

# A Black Vampire of Paradise

## — Analysis of Dorothy Raycroft as “Trauma” in Fitzgerald’s Southern Narrative —

Issei WAKE

I’ve tried to have the old time live in me.... I’ve tried to live up to those past standards of noblesse oblige—there’s just the last remnants of it, you know, like the roses of an old garden dying all around us—streaks of strange courtliness and chivalry in some of these boys an’ stories I uses to hear from a Confederate soldier... There was something. There was something! I couldn’t ever make you understand, but it was there. (“The Ice Palace” 66)

In my previous paper, “The Trials of Manliness and Civilization: The Ideology of the Nordicism and ‘Manifest Domesticity’ in *The Beautiful and Damned*,” by relocating the work in the historical context of World War I, I have analyzed the way in which the boundaries of race, class, and gender are policed, especially about manliness and femininity through the representations of the idealized Nordic couple Anthony and Gloria. In the novel, these Nordic boundaries were threatened to be violated by the menacing presence of a Jew Joseph Blockman/Blackman and by the rejection of becoming an “imperial mother” by Gloria. This book symbolically ends with the defensive and anxious proclamation of triumph of the Nordics, which is commended by Anthony’s remarks drawing somewhat inconsistently on the white supremacy narrative: “It was a hard fight, but I didn’t give up and I came through!” (449). Because of this too much abruptness and inconsistency as well as anxiously repeated word “fight” in this text, the meaning of the word “fight” slides into a character’s obsession of (coerced) willingness to win over a fight. In this regard, eugenics and Nordicism, two of the crucial ideological constituents of white supremacy, function as the ideological subtexts in this work, with its explicit/implicit working on the mothering of Gloria’s femininity (policing the familial order) and sexuality (policing the prevention of interbreeding of races, especially degeneracy).

In this sense, *Beautiful* can be regarded as playing a role of “etiquette book” monitoring and reorganizing the ideological boundaries of race, class, gender, and sexuality. All these ideological battles over hegemony are tonally articulated through such a continual and repetitive chain of expressions as “civilization” and “fight.” Just like fetishism operates as the disavowal of difference, the subjectification of Anthony and Gloria is excessively and stereotypically designed as a Nordic couple. It is a “play” or an obsessed vacillation “between the affirmation of wholeness/similarity and the anxiety associated with lack or difference” because of the Nordic ideology’s anxiety over the intrusion of others into the rigid boundaries<sup>1</sup>. Thus, Anthony’s self-claimed “fight” can be regarded as involving the symptomatic (erased) traces of the process of this subjectification. This is the fight that is against the rising tide of colored empires, a Nordic war

against other races to retain and nostalgically recreate their lost causes about social norms. In other words, the problematic of the sexuality of women and racial intermixture are repressed under the text’s superficial descriptions of the era’s fashion, the presence of flappers, and the dissolution of the early 1920s.

The ideologically imbued rewriting/transformation of Gloria (who so easily refuses to be a mother at the beginning of the novel, then comes to assume the role of the nation’s mother in the latter half without relevant reasons from the text), in the context of “manifest domesticity,” is highly contingent and unstable, paradoxically subversive and conformist at the same time. On this point, one can argue that *Beautiful* comes to function as a domestic novel in which the narrative of female self-discipline serves as a kind of civilizing process. It is Gloria who plays the part of both savage and civilizer (as Gloria, who has “no sense of responsibility” before [35], suddenly changes her role to a domestic and devotional wife). This raises the question about the ideology of the “manifest domesticity<sup>2</sup>” through the depictions of the effeminization/sentimentalization of Anthony and the formation of national manhood.

This paper bases its discussion on these previous study’s analyses of how Fitzgerald rewrites intercultural and transnational histories by presenting social critiques and questioning the possibilities of the political agency of the Nordic characters Anthony and Gloria. *Beautiful* can be a subversive text when one focuses his discussion on the incongruous, complicated, and multi-layered process of the Nordic national narrative, where the validity of “manifest domesticity” is questioned and alternative versions of myth-making (the negated possibility of the success story of Bloeckman/Blackman) and ideological predicaments (the refusal of motherhood by Gloria and Anthony’s affair with Dorothy) are represented in the implicitly-demonstrated ubiquitous presence of the dominant national narrative.

At the backdrop of this privileged mode of narrative, one element that does not fit well in this novel is Anthony’s affair with Dorothy Raycroft, particularly because of Dorothy’s dangerous, vampire-like sexuality. This part is contradictory in *Beautiful* in that Anthony’s affair with Dorothy is introduced in the text, then subsequently forgotten as if nothing happened. This absence/erasure of Dorothy from the narrative cannot be not analyzed enough when it is discussed only in the context of Anthony’s manhood and his degenerating process<sup>3</sup>. I would regard this “ruptural unity” of *Beautiful* as a constitutive complexity. Then, the question that surfaces is how we can interpret the political unconsciousness of the text and explain the latent function of a nineteen-year-old working class girl’s presence in the text when placed alongside the discussion above.

The narratives of Americanization, Nordicism, eugenics, and the racial/sexual ideology of anti-miscegenation turn out to be explicit in the historical context of World War I through the symptomatic reading of the text, which centers on the absence of problems and concepts within the problematic as much as their presence. This reading allows us to “identify those gaps and silences, contradictions and absences,” and these factors “deform the text and reveal the repressed presence of those ideological materials which are transformed in the labour of literary production<sup>4</sup>”. For Louis Althusser, symptomatic reading makes “lacunae perceptible” and it assumes that texts are shaped by questions they do not themselves pose and contain symptoms that help interpreters articulate those questions, which lie outside texts as their absent causes (86)<sup>5</sup>. In the context of discussing the binary opposition visible/invisible, Althusser states as follows.

It is the field of the problematic that defines and structures the invisible as the defined excluded,

*excluded* from the field of visibility and *defined* as excluded by the existence and peculiar structure of the field of the problematic; as what forbids and represses the reflection of the field on its objects. . . . They are invisible because they are rejected in principle, repressed from the field of the visible: and that is why their fleeting presence in the field when it does occur (in very peculiar and symptomatic circumstances) goes *unperceived*. (qtd. in William V. Spanos 64, *CMP*, 26, emphasis original.)

Through this reading, the invisible other of vision can become “visible.” In here, Spanos observes the validity of symptomatic reading by which we can make visible “not only the laborers that Althusser overdetermines, but also women, racial and ethnic minorities, gays, and the peoples of the Third World.” We need to heed as much attention to what *Beautiful* does not say as to what it says, to its “lapses and silences” regarding Dorothy’s presence/absence. This symptomatic reading can clarify the problematic within which Fitzgerald writes and what haunts the text as the remaining traces of ideology. This enables us to disclose the “oversight (the blindness) of the oversight of the interpellated subject, who has been inscribed and ventriloquized by the hegemonic truth discourse” (64).

Even though the critical study about the way Fitzgerald strongly felt bonded to the South and repetitively used the Southern setting and characters in his works has been abundantly conducted, there has been little argument as to the ideological role played by Dorothy Raycroft in *Beautiful* in the context of Fitzgerald Southern narrative. Based on above-mentioned frame of reference, this paper heeds its attention to the configuration of the representations of Dorothy and their repressed functions in the entire novel. We also need to reconsider the formation of the subjectivity of this lower-class girl against the back ground of the Southern Belle narrative. Dorothy, who stands at the margins as well as to the center of the text in an implicit way, is Anthony’s Dark Lady, in a sharp contrast to Gloria. Anthony “merely slid[es] into the matter [an affair with her] through an inability to make definite judgments” which is described as “half-hysterical resolves formed in the panic of some aghast and irreparable awakening” (254). Though Fitzgerald does not directly deal with the issue of the dark history of the South (slavery), considering the text’s psychoanalytically imbued connotations, Dorothy’s dark vampiric representations conjure up not only the lower class’s subversive sexuality against the Nordic ideology but Black’s subversive racial presence as well in a repressed way. Fitzgerald’s scheme of linking eugenic degenerate, racial suicide, disruptive post-war social flux, vampire and blackness renders Dorothy shadowy obverse of the visible Nordic master narrative.

### What is the American South for Fitzgerald?

The sunlight dripped over the house like golden paint over an art-jar, and the freckling shadows here and there only intensified the rigor of the bath of light. The Butterworth and Larkin houses flanking were entrenched behind great stodgy trees; only the Happer house took the full sun, and all day long faced the dusty road-street with a tolerant kindly patience. This was the city of Tarleton in southernmost Georgia, September afternoon. (“The Ice Palace” 61)

In order to understand Fitzgerald’s life and work and especially to further analyze the representations of a southerner Dorothy, we need to overview Fitzgerald’s Southern narrative. Just as Fitzgerald critic John T. Irwin recently insists in his book *F. Scott Fitzgerald: “An Almost Theatrical Innocence,”* it is essential for

critics to return to the primary scene of the South, where Fitzgerald sympathies on his father’s side, and which provides him with the setting for many of his stories. Though his contemporary Ernest Hemingway exhibited huge interest in going west, including the mountains or the Pacific coast, or any exotic places, Fitzgerald’s choice was Baltimore, instead of Key West and Cuba<sup>6</sup>. Bryant Mangum summarizes that Fitzgerald’s southern flapper is in various ways “a hybrid of the flapper and the Southern belle types, and . . . she is the embodiment of Fitzgerald’s complex relationship with the South” (154).

As is pointed out by Biographer Scott Donaldson, the two most significant people who shaped Fitzgerald’s attitude toward the South were Zelda Sayre of Alabama and his father Edward Fitzgerald of Maryland<sup>7</sup>. Influenced by them, F. Scott Fitzgerald has sympathy with the lost cause of the Confederacy and admiration to the conventional manners of the Old South, symbolized by Zelda as “the very incarnation of a Southern belle<sup>8</sup>.” Donaldson observes that “Fitzgerald . . . developed an early tug toward the country of his father’s youth, sympathizing with the cause of the Confederacy and admiring the impeccable manners of the Old South” (3). John T. Irwin observes that “Fitzgerald’s father . . . was every inch a gentleman—gracious Southern manners, impeccably groomed, a natural storyteller with a taste of Romantic poetry, and a highly developed sense of honor that he tried to instill in his son” (5). Thus, Fitzgerald’s father provided him with romanticized spirits of Southern chivalry.

While one needs to be careful in viewing “Fitzgerald as a writer innately fascinated with the South” and “Zelda Sayre as anyone except a Southerner,” the significance of the American South in terms of the inspiration to Fitzgerald cannot be emphasized too much. Based on Donaldson’s foundational study “Scott Fitzgerald’s fascination with the South,” which traces where Fitzgerald’s fascination with the South derives from, one can contend that the old South signifies both the place of dream and disillusion<sup>9</sup>. As Mangum summarizes, it is C. Hugh Holman, who extended Donaldson’s idea to emphasize “symbolic associations that became part of Fitzgerald’s dialectic construction of the contrast between South and the North” (155). The South to Fitzgerald was

a land of beauty and romance, of lost order, of tradition and dignity, and of a glorious past . . . [something] to be dreamed of and to be loved in youth, but it must be abandoned in maturity. (Holman 56)<sup>10</sup>

Based on this study, John Kuehl further points out that the North shows death in life, while the South represents a form of life in death by using the word “geographical antithesis” (178)<sup>11</sup>.

One of the most important Zelda’s biographers, Nancy Milford, describes the couple as “the mating of the age,” with Zelda as “the golden beauty of the South” and Scott as “the brilliant success of the North<sup>12</sup>.” A more recent Zelda’s biographer, Linda Wagner-Martin, writes about the place where the couple moved as follows:

As the Capitol of the Confederacy, Montgomery still proudly displays a statue of Jefferson Davis, and the house he and his wife Varina occupied—moved to be a part of the cluster of state office buildings and the Alabama Capitol itself—was a house built and designed by Zelda Sayre’s great-uncle. (xii)

Despite her “saucy disregard for the *oughts* and *shoulds* of the culture of the Southern lady,” Martin con-

cludes Zelda Sayre as “the quintessential Southern lady” (xii). As confirmed by critics’ studies, though, Zelda did fall short of the ideal southern belle; their marriage was already cracked even as early as early 1920s with huge disillusion for Scott<sup>13</sup>. This pattern of mixed feelings of idealization/disillusion of the South is reflected in Fitzgerald’s works in the form of romantic encounters of a young man from the North falling love with the girl from the South, which is quite akin to Fitzgerald’s biography itself<sup>14</sup>.

Jeffrey J. Folks observes that this idealization can form a kind of nostalgia for both vanished youth and a form of escape from “what he has come to see as the selfish individualism and materialism of the North.” Furthermore, the South does not just symbolize “a potential site of escape from the pressures of modern society,” it is also “a model of what the North might be” (57). Unfortunately, however, Fitzgerald’s illusory dream toward the South collapses and he comes to face the fact that the South is not different from the North. Fitzgerald’s dream of the South illustrates that the South is not different from the North

What formed Fitzgerald’s idealization and dismissal of the South also derives from the popular images and themes of the 1920s and 1930s. On the one hand, the South was admired for its heroic survival stories, especially after the Civil War. In contrast, the South was considered as vulnerable and backward with its moonshine liquor, white supremacy, the spirit of chivalry and decadence<sup>15</sup>. Moreover, Folks categorizes some of the major topics about the South which Fitzgerald adapted; the stereotype of the lazy southerner, environmental determinism that the southern heat causes this laziness, slowness, and lack of ambition<sup>16</sup>.

What about Fitzgerald’s depiction of the southern female characters? The images of the southern belle and Fitzgerald’s biographical experiences, particularly with Zelda, have played a central role in the works of Fitzgerald’s critics like Scott Donaldson, C. Hugh Holman, and John Kuehl<sup>17</sup>. The transient and vulnerable image of the southern belle can be seen in Yanci Bowman in “The Popular Girl” in *Bits of Paradise*. Critics like P. Keith Gammons and Folks point out the connection between the southern belle figure and the appeal of the Lost Cause.

Fitzgerald’s fascination with the fictional southern belle, and perhaps with Zelda Sayre in real life, was related to a conflict in his mind between the appeal of the Lost Cause—a mythologizing of the Old South related to the Southern beliefs of his father, Edward Fitzgerald—and his growing sense during the 1920s of the corruption of the American Dream in relation to those very ideals of honor and courtesy represented by the Old South. (Folks 62)

One can take Daisy Buchanan in *The Great Gatsby* and Dorothy Raycroft (who is called “la belle dame sans merci who lived in his [Anthony’s] heart”) in *The Beautiful and the Damned* as a good example of this disillusionment with the American Dream and his distrust in the myth of the Old South (quasi-American frontier). The Southern belle, which symbolized hope and beauty, is now imagined as “degenerative,” signaling “the death of both the southern and the American dream” (Gammons 110)<sup>18</sup>. Thus, Gammons and Folks’ readings provide a valuable suggestion that in Fitzgerald’s mind there are “two Souths”; one was an Old South, which is an exotic sweet land, and the other the New South, which rapidly experienced industrialization and urbanization as a result of the Civil War and Reconstruction. It no longer “satisfies national culture’s need for a fantasized alternative to modernity” (Folks 64).

In Fitzgerald’s works, the South functions as an important setting for not only his major novels like

*The Great Gatsby*, *Tender is the Night*, *The Beautiful and the Damned*, but many short stories such as “The Ice Palace,” “The Jelly-Bean,” and “The Last of the Belles.” The setting for these three stories is a fictional place, Tarleton, Georgia, which is quite similar to Montgomery, Alabama (in “The Jelly-Bean,” it is described as “a little city of forty thousand that has dozed sleepily for forty thousand years in southern Georgia, stirring in its slumbers and muttering something about a war that took place sometime, somewhere, and that everyone else has forgotten long ago” [*Short* 143])<sup>19</sup>. What the three protagonists of these short stories (Sally Carroll Happer in “The Ice Palace,” Nancy Lamar in “The Jelly-Bean,” and Ailie Calhoun in “The Last of the Belles”) have in common to varying degree is such characteristics as flapper and southern belle. Among these three, one of the most typical southern girls is Ailie. One character (Andy) identifies Ailie as “the Southern type in all its purity:

She had the adroitness sugarcoated with sweet, voluble simplicity, the suggested background of devoted fathers, brothers and admirers stretching back into the South’s heroic age, the unfailing coolness acquired in the endless struggle with the heat. There were notes in her voice that ordered slaves around, that withered up Yankee captains, and then soft, wheedling notes that mingled in unfamiliar loveliness with the night. (450)

What is interesting is that just as Sally and Nancy, though Ailie is drawn to northern men at first, she finally contends that she cannot marry a northern man<sup>20</sup>. Holman regards them as “the embodiments of a tradition that stretched back before the Confederacy and that enchanted and hypnotized men for a century, permanent embodiments of the dream of beauty and youth and the romantic aspiration of the aggressive male” (61). Considering Fitzgerald’s mindsets about the South (in this paper, which is named Fitzgerald Southern narrative), the question this paper addresses next is about the ideological role Dorothy Raycroft, who is referred to as a “vamp” in the text, plays in this context.

### The Ideology of “Vampire”: Its racial and sexual connotations

Concerning women who refused to accept their roles as passive women at around the turn of the 20<sup>th</sup> century, this threat of transgressing the traditional gender boundaries is implicitly represented through the vampire metaphor. As Bram Dijkstra observes, “[b]y 1900 the vampire had come to represent woman as the personification of everything negative that linked sex, ownership and money” (351). In this mindset, Dorothy is defined as a vampiric *femme fatale*.

Even before the readers encounter Dorothy, the text already presents an image of the vampire through the depictions about Muriel Kane. In *Beautiful*, it is Muriel, another flapper girl and one of Gloria’s friends, eager to identify herself with the image of Theda Bara, who is represented as “a woman with wide hips affecting a panther-like litheness” (95).

Muriel Kane had originated in a rising family of East Orange. She was short rather than small, and hovered audaciously between plumpness and width. Her hair was black and elaborately arranged. This, in conjunction with her handsome, rather bovine eyes, and her *over-red lips*, combined to make her resemble *Theda Bara*, the prominent motion picture actress. People told her constantly that she

was a “*vampire*,” and she believed them. She suspected hopefully that they were afraid of her, and she did her utmost under all circumstances to give the impression of danger. (83 emphasis added)

Then “she appeared in a state of elaborate undress and crept toward them,” with her eyes “artificially darkened.” She gives out “insistent perfume” and is portrayed “as a siren, more popularly a ‘vamp’—a picker up and thrower away of men, an unscrupulous and fundamentally unmoved toyer with affections.” Fitzgerald’s portrayal of her as a “vamp” not only demonstrates his misogynic attitude, but it serves as the normalizing detour into abnormality in order to regulate the threatening sexuality of women. Such flappers represent transgressing traditional gender/sexual and racial boundaries. Though Maury Noble (Anthony’s friend) avoids having a close relationship with her, he is completely fascinated with “something in the exhaustiveness of her attempt” (95). Such Muriel-like wanton, predatory women are additionally shown in a scene where Anthony encounters “vividly dressed, overpainted girls, who chatted volubly in low, lazy voices” (321).

Given the “dangerous” sexuality of women usurping man’s vitality, Theda Bara, a famous actress nicknamed “the vampire” is worth noting<sup>21</sup>. We need to amplify on the visual metaphors of the way Theda Bara, a silent film’s supernatural siren, was imagined in the minds of the readers during the period. To see how she was imagined in society, it is useful to read her own article which was carried in the magazine *Forum* (715–27). She is illustrated there as “the most celebrated exponent of emotional eroticism on the films,” whose “acting in stories” brings “the power of the wicked Vampire—women over men—” to light. In this article, she herself enumerates a few clues to women’s success in appealing to men, and how a pretty woman began studying “an exact science called Sex-appeal,” and “was encouraged to develop the habitual intrigues of her good points” (715). She continues that “to satisfy ideal curiosity I myself chose the African desert as my professional birth-place” (717). Viewed in this light, the name of Theda Bara (who calls herself “a Charlatan, a register of human emotions”), and its spontaneous association, the image of “vampire” or “vamp,” can be ideologically linked as an indication of too sensuous a woman along with its implication of African primitivism. Once she set her origin as deriving from African blood, the absorption by vampires or vampirish women and having intercourse with them assumes another meaning: Racial suicide and racial vampirism which consequently leads the wholesome society to miscegenation and degeneration. These examples endorse that one of the major issues in the text is connected with how the white American national narrative vehemently but secretly attempts to regulate the boundaries of race and sexuality concerning the problem of racial purity.

Though the name Theda Bara is not explicitly used to represent Dorothy, it is by way of the imagery of “vampire” that these three ladies (Muriel Kane, Theda Bara, and Dorothy Raycroft) are closely interwoven as racially dark (black), sexually dissident, and eugenically degenerate. Based on Dijkstra’s explanation, one can say that Dorothy symbolizes the threat of transgressing the traditional gender boundaries as a vampiric femme fatale as well.

The word “vamp” or “vampire” can be seen not only in the text of Fitzgerald, but also among other contemporary writers. H. L. Mencken, a famous and influential critic who supervises the magazine *The Smart Set* also uses the expression “vampire” in his *In Defense of Women* when referring to a lewd woman (80, 144)<sup>22</sup>. Regarding the idea of “vampire” or “vampirish women, the most effective scrutiny conducted

by critics is Bram Dijkstra’s *Evil Sisters*. In the book Dijkstra inquires into how such a notion as “vamp” or “vampire” is widely used in many arenas of twentieth-century high and popular culture, regarding women as regressive, primitive predators who despoil men of their semen, blood, and “gold,” who could destroy the social order undermining the supremacy of the white male. He points out that such an ideology already can be seen in the nineteenth century, but by the early twentieth century the traits as a financial predator had begun to take center stage especially during the second decade. What should be emphasized is the fact that the traditional “maternal virgin or sexual vampire” dichotomy does not work well during this period.<sup>23</sup> As Dijkstra points out, “[t]he ‘devil or angel’ controversy had been concocted by warring factions of religious fanatics and masculinized feminists” (176). It was believed that under the innocent mask of every female hides a sexual and lecherous vampire in the context of Nordicism and eugenics. “What these virtuous beldames actually desire in their hearts is not that the male be reduced to chemical purity, but that the franchise of dalliance be extended to themselves” (Mencken 141).

Thus, the portrayal of Dorothy along with that of Muriel Kane and the name of Theda Bara demonstrates the ideologically imbued formula of sexual usurper, degeneracy and racial suicide, especially in the context of the South. The sexual/racial and gender border lines are imagined as in crisis, against which strict regulations are required in the parallel structures between misogyny and racism. The sexuality of such an exotic temptress, as it was feared among social authorities like eugenicists, was thought to lead the community into miscegenation and the decline of the Western civilization. The implication of the name of Theda Bara evokes a wide-spread notion that dangerous predatory women are about to transgress sexual and racial boundaries. The text intends to take up the problem of racial purity by pretending to talk about the customs and manners of the roaring twenties. In fact, it tells readers how the sexuality of women is in danger and it itself is dangerous.

Even though the relationship between racial/sexual ideologies is implicitly and symptomatically mentioned within the text of Fitzgerald, there are no explicit descriptions which indicate the existence of a power apparatus through which different kinds of ideologies are put into practice. It is only through symptomatic reading these discursive traces upon the texts that one can understand how secretly eugenic/nationalistic ideologies attempt to regulate the gender/sexuality/race boundary in the text of Fitzgerald. As Susan Hegeman points out, the enchantment with female sexual attractiveness and its accompanying problems reveal “a renegotiation of the meanings of sexuality for the maintenance of the traditional social organization of gender”. Such a renegotiation represents “certain confusions,” because “[f]or those raised in the largely sex-segregated world of the Victorian middle class, the goals of companionship and (overt) eroticism were themselves somewhat at odds” (534–35). Besides, for men having such a notion, “the specter of ‘nice’ women of their own class expressing sexual desire would have been deeply perplexing” (535). Therefore the regulations must be done forcefully but silently.

The vampire metaphors resonate in the characterization of Dorothy Raycroft, a young woman, who hangs around the soldiers at a nearby army training camp and is introduced to us with her various experiences of love affairs. This was generally called “khaki fever”: Working- and middle-class girls who yearned for romantic liaisons with the nation’s young uniformed men (Rippin 136). While Anthony spends a futile life without any money, he meets Dorothy Raycroft by chance. Anthony is away from Gloria when he is in the army, and “it seemed so long ago already—he had a pang of illusive loneliness” (261). Then, when

Anthony has an affair with a nineteen-year-old lower class girl, Dorothy, which is “an inevitable result of his increasing carelessness about himself;” he feels that he can escape from his wife Gloria, called “chief jailer” (269). Dorothy’s abortive love romance is reiteratively emphasized: An affair with “a naval officer, who passes through town during the early days of the war;” whom she loves with a “hysteria of passion”: Cyrus Fielding, who is “the son of a local clothier;” and who had hailed her from his roadster one day and “had gone away to training-camp, a little afraid of the intimacy, a little relieved in perceiving that she had not cared deeply for him, and that she was not the sort who would ever make trouble” (327). After that, she keeps on romanticizing her experiences:

For a while she attempted to be more careful. She let men “pick her up”; she let them kiss her, and even allowed certain other liberties to be forced upon her, but she did not add to her trio. After several months the strength of her resolution—or rather the poignant expediency of her fears—was worn away. She grew restless drowsing there out of life and time while the summer months faded. The soldiers she met were either obviously below her or, less obviously, above her—in which case they desired only to use her; they were Yankees, harsh and ungracious; they swarmed in large crowds. . . . (328)

From this excerpt, it is obviously indicated that Dorothy needs somebody to project her fears and her sexual desires onto. In describing Dorothy, her threatening sexual desires are repetitively highlighted. Just as the text problematizes the sexuality of Gloria, it also brings the problem involved with Dorothy’s sexuality to the fore. She does seem to devote all her love to Anthony, yet the narrator insinuates that she is lying about other lovers.

Indeed, so far as she was concerned, she spoke the truth. She had forgotten the clerk, the naval officer, the clothier’s son, forgotten her vividness of emotion, which is true forgetting. She knew that in some opaque and shadowy existence some one had taken her—it was as though it had occurred in sleep. (333)

The representations of Dorothy’s sexuality are outstandingly contrasted with those of Gloria’s. While Gloria’s flirtation is permitted as acceptable behavior of flappers, Dorothy’s desire toward Anthony is categorized as dangerous, not flirtatious. It is narrated as if Anthony’s virility had been absorbed and exhausted just after having an affair with Dorothy, with her vampire-like, menacing sexual desires. The discourse can be explicit in this relationship, which regards women as sexually dangerous, threatening to bring about social chaos and blurring race, gender, and class boundaries. Moreover, Dorothy’s lustful desire is represented as something akin to disease, which, according to the text’s semiotics, could be contagiously transmitted from women to men, eventually sapping the vitalities of Nordic masculinity. The reading of discursive traces on the text offers the key to an understanding how eugenic ideology explicitly and implicitly functions in *Beautiful*.

Whether one fits well into the gender norms or not is articulated through the representation of “clean” or “dirty.” In contrast to Gloria’s bright and light hair and eyes, Dorothy’s eyes are “violet” which “would remain for hours apparently insensate as, thoughtless and reckless, she basked like a cat in the sun” with

her hair “in disarray” (261–4). Thus Fitzgerald put attributes of blackness to Dorothy by rendering her full of dark and black images like Muriel Kane and Theda Bara<sup>24</sup>. Moreover, what this clean/dirty dichotomy signifies is not confined to gender norms: It is firmly connected with one’s sexuality by medical discourse in the historical context. It involves itself with the problem of both gender and sexual boundaries. Dorothy could be promptly labeled as one of the “delinquent girls” in the era’s historical context, who were often convicted for their misconducts in the 1910s and 1920s. Mencken’s cynicism toward such “delinquent girls” is quite similar to contemporary prevailing perceptions about them:

What was the first act of the American Army when it began summoning its young clerks and college boys and plough hands to conscription camps? Its first act was to mark off a so-called moral zone around each camp, and to secure it with trenches and machine guns, and to put a lot of volunteer termagants to patrolling it, that the assembled jeunesse might be protected in their rectitude from the immoral advances of the adjacent milkmaids and poor working girls. (153)

Social workers and government officials feared that such social changes might expose servicemen like Anthony to forbidden sexual pleasures and venereal disease as well as cause girls to be unmarried and pregnant. When we consider the “girl-problems” of the young women’s rebellion against Victorian conventions and moral values, we should remind ourselves of conspicuous transformations in the national life. By doing so, we can understand the ideological implications of the love affair between Dorothy and Anthony in the context of the “vampire” and Southern narrative.

Dispersing images of being racially and sexually “unfit” in the context of eugenics throughout the text, Fitzgerald keeps symptomatically emphasizing Dorothy’s kinship to black people in the South. The images of vampire is first delineated through Muriel Kane, and then via Theda Bara, all these implications are subsumed in Dorothy. Once Theda Bara set her origin as deriving from African blood, the absorption by vampires or vampirish women and having intercourse with them assumes the meaning of racial suicide and racial vampirism which consequently causes the wholesome society to miscegenation and degeneration.

Though Fitzgerald does not directly tackle the issue of the dark history of the South (slavery), considering the text’s psychoanalytically imbued connotations, Dorothy’s vampire-like dark representations conjure up not only the lower class’s subversive sexuality against the Nordic ideology but Black’s subversive racial presence as well in a repressed way. Fitzgerald’s scheme of connecting eugenic degenerate, racial suicide, disruptive post-war social flux, vampire and blackness renders Dorothy shadowy obverse of the visible Nordic master narrative: Dorothy is a black vampire which haunts the Nordic master narrative as a repressed trauma. In this sense, she is an invisible constituency of the domestic imperialism of eugenic ideology that epitomizes the nonvisible/silenced people of the south. Interpreted in terms of the above, this paper’s symptomatic reading of Dorothy’s representations lends itself to a productive interrogation of the latent southern history informing American imperialism. Dorothy’s memory has been erased in the long aftermath of the war in order to obliterate “it” in *Beautiful* from the American cultural memory and retain the hegemonic Nordic discourse. What seems on the surface as a casual flirtation between Anthony and Dorothy has important symbolic ramifications for this paper’s interpretation of *Beautiful*. We cannot interpret the episode and presence of Dorothy without considering her representation such a vampire in

nostalgically idealized paradise as the South.

## Conclusion

When rejected (metaphorically repressed) Dorothy literally returns/reappears on the day of the trial concerning Adam Patch’s will is to be settled, symbolically enough, this precipitates Anthony’s collapse. Through the analyses of the representations of her, this paper has clarified the deep traumatic obsession of racial, sexual, and class anxieties that haunt the master Nordic narrative which the term “vampire” elicits for readers. Dorothy is rendered black through the ideology of “vampire,” whose imagery is implicitly mediated by and tightly bound with socially rebellious Muriel Kane and Theda Bara in terms of gender, sexuality and race.

John T. Irwin insists that in order to understand Fitzgerald’s life and work, we need to trace back to the primary scene of the South. The South is the place where Fitzgerald sympathies with his father’s side, and it is the settings for many of Fitzgerald’s stories. Irwin contends that the importance of the South and its lost cause in Fitzgerald imagination increases as particularly “as Fitzgerald came more and more to seem to himself and to others both an economic and an artistic failure” (31).

Fitzgerald, consciously or not, is a Southern writer not only because in the thematized struggle between money and breeding in his writing his deepest loyalty is to the latter but because he came to believe that in this century breeding, good instincts, reticences, and obligation, call it what you will, was going to lose this struggle, so that his loyalty, in true Southern fashion, was to a lost cause and to the past. (Irwin 32)

The South forms a steady undercurrent of his major works especially because it is the “US region that got left behind.” While the South, “identified in Fitzgerald’s life with his father and with professional failure,” signifies the place of unsuccess, “its opposite is the place we most associate with success in Fitzgerald’s fiction—the North, specifically New York, the symbol for Fitzgerald of desire and the ‘orgastic future’” (Barbara Will 347). As Gammons and Folks’ readings indicate, in Fitzgerald’s mind there are “two Souths”; one was an Old South, which is an exotic sweet land, and the other the New South, which rapidly experienced industrialization and urbanization as a result of the Civil War and Reconstruction. It no longer “satisfies national culture’s need for a fantasized alternative to modernity” (Folks 64). As seen in Sally Carroll Happer’s remarks in “The Ice Palace,” what Fitzgerald depicts in his works is always indispensable with his traumatic memories of the Southern past.

I’ve tried to have the old time live in me . . . I’ve tried to live up to those past standards of noblesse oblige—there’s just the last remnants of it, you know, like the roses of an old garden dying all around us—streaks of strange courtliness and chivalry in some of these boys an’ stories I uses to hear from a Confederate soldier . . . There was something. There was something! I couldn’t ever make you understand, but it was there. (66)

As Sally carries within herself the memories of the Old South, so does Fitzgerald always return to the past

memories of the South. In *Beautiful*, like the ghost of Sally’s deceased double (Margery lee), Dorothy Raycroft’s memories haunt Anthony as neglected and repressed trauma of the Southern past. And this trauma haunts the text as a symptom of the dark side of the Nordic paradise.

### [Notes]

- 1 Bhabha, *The Location of Culture*, 75. I also referred to Elenor Byrne, 80.
- 2 See Amy Kaplan, 2002.
- 3 See, for example, Betsy Lee Nies.
- 4 I referred to Pierre Macherey, xiii. On this point, I also referred to Althusser, Terry Eagleton’s *Criticism and Ideology*, and Simon Choat’ *Marx Through Post-Structuralism: Lyotard, Derrida, Foucault, Deleuze*.
- 5 Althusser, “From Capital to Marx’s Philosophy,” 25. Further references will be abbreviated to *CMP* and incorporated in the text in parentheses.
- 6 Linda Wagner-Martin, preface.
- 7 Scott Donaldson, 3.
- 8 Andrew Turnbull, *Scott Fitzgerald*, pp. 86–7. Also quoted in Donaldson, 4.
- 9 Jeffrey J. Folks, 57 and Mangum 154.
- 10 This is also mentioned by Mangum.
- 11 I also referred to Mangum, 155. Kuehl takes Sally Carrol Happer in “The Ice Palace” as an example for this analysis.
- 12 Also quoted by Donaldson, 4.
- 13 For example, see Donaldson and Martin. Donaldson quotes Fitzgerald’s letter to Edmund Wilson, in which he writes about “the complete, fine and full-hearted selfishness and chill-mindedness of Zelda” (4).
- 14 We can identify such examples as “The Ice Palace,” “Gretchen’s Forty Winks,” “The Sensible Thing,” and “The Last of the Belles.”
- 15 Ida Jeter traces the emergence of the Hollywood tradition of a Decadent South. Moonshine liquor’s image of the dark South is notably used in William Faulkner’s *Sanctuary* (1931). As to the analyses of idealized strength, see Robert A. Armour. On the notion of “survival” of the South, see J. P. Telotte. Folks’ discussion on these points are also quite informative, especially 58–9.
- 16 Folks, 59–63.
- 17 Folks’ discussion is also based on these previous critics’ studies.
- 18 I referred to Folks, 62.
- 19 This part is also quoted by Mangum, 158.
- 20 *Critical Companion to F. Scott Fitzgerald*, 127.
- 21 Jonathan Schiff uses the term “Anthony’s regression” to explain this part.
- 22 As to Mencken’s influence on Fitzgerald, see Berman.
- 23 The phrase “maternal virgin or sexual vampire” is borrowed from Dijkstra’s *Evil Sisters*, 176.
- 24 This is also pointed out by Felipe Smith, in chapter 3.

### [Bibliography]

Armour, Robert A. “History Written in Jagged Lightning: Realistic South vs. Romantic South in *The Birth of a Nation*.”

- The South and Film*. Ed. Warren French. Jackson: UP of Mississippi, 1981. 14–21.
- Althusser, Louis, and Etienne Balibar. *Reading Capital*. Trans. Ben Brewster. London: New Left Books, 1970.
- Bederman, Gail. *Manliness & Civilization: A Cultural History of Gender and Race in the United States, 1880–1917*. Chicago: U of Chicago P, 1995.
- Bender, Bert. “‘His Mind Aglow’: The Biological Undercurrent in Fitzgerald’s *Gatsby* and Other Works.” *Journal of American Studies* 32.3 (1998): 399–420.
- Berman, Ronald. *Fitzgerald’s Mentors: Edmund Wilson, H. L. Mencken, and Gerald Murphy*. Tuscaloosa: U of Alabama P, 2012.
- Bhabha, Homi. *The Location of Culture*. New York: Routledge, 1994.
- Byrne, Eleanor. *Homi Bhabha*. New York: Palgrave Macmillan, 2009.
- Choat, Simon. *Marx through Post-Structuralism: Lyotard, Derrida, Foucault, Deleuze*. London: Continuum, 2010.
- Dijkstra, Bram. *Evil Sisters: The Threat of Female Sexuality and the Cult of Manhood*. New York: Knopf, 1996.
- Donaldson, Scott. “Scott Fitzgerald’s Romance with the South.” *Southern Literary Journal* 5 (1973): 3–18.
- Eagleton, Terry. *Criticism and Ideology*. London: New Left Books, 1976.
- Fitzgerald, F. Scott. *The Beautiful and Damned*. 1922. New York: Scribner’s, 1950. (Cited in text as *Beautiful*.)
- . *The Short Stories of F. Scott Fitzgerald*. Ed. Matthew J. Bruccoli. New York: Charles Scribner’s Sons, 1989. (Cited in text as *Short*.)
- Fitzgerald, Zelda. “Eulogy on the Flapper.” *Metropolitan Magazine* LV (1922): 38–39.
- . “Friend Husband’s Latest.” *New York Tribune*. 2 April. 1922. 11.
- . “What Became of the Flappers?” *Collected Writings of Zelda Fitzgerald*. Tuscaloosa: U of Alabama P, 1991. 397–99.
- Folks, Jeffrey J. *Damaged Lives: Southern and Caribbean Narrative from Faulkner to Naipaul*. New York: Peter Lang, 2005.
- Gaines, Kevin. “Black Americans’ Racial Uplift Ideology as ‘Civilizing Mission’: Pauline E. Hopkins on Race and Imperialism.” *Cultures of American Imperialism*. Ed. Amy Kaplan and Donald E. Pease. Durham: Duke UP, 1993. 433–55.
- Gilman, Sander L. *Health and Illness: Images of Difference*. London: Reaktion, 1995.
- Hegeman, Susan. “Taking Blondes Seriously.” *ALH* 7.3 (1995): 525–54.
- Holman, C. Hugh. “Fitzgerald’s Changes in the Southern Belle: The Tarleton Trilogy.” *The Short Stories of F. Scott Fitzgerald: New Approaches in Criticism*. Ed. J. R. Bryer. Madison, WI: U of Wisconsin P, 1982. 53–64.
- Irwin, John T. “Is Fitzgerald a Southern Writer?” *Raritan: A Quarterly Review*. 16.3 (1997): 1–23.
- . *F. Scott Fitzgerald: “An Almost Theatrical Innocence.”* Baltimore: Johns Hopkins UP, 2014.
- Jeter, Ida. “Jezebel and the Emergence of the Hollywood Tradition of a Decadent South.” *The South and Film*. Ed. Warren French. Jackson: UP of Mississippi, 1981. 31–46.
- Kaplan, Amy. “Manifest Domesticity.” *American Literature* 70.1 (1998): 581–606.
- . *The Anarchy of Empire in the Making of U.S. Culture*. Cambridge: Harvard UP, 2002.
- . “Left Alone with America: The Absence of Empire in the Study of American Culture.” *The Cultures of United States Imperialism*. Ed. Amy Kaplan and Donald Pease. Durham: Duke UP, 1993. 3–21.
- Kuehl, John. “Psychic Geography in ‘The Ice Palace.’” *The Short Stories of F. Scott Fitzgerald: New Approaches in Criticism*. Ed. J. R. Bryer. Madison: U of Wisconsin P, 1982. 169–79.
- Macherey, Pierre. *A Theory of Literary Production*. 1966. London: Routledge, 1978.
- Mangum, Bryant. “Southern Narrative: The Tarleton, Georgia, Stories.” *F. Scott Fitzgerald in Context*. Ed. Bryant Mangum. New York: Cambridge UP, 2013. 154–68.

- Mencknen, H. L. *In Defense of Women*. 1918. Garden City: Garden City Publishing Company, 1922.
- Nies, Betsy Lee. *Eugenic Fantasies: Racial Ideology in the Literature and Popular Culture of the 1920's*. New York: Routledge, 2002.
- Smith, Felipe. *The Dark Side of Paradise: Race and Ethnicity in the Novels of F. Scott Fitzgerald*. Diss. The Louisiana State University and Agricultural and Mechanical, 1988.
- Spanos, William V. *American Exceptionalism in the Age of Globalization: The Specter of Vietnam*. Albany: SUNY P, 2008.
- Tate, Mary Jo. *Critical Companion to F. Scott Fitzgerald: A Literary Reference to His Life and Work*. New York: Facts on File, 2007.
- Telotte, J. P. “The Human Landscape of John Ford’s South.” *The South and Film*. Ed. Warren French. Jackson: UP of Mississippi, 1981. 117–33.
- Turnbull, Andrew. *Scott Fitzgerald*. New York: Charles Scribner’s Sons, 1962.
- Wagner-Martin, Linda. *Zelda Sayre Fitzgerald: An American Woman’s Life*. New York: Palgrave Macmillan, 2004.
- Wake, Issei. “The Trials of Manliness and Civilization: The Ideology of the Nordicism and ‘Manifest Domesticity’ in *The Beautiful and Damned*.” *International & Regional Studies*, (Meiji Gakuin University) 40 (2011): 55–94.
- Will, Barbara. “Gatsby Redux.” *ALH*. 27 (2015): 1–9.