CHAPTER VI

CONCLUSION

It is obvious that the dream and disillusionment we have been tracing so far is a motif which transcends its specific historical setting and background by achieving a universal dimension of significance. Fitzgerald shows, as such, an unusual ability to correlate specifically American patterns of behaviour with universal motifs. These motifs, as has already been suggested, continue to have validity for they are recurring preoccupations of modern novel itself.

From this point of view, if Amory Elaine and Anthony Patch represent the illusions of adolescence, they are also aware that these are illusions. In Gatsby we have romanticism extending itself to transcendent conceptions of time and history. The illusions are no longer individual: they stem from but are not amenable to the objective criteria of American attitudes to money, success etc. As such Gatsby becomes the exemplar not of the American dream alone but of universal patterns of quest and seduction.
After this climactic moment in which illusion and reality intersect Fitzgerald seems to have slid though he attempted a complex issue in *Tender is the Night*: the decline of a complex syndrome of individual and social values. Since the problems implicit here involved personal issues, Fitzgerald seems to find it difficult to dissociate art and life.

In *The Last Tycoon* we have once again a resurrection of Fitzgerald's creative impulse unfettered by illusions. And it is ironic that he should make the protagonist and the setting and background reflect that apotheosis of all illusions: Hollywood.

Thus Fitzgerald's dream and disillusionment embody not only his personal response to the American ethos but also a restructuring of recurrent motifs implicit in the human condition itself.