subjectivities, their being subjected to the hegemonic epistemology of difference based not only on physical aspects, such as skin color, facial angle, head size and shape, physiognomy, but also on psychological traits.

While in the eighteenth century racist practices against blacks had not needed the support of modern science to naturalize an alleged connection between whiteness and citizenship, in the nineteenth century, the discussion of human groups as eligible for the right to become citizens did. Originated in the context of a rising nineteenth-century ethnological research boosted by Imperialism, slave-trade, and later by Euro-American expansionism (Frye Jacobson, 1998: 32), the discussion was framed within scientific research that had given the mission to verify the same old hypotheses that had underpinned social and political practices in previous centuries, and generic scientific discourse on these groups' physiognomy, their capacities and their relationship to one another began to circulate consolidating racist conceptions and practices, which now had scientific support.

Clearly, when scientific research and knowledge on racial difference was made to support political power, this knowledge lost independence, and it became a construct that only responded to the groups that promoted it (Spurr, 1993 in Frye Jacobson, 1998: 32). Modern scientific discourse was put to serve the political project of a few with claims of new certainties and renewed authority on the differences between whiteness and non-whiteness in relation to slave policies.

After WWI, upon the arrival of massive waves of European immigrants in the early Twenties, whiteness itself became a problem, and scientific discourses on race also helped to construct *the other* among peoples of the white race. While in 1790, whiteness, i.e., the outer property of the racial attribute "fitness for self-determination" (Frye Jacobson, 1998: 42) was at the base of naturalization law, in the 1920s, the fragmented, hierarchically ordered distinct white races were also described by scientific discourse as only black people had hitherto been described to support arguments of discrimination.

Fitzgerald crafted these encounters on the road with stylized discourses that introduce scientific voices on race and transposed these groups' experiences in this period of American history, bringing in full force the tension between the imperatives of democracy and the constrains of capitalism, which widely influenced American race thinking. Categories of race had always oscillated in response to, on the one hand, the conventions of the national democratic ethos, and, on the other, the requirements of the labor market. Hegemonic conceptions had always suited the demand for black slaves as belonging to an inferior race. In the same way, free white immigrants, who entered the society under the naturalization law in 1790, became the nineteenth century's Celts, Slavs, Hebrews, Iberics, and Latinos as opposed to Anglo-Saxons, and all of them, in turn, became the twentieth century Caucasians, as popular perceptions of consanguinity or racial difference fluctuated in response to national, regional and local circumstances (Frye Jacobson, 1998: 22). These are the fabrications of race that Fitzgerald explored with the double-voiced generic scientific discourses of race that he used in this stylistic unit, the encounters with *the other* on the road.

Voices speaking of the African-American experience of rivalry

After giving account of the encounter with the European immigrants, and already in the city across Blackwell's Island, Nick describes "three modish negroes, two bucks and a girl" in a limousine driven by a white chauffeur. Fitzgerald masterfully crafts the image of the affluent African-Americans in the New York of the Twenties, bringing them to life with the stylization of racist generic discourses as symbols. The narrator-character refers to these individuals' attitude and their looking at him from their limousine "in haughty rivalry," thus transposing blacks' experience of resistance, which predated the Twenties, but which

had become pervasive during the socio-cultural and artistic movement that Alain Locke called the New Negro Movement.

As seen above, the Roaring Twenties witnessed the Harlem Renaissance, a period during which African-Americans blatantly asserted racial pride in their art, embracing self-determination and challenging the pervading racism in racist discourses that stereotyped their identities to suit hegemonic plans. Blacks' artistic manifestations and the socio-cultural debate they generated would serve to bring this issue to the fore. Black authors, such as W.E.B. Du Bois, Richard Wright, Ralph Ellison, James Weldon Johnson, and Langston Hughes, as well as female writers such as Angelina Weld Grimké and Georgia Douglas Johnson among others, those who sought to assert their own cultural experience and those who were more inclined to respond to the demands of white readers and publishers, these writers were adding discourses to American literature and the publishing world. When Nick refers to the "haughty rivalry" in the eyes of the "negroes" they encounter on the road, Fitzgerald was responding to this African-American discourse, capturing and transposing the spirit of this powerful cultural movement and the social tension around it.

Intertwining fates of consciousnesses without a voice

Aimed at elucidating the way in which Scott Fitzgerald included the African-American experience in his chronicles of the Jazz Age, our analysis of the first two stylistic units has found that this author represented discourses on Italians or European immigrants and African-American as intertwined languages, and it has been argued that this stylization signals their common experiences of segregation in the American social order, precisely because the social ethos put them together.

Indeed, in certain regions of the Jim Crow South, Italians had gradually gained a racial middle position within the binary system of white-over-black. While politically Italians had been considered white for their naturalization in the migration of the eighteenth century, socially, they began to be regarded as a problem population given their distance from a more conventional social whiteness. This conception earned them the common nickname *dago*, a word whose racial connotation was widely recognized at the time, and

which was often emphasized by the more obviously racist "white nigger" (Frye Jacobson, 1998: 57).

During the post-Civil War period, Italians were stigmatized because not only did they not look white according to certain social standards, but because they were also prepared to take labor posts that had always been considered to be for blacks by local custom. They did not only work comfortably with blacks, they fraternized with them and even intermarried (Frye Jacobson, 1998: 57). Consequently, southern thinking made no effort to distinguish between these two groups, and Italians were known to have been subjected to lynching by terror organizations like the Ku Klux Klan; most notably the 1891 New Orleans lynching of Italian immigrants.

Long into the Twenties, Italians were still considered to hold this middle racial position, and were described as "savages" as blacks were by the most radical anti-Italian mob (Frye Jacobson, 1998: 56). As seen in Chapter IV, racial description overlapped with discourses of American nativism, which, setting the standards for good citizenship at the times of the context of production of *TGG,* considered these two racial groups equally unfit for democratic life, thus confiscating their independence.

Although they are not given a sounding voice, African-Americans and Europeans immigrants in this sequence are described as involved in social practices, therefore, as participating consciousnesses, as living integral human beings, which makes them first and foremost speaking human beings with a voice, a worldview (Bakhtin, 1981: 332). These represented peoples are given an attitude of their own. They act as social subjects, and their actions are supported by cultural beliefs, seen in the Europeans' ritual, and with an ideological position, as perceived in their attitude of a dissenting thought. Fitzgerald does not give these characters the treatment of stereotypes; minstrelsy, the *darky*, the *aunty*, the docile servant, or the *dago*; he affirms their consciousness representing them as an "idea-feeling" and an "idea-force" (Bakhtin, 1984: 10), in their suffering, and in their rivalry respectively.

According to Bakhtin, the actions and the individual acts of a character are essential in order to expose and to test their ideological position, their own discourse. Indeed, African-Americans are the image of the language of racial "rivalry," which gives account of centrifugal forces struggling and resisting unifying hegemonic racist discourses in the

heteroglossia of the times. Nick describes the African-Americans saying: "[...] the yolks of their eyeballs rolled toward us in haughty rivalry." These are autonomous subjects, whose attitudes have an impact on the narrator's own disposition. They are each acknowledged as "*the image of a language*" (Bakhtin, 1984: 336) in the social heteroglossia of the times.

Dialogic angle and specific authorial intent

The dialogic angle at which the racist scientific discourses entered this stylistic unit and the authorial plan for them become clearer toward the end of the sequence when the narrator describes his own reaction to these encounters on the road. As explained above, according to Bakhtin, authors refract their own authorial reaction to the object of representation in the reactions of their characters; the author's own reaction encompasses both the object and the character's reaction to the object; "a reaction to a reaction" (Bakhtin, 2011: 233). In this stylistic unit, the object of representation is *the other,* the European immigrants and the African-American group, and Fitzgerald refracted his reaction in the narrator's reaction to them. Nick describes the Italians and says that he "was glad that the sight of Gatsby's splendid car was included in their somber holiday" (*TGG*: 75). Later, Nick describes the African-Americans and says: "I laughed aloud as the yolks of their eyeballs rolled toward us in haughty rivalry" (*TGG*: 75). He uses racist scientific discourses to describe these groups, but swiftly reacts with laughter, erasing all traces of authority from these scientific official discourses. The narrator-character, "as a point of view and as an opinion on the world and on himself" (Bakhtin, 1984: 48), transposes into the novel these group's experience of discrimination, but, laughing, puts in tension the legitimacy of these fabrications of race in scientific discourses.

Fitzgerald introduced laughter, which in Bakhtin is the means for transcending a given situation rising above it. Only controlling, dictatorial minds resist laughter. In Bakhtin's words:

> Only dogmatic and authoritarian cultures are one-sidedly serious [...] Seriousness burdens us with hopeless situations, but laughter lifts us above them and delivers us from them." (1994: 134)

In this stylistic unit, and contrary to the mood in the sequence of the parlor, where Tom Buchanan expresses his dissatisfaction and pessimism in relation to the situation of the

"white race," evoking reciprocal anger and exclusion, in the encounters on the road, the narrator-character laughs aloud lifting the barriers and the distance from these groups, for, as Bakhtin asserts, "laughter makes things close and familiar. Laughter and freedom. Laughter and equality" (Ibid: 135).

With the same spirit of anticipation with which he initiated the narration of these events, toward the end of the stylistic unit, Nick dialogizes his description of these ex-centric groups with his conception of Gatsby and says:

> "Anything can happen now that we've slid over this bridge," I thought; "anything at all..." Even Gatsby could happen, without any particular wonder." (*TGG*: 74-75 emphasis in the original)

Unlike the dialogue in the parlor, in which double-voiced racist discourses were introduced to craft the foulest character, Tom Buchanan, from whom the narrator-character takes distance throughout the novel, in the narration of the encounter with African-Americans and European immigrants on the Queensboro Bridge, Fitzgerald introduced racist discourses in order to have Nick express awareness of the position of these social groups, and to begin crafting his complex main character: Jay Gatsby, whom Nick comes to love although "he represented everything for which [Nick] had an unaffected scorn" (*TGG*: 8), and the character that has been widely analyzed as a passer by many literary critics (Lewis, 2007; Van Thompson, 2004; Schreier, 2007; Meehan, 2014). This dialogue narrows down the dialogic angle, or degree of otherness at which he had positioned himself in relation to these ex centric languages and his racist description.

Fitzgerald fictionalized these encounters on the Queensboro Bridge in direction to the city, bringing the "social exotic" (Bakhtin, 1981: 245) into his fiction world. The racist represented discourses he introduced to create the image of these peoples at the margins as an epistemological category allowed the author to signal social tension given the unfavorable position of these groups in the industrialized post-war American society of the Twenties. The narrator describes the ex-centric characters with racist discourses at a wide dialogic angle or degree of otherness, which gradually tends to disappear as the author consummates his authorial plan introducing laughter. Authority and distance is thus erased, bringing *the other* closer to the main character, the social language Fitzgerald was vindicating against the American social order.

Having identified the second stylistic unit that Fitzgerald crafted with stylized generic speeches whose theme is race, the analysis has shown that:

a) Fitzgerald crafted the encounter on the road, the chronotope where the most varied people, representatives of all social classes, estates, religions, and nationalities, intersect at one spatial and temporal point, to stage and orchestrate the languages that were giving account of centrifugal forces in the heteroglossia of the Twenties: the groups of Italians and African-Americans. The narrator describes these groups with racist voices at a seemingly wide dialogic angle from his ideological horizon, but gradually narrow it down with laughter and the dialogue between these ex-centric social languages and the language that the main character, Gatsby, was created to represent.

b) The social voices that resound in these stylized utterances of race are not only speaking of the African-American experience of segregation; in the process of stylization in this unit, as in the previous one, Fitzgerald orchestrated racist voices that also speak of white European immigrants and their common struggle with narratives of racial construction in institutionalized official scientific discourses.

c) The specific sense and the expressive aspect given to the stylized racist utterances used in this unit by the narrator-character, as an opinion on the world and on himself, put in tension the legitimacy of these racist scientific constructions. After describing these groups, the narrator reacts with laughter, thus erasing all authority from these hegemonic discourses. The narrator narrows down the dialogic angle toward the context of *the other,* bringing them closer from the margins to the hero character, Gatsby: the image of the language around which this novel revolves in evaluation of the American social order.

The analysis of the voices that resound in the second stylistic unit crafted with stylized generic discourses of race in this short novel allows us to say that blacks are not invisible nor are they stereotyped; the image of the language that the narrator-character was

created to represent as a point of view and refraction of authorial evaluation realizes awareness of *the other* and of their position in this historical period in American society. Although they are not given a sounding voice, Afro-Americans, as well as European immigrants, participate as thought, as a position embodied by living integral human beings with cultural beliefs and ideologies, as an "idea-feeling," an "idea-force" (Bakhtin, 1984: 10).

CHAPTER VI

JAZZ: THE AFRO-AMERICAN VOICE IN *TGG*

The analysis of the third stylistic unit crafted with stylized generic speeches of race where there resound voices of the African-American experience in the Jazz Age is aimed, as the analysis of previous sequences, at elucidating the *authorial intent* for these stylized discourses by means of: a) recognizing the chronotopic motif that Fitztgerald crafted for this sequence, b) identifying the social voices that resound in these represented discourses of race orchestrated with other social discourses, and c) analyzing the way they were re-accentuated upon entering the fictional world in dialogic relationships with other social languages.

Carnival in Gatsby's party

In his chronicles of the Jazz Age, Fitzgerald crafted another of his metaphors of the Twenties, what he once called "Gatsby's first party" (in Kuehl & Bryer, 1971: 94). He created a special space eluding time and conventions; an atmosphere connected with carnival, which, given its ambivalence and strong emphasis on the relativity of all systems, has been interpreted as a critique of and a way to resist the dominant social order (Bakhtin in *Rabelais,* 1984: 200). Gatsby's first party is the carnivalesque chronotopic motif where Fitzgerald immortalizes the polemical spirit of a decade of great socio-cultural change in American society. Nick Carraway describes Gatsby's party saying:

> By seven o'clock the orchestra has arrived, no thin five piece affair, but a whole pitful of oboes and trombones and saxophones and viols and cornets and piccolos, and low and high drums. The last swimmers have come in from the beach now and are dressing upstairs; the cars from New York are parked five deep in the drive, and already the halls and salons and verandas are gaudy with primary colors, and hair bobbed in strange new ways, and shawls beyond the dreams of Castile. The bar is in full swing, and floating rounds of cocktails permeate the garden outside, until the air is alive with chatter and laughter, and casual innuendo and introductions forgotten on the spot, and enthusiastic meetings between women who never knew each other's names.
>
> The lights grow brighter as the earth lurches away from the sun, and now the orchestra is playing yellow cocktail music, and the opera of voices pitches a key

> higher. Laughter is easier minute by minute, spilled with prodigality, tipped out at a cheerful word. (*TGG:* 46)

The guests at the party can be said to realize Bakhtin's "marketplace crowd" (Bakhtin, 1984: 188): a collective against social hierarchies and conventions, which opposes official discourses with the unofficial language of Jazz.

In his essay "Echoes of the Jazz Age," written in 1931, Fitzgerald would reflect on this period and write:

> Scarcely had the steadier citizens of the republic caught their breaths when the wildest of all generations, the generation which had been adolescent during the confusion of the War, brusquely shouldered my contemporaries out of the way and danced into the limelight. [...] The sequel was like a children's party taken over by the elders, leaving the children puzzled and rather neglected and rather taken aback. By 1923 their elders, tired of watching the carnival with ill-concealed envy, had discovered that young liquor will take the place of young blood, and with a whoop the orgy began. The younger generation was starred no longer. (2005: 2-3)

Alcohol and interpersonal relationships circulated outside the legal order and traditional conventions, and Jazz provided the background to the modern city in the context of production as to this symbolic carnivalesque chronotopic motif of the Jazz Age.

The double-voiced discourse of Jazz at Gatsby's party

It is in this carnivalesque chronotope where the narrator-character encounters the orchestra leader, through which Fitzgerald introduced the stylized discourse of Jazz where Afro-American voices can be heard. Nick Carraway describes the orchestra leader and says:

> [T]here was the boom of a bass drum, and the voice of the orchestra leader rang out suddenly above the echolalia of the garden:
> "Ladies and gentlemen, " he cried. "At the request of Mr. Gatsby we are going to play for you *Mr. Vladimir Tostoff's* latest work, which *attracted so much attention at Carnegie Hall* last May. *If you read the papers* you know there was *a big sensation.*" He smiled with jovial condescension, and added: *"Some sensation!* " Whereupon *everybody laughed.*
> "The piece is known," he concluded lustily, "as *Vladimir Tostoff's Jazz History of the World.*" (*TGG*: 56, my emphasis)

At Gatsby's party, Nick encounters the Jazz performer, and heteroglossia assumes a material form in the image of a speaking person who clearly brings into the novel a

particular way of viewing the world, a national language: the Afro-American language of Jazz. The semiotico-ideological elements with which the author crafted this character are clearly transposing the social tensions around this popular music genre in this period of American history.

Staged on this carnivalesque chronotope, Fitzgerald's orchestra leader serves as the image of an ironist through which the language of black's resistance in creativity is stylized. The represented generic discourse of Jazz music introduces two interrelated issues linked to the tensions around this popular art form. First, the represented discourse of Jazz can be said to bring in the voices of black artists and performers on the power struggle over their art. Second, the dialogic relationships established between stylized generic discourses of classical music with those of Jazz in this sequence bring in the cultural tension of the dispute over the artistic value of this controversial popular genre in the Twenties (Mansell, 1987: 57-62; Levine, 1988; Henson, 2003); another realm where hegemonic centripetal forces strived to prevail.

Power struggle in black art beyond the white mask

The represented discourse of Jazz music in Gatsby's carnivalesque party realizes a forceful parody of the cultural dispute over Jazz. Allowing for the reversal of roles, the carnivalesque chonotope lends itself to introduce this performer, who, inverting blacks' claim of control over this artistic manifestation, cried: "[...] we are going to play for you Mr. Vladimir Tostoff's latest work" (*TGG*: 56). Alluding to the control of power that African-American artists had claimed over their productions, Fitzgerald crafted the image of a performer that plays a piece of Jazz music whose composer has a European name although at the turn of the century and throughout the Twenties in Harlem, Afro-American musicians had blatantly taken control over this popular music genre, going beyond the expectations of domineering white audiences and in pursuit of their own African roots.

The Harlem Renaissance brought together a number of African-American artists who, close to white culture, rose to prominence in the different arts; Jazz music, its transformations and interpretations being the movement's most outstanding African heritage to American culture (Swartz, 2004: 251). Black and white audiences witnessed the rise of black Jazz giants, such as Louis Armstrong, Duke Ellington, and the "Empress of the

Blues," Bessie Smith (Ibid: 244), as well as white Jazz musicians, who also gained popularity even at this early stage of development, Bix Beiderbecke, Bud Freeman, and Paul Whiteman, amongst others. As American Jazz musician and critic Richard Sudhalter asserted in his book *Lost Chords*:

> [...] the true story of Jazz is a picaresque tale of cooperation, mutual admiration, cross-fertilization; comings-together and driftings-apart. [...] any attempt to look at the music [Jazz] without regard to such seminal figures as Armstrong, Ellington, Coleman Hawkins, Lester Young, Henry Allen, Sid Catlett, Benny Carter, and the rest would be folly. Their primacy, and the reverence in which they are held, belong to the unquestioned foundation on which the whole edifice rests. (Sudhalter, 1999: 120)

The Afro-American origins and power control of Jazz music in the Twenties could not be denied.

Nevertheless, central to any examination of power control of any Afro-American artistic manifestation in America up to the Twenties was the question of power politics. African-American literary critic Houston A. Baker Jr. argues that the primary evaluation of Afro-American art had always been that of a dominating society "whose axiological validity and aptitude were guaranteed by its dictation of the governing problematic" (1987: 13). Baker Jr. contends that evaluation of black artistic production, included Harlem, was related to the intricacies of minstrelsy, one of the first black artistic manifestations in America, and which was but another sign of the way racist ideological conceptions underpinned race relations in the United States (Ibid: 15).

The complexities of the control of artistic production by African-American artists and performers, who were marginal to a white society that controlled them or wanted to control them, was directly linked to the idea of the expectations of an hegemonic audience and its function of marginalizing these artists, who had to perform from behind a mask (Baker Jr., 1987: 13). According to this critic, masks had always been essential to African-Americans who, ever since the Passing, had had to device strategies to survive physically, emotionally as well as culturally. He analyses the mask as form, which, he argues, is never a static object. In his own words:

> I shall use the term "form" to signal a symbolizing fluidity. [The mask] takes effect as a center for ritual and can only be defined—like form— from the perspective of action, *motion seen* rather that "thing" observed. (Ibid: 17, emphasis in the original)

Baker Jr. analyzed the minstrel mask and conceives it as a place of habitation for the repressed Africans' true self in order to give form to whites' expectations of black art:

> The form, array, mask that I have in mind is the *minstrel mask* [...] a place of habitation not only for repressed spirits of sexuality, ludic play, id satisfaction, castration anxiety, and a mirror stage of development, but also for that deep-seated denial of the indisputable humanity of inhabitants of and descendants from the continent of Africa. (Ibid: 17)

This repression of the African self, which ultimately responded to power politics, gave way to a kind of double-discourse in early Afro-American expressive productions. According to Baker Jr., signifying in minstrelsy for African slaves in America resulted from the need to wear a mask in order to articulate, to be able to speak at all. The use of the mask implied a double discourse: one directed to and complying with the expectations of a hegemonic white audience, who had the power to prescribe form; the other aimed at a complicit black audience, who understood the true meaning intended by the artist behind the mask. In Baker Jr.'s words:

> To be a *Negro*, the mask mandates; to be a *Negro* one must melt with minstrelsy's contours. (And what reversal the black entertainers Bert Williams and George Walter effected when they advertised themselves as "Two real Coons"). (1987: 20)

This critic celebrates these black artists' irony and their success in front of white audiences while the reversal, i.e., blacks' control of their performance, held only from behind their masks, was to be part of the private joke, implying the opposite of what had been expressed, only realized with the participation of a complicit black audience, necessary to the irony intended.

The new Afro-American art discourse at the turn of the century was transformative, and gradually became more so during the Harlem Renaissance and thereafter for black artists began to overtly proclaim their control of production and artistry. In his forward to *Black Magic*[20] by Langston Hughes, Ossie Davis wrote:

> Langston [Hughes] reminds us that our singing, our dancing, our music, our humor, our stories, our "entertainment"—spirituals, jazz, the blues, rap— was, and still is too often, the one place where we have a chance to set standards and make definitions... the one thing about us that could never be fully explained or explained away...an island of self-sufficiency set in a sea of almost universal doubt. Our art, to us, was always, and still is, a form of self-assertion, a form of struggle, a

[20] First published in 1967.

> repository of self-esteem that racism, Jim Crow, and the Ku Klux Klan could never beat out of us— the only authentic history that black folks have in America, because we made it ourselves. (in Swartz, 2004: 244)

In the Harlem of the Twenties, Jazz musicians and performers took control of their artistic culture, not aimed at complying with hegemonic white audiences, but in search of their own African roots. It was primarily this black Jazz music and artists that attracted white audiences in this controversial decade.

Jazz was transformative in the sense Baker Jr. describes his *de-formation of mastery* as signifying strategies (Baker Jr., 1987: 50), which presented with certainty and pride its "unabashed *badness*" (Ibid.). Ironic deformation in Literature also deconstructed old forms and institutions, such as the plantation and southern artistic representations. De-formations of expected older tropes brought about new ones, which combined diverse images and voices from different times that went as far back as primitive African motifs, to African roots. In music, Jazz generated new combinations of African melodies encompassed with marching, ragtime, blues, and spirituals. These were free arrangements aimed at expressing the artists' nature. Jazz musicians left the mask behind and went beyond slavery and white audiences' expectations in search of a past rootedness, where Afro-American artists found control of their production and artistry. Fitzgerald crafted the Jazz performer at the carnivalezque chronotope of inversion of Gatsby's party to represent the language of black artists, thus transposing the cultural tension around black artists' claim to this popular art form.

The unofficial discourse of Jazz

Jazz music was the proclamation of a new Afro-American popular artistic form, but it was also a pervasive manifestation of centrifugal forces; a social discourse resisting domination and hierarchical structures of power. The popularity of Jazz in the Twenties came to epitomize a controversial locus of cultural exchange; an artistic milieu where young black and white Americans found a common ground to interact while resisting old systems (Sudhalter, 1999: 58). The crowd at Gatsby's party, the carnivalesque chronotope that Fitzgerald created to introduce centrifugal forces through this stylized discourse of Jazz, represents this generation. They are Baker Jr.'s necessary complicit audience, to

whom this performer addresses his ironic discourse: a powerful authorial utterance that puts forward the unofficial discourse of Jazz challenging the official discourse of art.

White participation in the movement has been interpreted as an indication that this was a time of experimentation with black themes. However, the trend has also been studied as an important manifestation of the move toward liberalism in the post-war era (Hudlin, 1972; Hull, 2004; Swartz, 2004). While for Afro-American artists the return to the primitive represented the search for their own African roots, white artists, influenced by Freudian notions, were fascinated with the potential exoticism of blacks, usually described as *primitivism,* and all its manifestations from Harlem street life to the singing and dancing in black musicals such as *Shuffle Along* in 1921, and *Running Wild* in 1923 (Hull, 2004: 69).

Indeed, characteristic of this period in American history was a troubled peace that generated two conflicting social schemes: while the more liberal Americans readily accepted change and stimulated the Roaring Twenties of the youthful and exuberant, the conventional sectors promoted a return to normalcy and traditional forms and conventions (Ogren, 1992: 3). Although they sought to marginalize and even criminalize Jazz, the conservative schemes and their restrictive policies inadvertently promoted the expansion of Jazz with the passing of the Volstead Act, which, outlawing the manufacture and sale of alcohol in 1919, took audiences to attend entertainment venues that were common location for Jazz performers in the city. The move toward liberal artistic forms that resisted old pre-war discourses fostered the spread of Jazz, which brought about social tensions and anxieties in the conservative sectors (Henson, 2003: 38). Young Americans, white and black, embraced urban nightlife and revolted against the rigid prewar society, following in their critique those modernist writers, Fitzgerald amongst them, who had chosen to exile themselves from America in disdain for its decorum and parochialism. For this generation, Jazz, the new musical "big sensation" (*TGG*: 56), had become the symbol of rebellion and of what was changing and new about the decade.

Jazz History of the World by Tostoff at the Carnegie Hall

In the stylistic unit under analysis, generic discourses on the value of this Afro-American artistic manifestation were stylized to create the image of a commanding ironist

of the institutionalized discourse on this popular artistic form; a conservative speech that had taken the social power struggle to the field of the arts. The dialogic relationships established between represented generic utterances on Jazz and on classical music by means of the name of the piece, *Jazz History of the World*, the European name of the composer, *Tostoff*, and the venue of the fictional concert, *Carnegie Hall*— where a Jazz recital might have never been hosted at that time— create a vibrant image that alludes to the controversy around popular and classical music in the Twenties. The work and the composer are fictional; a satire of the tension between contemporary trends where centrifugal and centripetal forces can be seen at play. A popular piece receives the treatment of classical music, thus putting these supposedly opposing musical genres together in a parody that erases all hierarchies. Fitzgerald doalogized stylized generic utterances on classical music with generic speeches on popular music genres, ironically alluding to the dispute over the artistic value of Jazz during the Twenties. The use of generic discourses of classical music to refer to this popular genre results in the ironic reference to this tension in cultural dogmas.

At the turn of the century and throughout the first decades, generic discourses of art revolved around a binary of *high* and *low* genres. In the artistic milieu, classical, European genres were considered to be *high* culture, in contrast to popular genres, which were considered to be *low* culture. Levine's study of the influence of Jazz music on the emergence of an American cultural hierarchy has helped to understand prevalent American attitudes toward this popular music in the Twenties (1988: 200). In his study, Levine documented the emergence of the notion of *Culture* with capital *C*, as synonymous with "refinement in American society," at more or less the same time Jazz started to become popular (Levine, 1988: 202). Levine demonstrated how cultural categories such as *high* and *low*, *highbrow* and *lowbrow* and *popular* became fixed in public perception around the turn of the century, and noted how these old words gained new meanings in general use, which clearly shows the dynamism of the ideological life of language.

According to this author, this new notion of *Culture* as refinement set popular music in general and *Jazz* music in particular diametrically opposed to *Culture* in official generic discourse, where they were put in contrast to define one another as polar points or antitheses. One could understand what *Culture* was by considering the characteristics of

Jazz and vice versa (Levine, 1988: 205). Levine argued that Eurocentric hierarchies of *Culture* degraded *Jazz*. These were constructed notions which, from biased aesthetic and social-cultural standards, helped to support racist worldviews and positions. The official criteria for judging *Jazz* music, in contrast with what was held as *Culture,* regarded *Jazz* as a new experimental product while *Culture* appeared traditional and consolidated: the product of ages. *Jazz* incarnated discord and anarchy; *Culture* was linked to harmony and order. Emphasizing improvisational freedom, *Jazz* was thought to be created spontaneously by natural musicians. *Culture*, on the other hand, was the product of dedicated studies and preparation. *Jazz* blurred the boundaries between audience and performer; *Culture* erected these boundaries and commanded a reverential audience.

As popular genres grew in acceptance with the development of the radio, the phonograph recordings and the movies, there begun to circulate discourses according to which *high* culture was in danger of being overturned and corrupted by the new popular *low* artistic productions. Vigorous reactions from the conservative sectors against popular artistic expressions went as far as to propose mechanisms of censorship to abolish popular manifestations (Thurston Peck, 1900 in Levine, 1988: 217). These sectors' anxiety and fear of the social changes that were rapidly taking place grew to the extent of trying to discipline the audiences. Towards the turn of the century and into the Twenties, spectators were gradually obliged to refrain themselves from spontaneous displays of pleasure or disapproval in the form of cheers, hisses, whistling, and/or applauding, which were all considered to be *uncivilized* by the advocates and guardians of *high* culture (Levine, 1988: 192).

In an early version of *TGG*, Nick Carraway's description of the encounter with the orchestra leader at Gatsby's party— description the author eventually modified for, as he wrote in a letter to his editor, he thought was "*personal*"[21]— read:

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[21] Fitzgerald was still busy making the last changes to the text of the novel when, in a letter to his friend and editor Maxwell Perkins dated December 20th 1924, Fitzgerald expressed his concern about a number of problems he thought the novel had: "I thought that the whole episode (2 paragraphs) about their playing the Jazz History of the world at Gatsby's first party was rotten. Did you? Tell me frank reaction—*personal*, don't *think*! We can all think!" (in Kuehl & Bryer, 1971: 92-94) .

> [...] the gigantic orchestra leader tapped his stand imperatively and after some moments was rewarded by *a rough caricature of silence*. [...]
> [...] When he sat down the members of the orchestra looked at one another and smiled patronizingly as though this was a little *below* them after all. (Fitzgerald, 2000: 47, my emphasis)

More explicit than in the published version of the novel, this early text of the stylistic unit of the party, which parodies the relationship between Jazz and classical music, made a clearer allusion to this dichotomy, transposing in the narrator's account the disciplinary process to which the audiences at different artistic events were being subjected to. Furthermore, in the last two lines of this extract, the stylization alludes to *lower* genres in the satirized attitude of the members of the orchestra as described by the narrator. Arguably, these changes to the original text of the novel in this sequence might have been introduced by the author in response to the same disciplinary mechanisms of the centripetal forces in the ideological life of language, and to which more popular artists were being subjected to in those years.

The fear of being debased by the spread of unconventional *low* cultural forms was a clear indication of the concerns that the socio-cultural changes were generating in conservative *high* American sectors. Underpinning this anxiety and the assumption of debasement was the belief that the people creating, circulating and consuming *low* cultural products were of *inferior* ethnic, class and moral stock (Henson, 2003: 2). In line with other bigoted social discourses of this period, such as those of the *Nordic Race*—racist discourses that Fitzgerald stylized and introduced in *TGG* in order to create his nastiest character, Tom Buchanan, analyzed in Chapter IV— biased discourses on the cultural value of different popular art forms in general and of African-American artistic production in particular circulated in artistic spheres. The growing controversy concerning the influence of Jazz on American culture was recorded by American newspapers:

> The Salvation Army of Cincinnati obtained a temporary injunction today to prevent the erection of a moving picture theatre adjoining the Catherine Booth Home for Girls, on the grounds that music emanating from the theatre would implant "jazz emotions" on the babies born at the home. The plaintiffs realize that they live in a jazz age declared the suit, ... "But we are loathe to believe that babies born in the maternity hospital are to be legally subjected to the implanting of jazz emotions by such enforced proximity to a theatre and a jazz place." (*New York Times,* 1926 in Ogren, 1992: 3)

This excerpt from an article in one of the most influential American newspapers documents the xenophobic discourses coming from dominant sectors on the ostensibly detrimental effects of the spread of this new genre of popular music in American culture. Fitzgerald makes clear reference to the role of mainstream media in the stylistic unit under analysis, where it reads:

> "If you read the papers you know there was a big sensation." He smiled with jovial condescension, and added: "Some sensation!" Whereupon everybody laughed. (TGG: 56)

Highly contributing to the realization of irony in this stylization, laughter is emphasized in the carnivalesque chronotopic motif of Gatsby's party, where is stylized erasing all authority from the official discourse in the media.

Indeed, Jazz music rose to popularity amidst strong resistance and criticism, which accounted for bigoted and racist views that sought to preserve allegedly *high* traditional American values, resisting the major social and cultural changes that were taking place. The controversy around Jazz constituted another domain where centripetal and centrifugal social forces of the ideological life of language clutched tightly in conflict.

Nevertheless, Americans on both sides found Jazz symbolic of fundamental and provocative social changes in an era of transition. The renowned British orchestra conductor Leopold Stokowski predicted:

> Jazz has come to stay because it is an expression of the times, of the breathless, energetic, superactive times in which we are living, it is useless to fight against it... America's contribution to the music of the past will have the same revivifying effect as the injection of new, and in the larger sense, vulgar blood into dying aristocracy... the Negro musicians of America are playing a great part in this change. The jazz players make their instruments do entirely new things, finish musicians are taught to avoid. They are pathfinders into new realms. (1924 in Ogren, 1992: 7)

This is a powerful statement on Jazz by one of the most influential classical musicians in the Twenties, who readily acknowledged the true artistic value of this rising popular genre, which contained the soul of those changing times.

In the same early version of *TGG* quoted above, Fitzgerald had his narrator-character describe Jazz music in quite the same sense as Stokowski had referred to it, and

as Baker Jr. described his *de-formation of mastery* strategies in Afro-American new art forms:

> [...] Then the conductor raised his wand—and, perhaps it was the champagne, for fifteen minutes I didn't stir in my chair. I know so little about music that I can only make a story of it—which proves I've been told that it must have been low brow stuff. I don't mean that it had lonely music for the prehistoric ages with tiger-howls from the traps and a strain from "Onward Christian Soldiers" to mark the year 2 B.C. It wasn't like that. It started out with a weird, spinning sound, mostly from the cornets. Then there would be a series of interruptive notes which colored everything that came after them until before you knew it they became the theme and new discords were opposed outside. But just as you'd get used to the new discord one of the old themes would drop back in, this time in a discord, until you'd get a weird sense that it was a preposterous cycle after all. Long after the piece was over it went on and on in my head— whenever I think of that summer I can hear it again. (Fitzgerald, [1924] 2000: 47)

This is a commanding description of Jazz by a narrator who was connected to the nature of this popular artistic form. A powerful stylized utterance on Jazz that Fitzgerald eventually removed[22] from the sequence of the party, replacing it with the detached comment: "The nature of Mr. Tostoff's composition eluded me [...]" (*TGG*: 56). Arguably, given the prevalence of centripetal forces in the context of publication, Fitzgerald might have suspected that were he to sound so "*personal*" (in Kuehl & Bryer, 1971: 92-94), his work might not see the public light.[23]

In the published version of *TGG,* Fitzgerald stylized the narrator-character's speech on Jazz, Nick's detached comment, at a wide dialogic angle, from a somehow distant position, therefore crafting the image of a narrator who is more of a spectator, but who, nevertheless, is aware of the effects of Jazz. Nick says:

> When the 'Jazz History of the World' was over, girls were putting their heads on men's shoulders in a puppyish, convivial way, girls were swooning backward playfully into men's arms, even into groups, knowing that someone would arrest their falls. (*TGG:* 56)

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[22] In another letter, dated February 18th 1925, Fitzgerald announces that the proof was ready and he specified a number of changes he had introduced, amongst which was: "I've improved his [Gatsby's] first party" (in Kuehl & Bryer 1971: 92-94, emphasis in the original).

[23] The question of whether Fitzgerald was also "mastering the form" in his art in order to comply with the demands of a white audience and publishing industry will remain open in this dissertation.

Acknowledging the artistic value of Jazz music, but aware of the effects on the hedonistic post-war American society, in his essay "Echoes of the Jazz Age" Fitzgerald would later write: "in its progress toward respectability and recognition, Jazz had meant first sex, then dancing, then music" ([1931] 2005: 132). He argued that Jazz was associated with "a state of nervous stimulation, not unlike that of big cities behind the lines of a war," where "the forces that menace them [were] still active–Wherefore eat, drink and be merry, for tomorrow we die" (Ibid.).

Dialogic angle and specific authorial intent

Fitzgerald masterfully composed this unit orchestrating stylized generic discourses of *high* and *low* culture in a Bakhtinian carnivalesque chronotopic motif, where everything is possible: a freedom from all that is official, authoritarian, and serious seeks and gains release. Being the source of "liberation, destruction, and renewal" (Bakhtin *Rabelais,* 1984: 260), carnival lets the social hierarchies of everyday life be profaned and overturned by suppressed voices, which allowed Fitzgerald to imagine and craft this artistic event featuring the Afro-American popular genre: "*Mr. Vladimir Tostoff's* latest work, which *attracted so much attention at Carnegie Hall* last May" (*TGG*: 56).

Gatsby's first party with its marketplace crowd and its carnivalesque elements of food and drinks, madness and degradation, and, above all, laughter is Fitzgerald's metaphor of the Jazz Age. In this chronotopic motif Fitzgerald reversed social hierarchies in order to develop social evaluation on different aspects, but he also reversed racial hierarchies, orchestrating in the architectonics of his short novel the stylized discourse that gives voice to this Jazz performer; the character that performs his act behind the mask of the European name of the composer, ironizing about the impact of Afro-American Jazz music on American culture. Like the black minstrel, this ironist wears the mask in order to signify in ironic inversion the artistic value and the power of this popular genre while, in the complicit white audience "everybody laughed" perfecting the irony.

In this stylistic unit that Fitzgerald crafted stylizing generic speeches of Jazz and classical music, the analysis has shown that:

d) Fitzgerald created this carnivalesque chronotopic motif, Gatsby's party, and staged the image of languages of both centripetal and centrifugal forces clutched in conflict over this popular art form: the commanding ironist of the institutionalized discourse on Jazz. The narrator-character, as a point of refraction and evaluation, describes this encounter at a wide dialogic angle representing the image of a detached spectator more than of a subjectivity connected with this art form.

e) The social voice that resounds in these stylized utterances is an African-American voice speaking of their experience of resistance against segregation in the realm of the popular arts. Jazz is the controversial unofficial discourse through which blacks resist conservative socio-cultural mandates, and struggle against racist anxieties.

f) The carnivalesque chronotopic motif of the party, where the represented African-American artistic discourse of Jazz was orchestrated in inversion, served as an epistemological category for the construal of the controversial opposing social forces that the writer explored in the realms of this popular music genre, and which he transposed into his art. Fitzgerald introduced these generic social voices on Jazz from the context of production and stylized them to create the image of an ironist who laughs and makes others laugh at the racist authoritarian worldviews whose agenda sought to ban this popular art form from America's cultural manifestations in the Twenties. The African-American voice of Jazz is orchestrated with a detached account of the event by the narrator-character although he is aware of the effects of Jazz on the crowd at Gatzby's party.

The analysis of this unit, where the stylized Afro-American voice of Jazz can be heard spoken by the orchestra leader, allows us to say that blacks are not invisible nor are they stereotyped in this sequence. The image of the language that the performer of Jazz was created to represent transposes the tensions around this popular art form: power struggles of black artists and performers over their art and the dispute over the value of Jazz as an artistic form in the Twenties. Although the language of the narrator is that of a spectator, he is aware of the effects of Jazz on the audience. The Afro-American voice that enters the

fictional world of *TGG* echoing the Afro-American experience in the context of production contributes to the evaluation of institutionalized official generic discourses on Jazz.

CONCLUDING REMARKS

> [...] the art of prose is close to a conception of languages
> as historically concrete and living things. The prose art presumes a deliberate
> feeling for the historical and social concreteness of living discourse,
> as well as its relativity, a feeling for its participation in historical becoming
> and in social struggle, it deals with discourse that is still warm from
> that struggle and hostility, as yet unresolved and still fraught
> with hostile intentions and accents;
> prose art finds discourse in this state and subjects it
> to the dynamic unity of its own style.
> M. M. Bakhtin, from "Discourse in the Novel" in *The Dialogic Imagination.* ([1936] 1981: 331)

From a Bakhtinian conception of Literature as part of the ideological creativity or symbolic production of a particular culture in a given historical time; of the novel as a diversity of stylized social speech types and individual voices taken from living heteroglossia, and of language as living discourse whose main feature is dialogism, the present dissertation offered a new reading of Scott Fitzgerald's *TGG* focusing on the way this author explored and included African-American issues in this work of verbal art; a short novel that has historically been analyzed as Fitzgerald's chronicles of the Jazz Age. Given the context of production, which saw the pervasive rise of African-American art forms symbolizing a new place of enunciation to resist longstanding hegemonic racist mandates, the sociocultural movement that was later called the Harlem Renaissance, the question that triggered this research work was: did Fitzgerald transpose into his chronicles of the American Dream in the Jazz Age the African-American socio-cultural experience of segregation and resistance in art as another destabilizing factor of the social order, or are blacks invisible in *TGG*, holding menial jobs and/or being stereotyped as the *darky*, the *aunty* or the docile servant, as most critics would sustain of modernist authors?

It was hypothesized that Afro-Americans were not invisible in this novel, nor were they stereotyped. We argued that, although at the margins, not focusing on African-American issues, Fitzgerald transposed blacks' experience of discrimination and resistance into his fiction work for the development of his evaluation of the social tensions in this period of American history. From a Bakhtinian perspective, our main aim was to elucidate the ways in which this author had stylized generic social discourses of race that transposed African-American race issues into his novel. In other words, the objective was to see how

Fitzgerald had orchestrated double-voiced generic discourses that brought in Afro-American voices or voices that were speaking of the Afro-American experience in the Twenties, and what his plan was for them.

First, the narrator-character was analyzed as the unit where the author semantically concentrated his evaluative perspective on the contradictions and tensions of the conflicted society of this decade in post-war America. A totality of meaning founded on a necessary principle of creation— which determines his every reaction to the different aspects of the social order he was made to confront in the fictional world— Nick Carraway introduces himself in the first pages, and expresses his moral exhaustion after spending a season learning the bond business in the New York of the Twenties. He expresses his suspicions of the official discourse, and agrees with his father, who believed that in American society, an individual is he who has been born, and that the idea of democracy in America had never neglected the matter of natural inborn differences. He expresses his affection for Gatsby— the image of the social language around which this novel of social evaluation revolves— "the man who gives his name to this book," and the only one who, although being the representative of all for which Nick had "an unaffected scorn," was now exempt from his disillusionment with "the human heart" (*TGG*: 8). This is the tone of evaluation and criticism set at the beginning of his narration in retrospective, a recount of his own experiences. Nick is a represented discourse of the Twenties, a consciousness of his time, and the stylistic unit that Fitzgerald crafted to refracts his own social evaluation.

Following, and having identified the compositional units where Fitzgerald introduced stylized, double-voiced speeches of race where voices of the Afro-American experience resound orchestrated with other stylized social voices— included that of the narrator— the analysis focused on the chronotopic motifs around which these discourses were staged and organized in dialogic relationships, and on their orientation, i.e., the way they were re-accentuated in relation to their counterparts in the context of production. This dialogic analysis allowed for the elucidation of the authorial intent or plan for these stylized discourses in each unit.

In Chapter IV, the dialogue in the parlor was analyzed. Accounting for the existence of conflicted centripetal forces in the verbal ideological life of language in American society, Fitzgerald stylized racist generic speeches that brought in scientific Eugenic voices

and staged them on an affluent American parlor in Port Washington, NY —East Egg in *TGG*— a chronotope where social hierarchies are put forward. These voices had been prevalent in institutionalized official discourses of dominant social circles since the turn of the century to argue for and perpetuate segregationist policies against African-Americans long after the abolition of slavery in 1865. Nevertheless, after WWI and throughout the Twenties, Eugenic voices were also pressing against European immigrants, who, like blacks, were being subjected to segregation by means of racial constructions that eventually won Congressional debate with the passing of the Immigration Act in 1924. The words *civilization, coloured, Goddard* and *Stoddard, white race, scientific stuff, Nordic race, superior* and *inferior races* were all part of these generic scientific speeches on the different races that populated the American society of the Twenties, and they all come back to life when a competent reader is able to identify the ideological signs in these voices. Aware of the common predicament of these social groups in the empirical world— the context of production— Fitzgerald stylized these scientific generic discourses into the fictional world of *TGG,* transposing African-American's and European immigrants' shared social position. Indeed, Fitzgerald represented these groups together throughout his novel: in Buchanan's racist speech in his wealthy parlor, and in the encounters on the road, reviewed below.

Fitzgerald stylized these racist official discourses in the parlor, and orchestrated them in dialogue with double-voiced speeches of gender that bring in voices expressing the anxieties of many a woman during these conflicted times of material comfort and liberalism. The author created his foulest character orchestrating these stylized social discourses at a wide dialogic angle, away from the socio-ideological cultural horizon of the language that the narrator-character, as a point of view and of refraction of authorial social evaluation, was created to represent. Tom Buchanan is the image of the languages of bigoted views and ideologies. The subjectivity that Fitzgerald created introducing stylized racist voices also subjugated the subjectivity that introduced discourses of gender.

In Chapter VI, the second stylistic unit crafted with stylized generic discourses of the African-American race was analyzed: the encounters on the road. Fitzgerald crafted the chronotopic motif of the road as the course of American history and explored centrifugal forces in this sequence with the narrator's account of the encounters with *the other.* This is a brief passing contact with African-Americans and with European immigrants, which, as

stated above, are represented together in this stylistic unit too; again transposing their common experience of segregation in the context of production. Although they are not given a sounding voice, these participating consciousnesses are represented as the images of different social languages, as worldviews, not spoken but expressed in their actions and reactions as described by the narrator-character, who is aware of their position. Nick describes these individuals with stylized generic utterances that bring in the same scientific racist voices used by Tom Buchanan. Nevertheless, while centripetal forces dominate in the parlor, where racist voices helped, at a wide dialogic angle of refraction from authorial evaluation, to craft the nastiest character, in the encounters on the road, centrifugal forces prevail. Although Nick used racist discourses in the description of these groups, laughter and the dialogic relationship established with the main character, Gatsby— the subjectivity whom Nick has expressed his affection and empathy for— narrow down the dialogic angle at which he introduced these discourses, assigning them a new expressive aspect, a new plan: the narrator expresses inter-subjective socio-cultural awareness of these peoples' experience, and laughs at these hegemonic racist contructions.

Last, in Chapter VI, Fitzgerald's stylization of the discourse of Jazz in the carnivalesque chronotopic motif of Gatsby's party was analyzed. In this unit, stylized generic discourses on Jazz introduce what, upon entering the fictional world into a Bakhtinian carnivalesque chronotopic motif of inversion, turns into the image of a commanding ironist, who laughs and makes others laugh at the racist official discourses that resisted and intended to suppress Jazz, the ultimate African-American artistic expression.

Fitzgerald stylized the African-American voice into the unit of the carnivalesque party and, after trying a different option for his narrator— as seen in the analysis of the unpublished version— Fitzgerald crafted a detached narrator, a subjectivity who is away from the cultural horizon of this orchestra leader for, as Nick says, the nature of his music eluded him. Nick is the image of a spectator in the published version of this unit; he only gives account of the orchestra leader and of the effects of this music on the crowd. Nevertheless, Fitzgerald stylized a commanding image for this African-American voice of Jazz, which transposes the struggles and tensions over the power control of this popular music genre and over its artistic value against racist socio-cultural and artistic standards.

Therefore, from a Bakhtinian socio-critical approach, which emphasizes the socio-ideological dimension of language and Literature, and giving answer to our initial question, it can be concluded that, although at the margins, not focusing on them, Fitzgerald transposed into his evaluation of the American Dream in the Jazz Age the African-American socio-cultural experience of segregation and resistance as another destabilizing factor of the social order. Blacks are not invisible in *TGG*, holding menial jobs and/or being stereotyped as the *darky*, the *aunty* or the docile servant, as most critics would sustain of modernist authors. Fitzgerald stylized into his novel of the Jazz Age generic discourses of race that bring in Afro-American voices or voices speaking of the African-American position, transposing their experience in this period of American history.

The stylized generic speeches of race that brought in voices of the African-American experience were staged on different chronotopic motifs and orchestrated with other generic social speeches, which allowed the author to transpose their dynamics and the way they circulated within the heteroglossia of the context of production. Not focusing on African-American issues, but transposing the social tensions that derived from them into his fiction, Fitzgerald refracted his evaluation at different dialogic angles from his perspective on the contradictions and tensions of the conflicted post-war American society. Fitzgerald refracted his strong criticism of racist scientific discourses, crafting his foulest character; his narrator-character approached *the other* in anticipation, laughing at and erasing all authority from institutionalized official constructions of race, and, aware of the advent of Jazz and of its effects on American culture, this modernist author crafted a strong image of the language of Jazz; the African-American voice that transposes into his short novel the tensions and struggles around this controversial popular music genre.

Problems and weaknesses

Underscoring the difficulty of implementing Bakhtin's complex theoretical framework in a socio-critical literary analysis of the way in which Fitzgerald included in his chronicles of the Jazz Age African-American issues as part of the social tensions in the Twenties, the main problems in the development of the present dissertation were mainly related to a) the lack of methodological guidelines for a Bakhtinian reading and b) to our limited and limiting focus of analysis. Indeed, in his essay "Discourse in the Novel" (1981), Bakhtin sets himself the aim of developing a new stylistics, one which, departing from the formalist tradition, approached the analysis of verbal art in a different way:

> [...] the study of verbal art can and must overcome the divorce between an abstract "formal" approach and an equally abstract "ideological" approach. Form and content in discourse are one, [...] verbal discourse is a social phenomenon—social throughout its entire range and in each and every of its factors, from the sound image to the furthest reaches of abstract meaning. (259)

Unfortunately, Bakhtin only drafted a methodological project within a broader multidisciplinary scheme in the social and human sciences, whose aim would be the study of texts with a voice. The problem is, for the researchers who embark on such a project, to work with Bakhtin's theoretical reflections applying them in the analysis (Arán et al. 1998: 28). The first problem we had to tackle was identifying the stylistic units as authorial utterances that Fitzgerald composed including double-voiced discourses on the African-American race in tandem and dialogized with other stylized social discourses included in the unit. This was a challenging task, considering that the analysis was also aimed at elucidating the way these social discourses had been re-accentuated in the process of stylization following a particular authorial plan.

Regarding the problem with our focus of analysis, as stated above, we intended to confront the idea sustained by most critics that Fitzgerald's *TGG* should not be theorized upon illuminating African-American issues given the fact that, being a Modernism author, Fitzgerald had disregarded political issues of class, gender and/or race. Nevertheless, and considering that the social tensions derived from the African-American movement in the Twenties had permeated American culture in the context of production, we believed, and intended to prove, that Fitzgerald, as a consciousness of his time, could not have disregarded in the writing of *TGG* the social strains associated with the flowering of

African-American art in the Harlem of the 20s. We thought that our research work from a Bakhtinian socio-critical approach could contribute with a new reading of this short novel in relation to Afro-American issues, which, although from the margins of this literary text— which did not focus on them— were contributing to contextualize the novel and to realize Fitzgerald's social evaluation. As Bakhtin argued, the context in which the work may be re-interpreted and evaluated changes in the various epochs in which it is perceived, creating a new resonance in the work (Bakhtin, 1986: 167).

From a Bakhtininan socio-critical approach, which required us to go beyond the text of the novel and recover the material life of the national languages, the voices that Fitzgerald had summoned and dialogized into these stylistic units in tandem with the discourses of race we were focusing on, our restricted focus was indeed a challenge. Our analysis was essentially concerned with that which Fitzgerald's double-voiced utterance transcribed of the African-American history into *TGG*, his evaluation, but as soon as we got in contact with the context of production through the culture texts of reference— Fitzgerald's essays and letters, and his unpublished first version of *TGG, Trimalchio;* newspaper articles of the times; works by sociologist and other literary critics— the complexity of this historical context conspired against our being able to keep our focus of analysis, which brought about unnecessary digressions. This constituted our most challenging problem in the development of this dissertation, and could only be tackled by a systematic going back to our objectives of analysis and careful reading of our own text. We hope to have been able to sort out the unwanted digressions that could have rendered this dissertation unclear.

Having dealt with the problems, we will refer to the weakness that this dissertation presents, which is the dissertation title "Afro-American Voices in *The Great Gatsby*. A Bakhtinian Reading." Although the title can be said to include most of the elements that would let the reader know what the dissertation is about: the name of the literary work under analysis and the theoretical approach, made explicit by means of its name and by the use of the word "voice," alluding to the materialist conception of language and Literature on which the Bakhtinian theory is sustained, the use of the adjective of origin in the phrase "Afro-American Voices" renders this title misleading for it limits the focus and is only partially referring to the final purpose and results of this dissertation. Indeed, and although

the original aim of this research work was to find Afro-American voices that, in the Bakhtinian sense, would transpose this social group's experience of resistance, their claiming for their American Dream, into Fitzgerald's short novel, the analysis demonstrated that there were other social voices that were also transcribing the position and experience of African-Americans though from different perspective, contributing to craft other subjectivities. This is not revealed in the title.

Therefore we propose the title "Voices of the Afro-American Experience in *The Great Gatsby*. A Bakhtinian Reading." Maintaining the elements that did work in the present title, but expanding the scope in the phrase "Voices of the Afro-American Experience," this alternative title anticipates the results of our analysis: the African-American experience is introduced into *TGG* not only by African-American voices— those of African-American Jazz musicians resisting hegemonic mandates within the realm of the arts— but also by other national languages from the social heteroglossia— racist scientific generic discourses— which also speak of this social group's experience in the Twenties.

Suggestions for further research

As for suggestions for further research related to the present dissertation, a comparative study of the ways in which different Modernist authors included African-American issues in their literary works published in the 1920s may contribute to shed more light, from a Bakhtinian perspective, on this idea, sustained by more conservative literary critics, that Modernist authors were not concerned with issues of class, gender or race.

Considering the novel as a socio-historical and ideological product, a Bakhtinian socio-critical approach summoned us to go beyond the text and the fictional world into the material context of production. Social voices, living discourse, not lexico-gramatical structures in the use of language fascinated this theorist: languages as historically concrete and living things. A challenging approach, this Bakhtininan reading allowed us to confirm our hypothesis: blacks are not invisible in *TGG*, holding menial jobs and/or being stereotyped as the *darky*, the *aunty* or the docile servant. A consciousness of his historical time, Fitzgerald transposed into his chronicles of the Jazz Age the African-American socio-cultural experience of segregation and resistance in art as another destabilizing factor of the social order.

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