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THE F. SCOTT FITZGERALD SOCIETY NEWSLETTER

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14TH INTERNATIONAL F. SCOTT FITZGERALD SOCIETY CONFERENCE SET FOR SAINT PAUL—PAPERS, PLENARY SESSIONS, PARTIES, JAZZ, FLOTILLA AND BASEBALL AWAIT ATTENDEES

The land of 10,000 lakes and F. Scott Fitzgerald’s birthplace looks forward to welcoming scholars and fans for the biennial conference of the Fitzgerald Society this coming June 25 through July 1, 2017. In addition to a wealth of papers presented by scholars from all over the world, the week is slated to include a host of additional festivities, all centered upon the theme, “Was student—am now writer.” The theme comes from a statement on Fitzgerald’s military discharge papers following WWI.

Conference registrants will revel in numerous presentations on Fitzgerald’s youthful years in Saint Paul and the Saint Paul connections to many of his early works. Of course, there will also be many scholarly works on other aspects of Fitzgerald’s life and work. In addition to the papers, there will be four plenary sessions by accomplished Fitzgerald scholar Scott





Fitzgerald Society member Kentaro Sugino with his 2016 American literature students.

MANY TRIPS ABROAD: DISCOVERING F. SCOTT FITZGERALD STUDIES OVERSEAS

With this issue we begin to spotlight international perspectives on Fitzgerald, looking at his reputation and the history of Fitzgerald studies in surprising locales. Our first two sojourns take us to Japan and Brazil, two great nations that have been well-represented at our recent Fitzgerald Society conferences.

F. SCOTT FITZGERALD IN JAPAN

by Kentaro Sugino

The F. Scott Fitzgerald Club of Japan was founded in May 1989 by Japanese scholars, spearheaded by Sadao Nagaoka and Kiyohiko Tsuboi. This occurred a year before the creation of the second F. Scott Fitzgerald Society by Jackson R. Bryer, Alan Margolies and Ruth Prigozy in the United States in 1990. The Japanese founding fathers felt honored by their one-year head start for a long time. The club developed into the

F. Scott Fitzgerald Society of Japan (hereafter, FSJ) in 2003.

The English Literary Society of Japan (ELSJ), the biggest Japanese association of scholars in the fields of literature in English and the English language, now enjoys about a century of history since its foundation in 1917. However, the history of American literary studies in Japan is much shorter. The American Literature Society of Japan (ALSJ) was founded in 1956, after ten years of research activities, “embracing defeat in the wake of World War II.” The Japanese Association for American Studies (JAAS), one section of which is literary studies, was founded in 1966.

Historically, the year 1989, the foundation year of the F. Scott Fitzgerald Club of Japan, the predecessor of the FSJ, falls among the prosperous days of Japanese American literary studies and of the Japanese economy. I myself was born in 1961, commenced teaching at higher educational institutions in 1989, joining the FSJ in 1992, but had no awareness of the relatively short history of Fitzgerald studies, for Americanization had become so deeply ingrained in the Japanese that the English department had already become one of the most popular majors at Japanese universities. The first generation of Japanese American literary

studies belongs to approximately my grandfathers’ generation, while the founding fathers of the F. Scott Club belong to my father’s.

The beginning of Japanese Fitzgerald studies can be traced back to the mid-1950s, ten years after the Second World War (Stanley [1980] 195-214). It has been steadily expanding since then. Fitzgerald studies in Japan before 2000 were reported in two bibliographies by Linda C. Stanley, so let me report on these studies from 2001 to 2016.

During the first decade of the 21st century, the Japanese Fitzgerald studies began with two special lectures at the annual conference of the FSJ: Kiyohiko Tsuboi’s “*The Romantic Egotist to This Side of Paradise*” in 2001 and Takayuki Tatsumi’s “*Literary History of Young Gatsby*” in 2002. In addition, Tsutomu Uchida delivered a presentation titled “*Racial Discrimination in F. Scott Fitzgerald’s Writings*” at the 73rd annual meeting of the ELSJ in 2001. In the two consecutive years after 2003, the FSJ took up two short stories at the symposiums. Toshifumi Miyawaki, Tetsuo Uenishi, Motoko Fukaya, and Takaki Hiraishi argued over “*The Swimmers*” in 2003; Yuuichi Morioka, Reiko Uefuji, Toshifumi Miyawaki, Reiichi Miura, and Yukiko Tokunaga examined

"Bernice Bobs Her Hair" in 2004. Next, in the 2005 symposium Toshifumi Miyawaki, Tomoko Fukaya and Emi Nagase took up the topic, "Fitzgerald's Stories and English Education."

Since then, Fitzgerald and English language education has been taken up by Tomoko Fukaya, Fuyuhiko Sekido, and others, as the English language education has been one of the crucial education issues in Japan. Koichi Suwabe's English article "'It's a Man's Book': Fitzgerald's Double Vision and Nick Carraway's Narrative/Gender Performance in *The Great Gatsby*" came out in *Studies in English Literature* 46. At the 2006 FSJ workshop, Okamoto talked about *Tender Is the Night*. At the 2007 FSJ symposium, Reiichi Miura, Keiko Ogata, and Nobuaki Matsumura argued over Haruki Murakami's rendering of *The Great Gatsby*. At the 2008 FSJ symposium Fuyuhiko Sekido, Yukihiro Tsukada, and Kentaro Sugino argued over "Fitzgerald and Hollywood."

I, albeit an inactive member of the FSJ for a long time, have become active in this field since the symposium and have been working on a reconsideration of the American dream, Fitzgerald's influence on John Cheever, race, ethnicity and religion in *Gatsby*, now serving the society as a council member. At the 2008 ALSJ General Meeting, Michiko Takahashi made a presentation on "The Swimmers" as a prelude to *Tender Is the Night*. At the 2009 FSJ symposium, Takayoshi Ogawa and Toshifumi Miyawaki discussed the re-evaluation of Fitzgerald's short stories. The year 2009 also saw other presentations on Fitzgerald by other organizations: Fuyuhiko Sekido on Mark Twain's influence on Fitzgerald, and on *Gatsby*'s influence on Ernest Hemingway's *The Sun Also Rises*; Tatsuro Ide on travel and psychoanalysis in terms of spatial figuration in *Tender*; Shin'ichiro Mori on race and

gender in that same novel. At the 2010 FSJ conference, Miyawaki Toshifumi, the president at the time, talked with Tateo Imamura about the future of Hemingway and Fitzgerald studies.

The years 2001 to 2010 also saw a boom of Fitzgerald translations. *The Vegetable* was rendered into Japanese by Chiaki Ohhashi in 2001. In the same year, Minami Aoyama and Kiyomi Sasame's translation of *The Collected Writings of Zelda Fitzgerald* (edited by Matthew J. Bruccoli) amazed us. In 2006, Haruki Murakami, who had been translating and discussing Fitzgerald's works (see Stanley [2004]), eventually published his translation of *The Great Gatsby*, the sixth Japanese translation. Murakami, a Japanese novelist who has been mentioned as a possible Nobel Prize recipient for literature, has been exerting favorable influence on Fitzgerald's popularity in Japan.

This connection between Fitzgerald and Haruki Murakami, who confessed his enormous indebtedness to the American author, was discussed by Toshifumi Miyawaki, Reiichi Miura, and others. Miura's posthumous book, *Haruki Murakami and Postmodern Japan: Literature and Culture in the Age of Globalization* (2014), discussed the relationship between

Murakami and American novelists. Takayoshi Ogawa also published his translation of *Gatsby* in 2009 immediately after translating *All the Sad Young Men* in 2008. In addition, Kigen Okamoto and Shin'ichiro Mori respectively published translations of *Tender* in 2008 (Mori's reissued in 2014), updating and enhancing the first Japanese translation in 1960. Moreover, *Fitzgerald/Hemingway Correspondence* was translated by Kayoko Miyauchi in 2006. Furthermore, a new translation of "The Curious Case of Benjamin Button" came out as a spinoff of David Fincher's film adaptation of the story, which was released in Japan in 2009, about six weeks later than in the U.S.

When writing on the topic of *Gatsby*'s fame in Japan, I always refer to GATSBY, the brand of men's cosmetics & toiletries from Mandom Corporation, which have been put on sale since 1978. The men's cosmetics brand, inspired by the 1974 film adaptation, must have contributed most to the name recognition of *Gatsby*. The new film adaptation of the novel by Baz Luhrmann in 2013 must have renewed its renown.

Several books also came out around that year. Shoji Noma's *How to Read The Great Gatsby* in 2008 is a close explication of the novel.



The cover of Haruki Murakami's translation of *The Great Gatsby* (2006)



Tender is the Night trans. by Kigen Okamoto (2008)



Tender is the Night trans. by Shin'ichiro Mori (2008, 2014)

Emi Nagase's *The Language and Style of The Great Gatsby* in 2013 is a linguistic and stylistic analysis of the novel. Toshifumi Miyawaki's *A Dark-Blue Dream: The World of The Great Gatsby* in 2013 assesses the novel and the Midwest. Shuntaro Ono's *The Reasons The Great Gatsby is Great: A Complete Guide to the Novel and the Movie* in 2013 is a guidebook for general readers. Takayuki Tatsumi's *Modernist Planet: Rhetoric of British & American Literary Thought* in 2013 contains the revised version of his special lecture at the 2002 FSJ conference. Tetsuo Uenishi's "The Possibility of Business Romance: The Meaning of Popularity in Fitzgerald's Stories" is included in *The American Literary Arena* edited by Takaki Hiraishi and others in 2013. *Interfacing Cinema: Cartoon, Film and Literature* in 2013, edited by Kentaro Sugino, contains his own essay on the 1974 film adaptation of *Gatsby*.



GATSBY's
hair styling
foam

The Japanese Fitzgerald studies during the first decade of the 21st century kept expanding as they did in the second half of the 20th century, irrespective of the economic slowdown and the higher education reform that began in the early 1990s. However, the F. Scott Fitzgerald Society of Japan slowed down significantly, probably partly due to the belated influence of these two factors, its lax management and the rapid rise of studies of the later 20th-century American literature. Just after two symposiums, "Fitzgerald and Hollywood" (2011) and "Editors and Bookstore Managers' *The Great Gatsby*" (2012), the F. Scott Fitzgerald Society of Japan reorganized its system and governance in 2013. Under the outstanding leadership of Tetsuo



Tetsuo Uenishi, the Incumbent
President of the FSJ

LIST OF PRESIDENTS OF THE FITZGERALD SOCIETY OF JAPAN

- 1 Sadao Nagaoka 1989-1998
- 2 Kiyohiko Tsuboi 1998-2003
- 3 Kigen Okamoto 2003-2009
- 4 Toshifumi Miyawaki 2009-2013
- 5 Tetsuo Uenishi 2014-

Uenishi, the fifth president, the F. Scott Fitzgerald Society of Japan reformed its governance and immediately regained its upward trajectory and future-oriented growth.

From 2014 to 2016, the society, albeit with a small membership of less than eighty, held thirteen meetings and twenty-seven presentations. The 2014 presentations were: Kentaro Sugino on the 2013 Baz Luhrmann adaptation of *Gatsby*; a joint review of Sakane Takahiro's article on the negative dialectics of loss in the novel; Michiko Takahashi on the race and marriage of Fitzgerald; Kazuki Nakamura on Dick Diver as a psychiatrist in *Tender*; Tetsuo Uenishi on Fitzgerald and the war; Emi Nagase on the phonetic style of *Gatsby*; Saori Kusaka on the fatherless modernism of *Tender* and Hemingway's *A Farewell to Arms*; Tomoyuki Asakawa on whether Dick Diver is a loser in *Tender*; a symposium on Shin'ichiro Mori's translation of this Riviera novel; Natsuo Chiyoda on the island imagery in Fitzgerald and a queer reading of "Absolution"; Yoko Hirase on "Babylon Revisited"; a

joint review of Hideo Tsuji's article on the medievalism and Mariolatry in *Gatsby*.

In the same year, Takahiro Sakane delivered a presentation on the economics of marriage in *The Beautiful and Damned* by another organization. In 2015, Takano Yasushi presented on his work-in-progress on *Tender*; a joint review of Toshinobu Fukuya's book (see below) was produced; Yoko Hirase spoke on the film adaptation of "Babylon Revisited"; and Seiwa Fujitani presented on the editing of *Metropolitan* magazine's "Winter Dreams." Further, a joint review of Rei Asaba's English article "The Insoluble Problems of Personal Charm: Intimacy and the Dying Fall of Dick Diver in F. Scott Fitzgerald's *Tender Is the Night*" was discussed, and Kazuki Nakamura presented on his work-in-progress on the Southern and Northern genealogy in *Tender*. Finally, Kentaro Sugino spoke about the reconsideration of religion in *Gatsby*. At the 2015 FSJ symposium "Re-reading *Tender Is the Night*," Takahiro Sakane, Natsuo Chiyoda, Sin'ichiro Mori and Seiwa Fujitani presented new views on the novel.

In 2016, the impetus remained unchanged: Hideo Kurabayashi gave a presentation on the style of *Gatsby*, while Yohei Yamamoto focused on the violent modernism in *Tender*. Natsuo Chiyoda presented on the German race in *Gatsby*, Taturou Ide on the relationship between *Gatsby* and Raymond Chandler's *The Long Goodbye*, and Sachiko Urushihara on "May Day" and Virginia Woolf's *Mrs. Dalloway*. Sachie Ikeda gave a talk on class, race and ethnicity in *Gatsby*, and Kyoko Shoji Hearn discussed the comparison of *Gatsby* with Nella Larsen's *Passing*. Last, Shohei Koshima closely examined Wilsons' consumerism in *Gatsby*. At the 2016 FSJ annual conference, two presentations and one special



First Kansai Region Gathering of the FSJ (September 17, 2016 in Osaka) (from FSJ NL 36[2016]) *Kentaro Sugino is the second from the right

lecture were delivered: Yukiko Tokunaga presented on Fitzgerald and the blossoming mass culture in the 1920s; Shoji Noma on “May Day” from Salinger’s viewpoint; and Seiwa Fujitani on Fitzgerald’s short stories.

The FSJ issues no journal, so the members are encouraged to write for other journals. In 2015 and 2016, two essays on Fitzgerald came out in *Studies in English Literature*, one of the most prestigious journals of English literature and the English language in Japan: Yasushi Takano’s “Reading Desire in *Tender Is the Night*” in 2015; Takahiro Sakane’s “Fitzgeraldian Sphere of Modernism: Class, Sexuality, and Body in *This Side of Paradise*” in 2016. These two outstanding essays by younger scholars supposedly reflect the general trend of Japanese

Fitzgerald studies, a departure from *Gatsby* centralism.

Now let me move on to international topics. The Japanese attendance at the International Conference of Fitzgerald Society probably hit the peak of seventeen attendees at the fifth conference at Nice, France in 2000. The attendance has been declining since the peak in 2013 to a few attendees in Montgomery and in 2015 in Waterford, Ireland, although two presentations were delivered by Japanese attendants at the 2015 conference: Masanori Baba’s “Father Schwartz’s Idealism in ‘Absolution’” and Kentaro Sugino’s “F. Scott Fitzgerald’s *The Great Gatsby* and Religion.” Japanese scholars, highly active domestically as shown above, might as well be more internationally active in English in the age of globalization, as the FSJ second president Kiyohiko Tsuboi wished for

the next generation Japanese scholars in 2003.

Besides academic articles, Japanese Fitzgerald books appeared. Toshinobu Fukuya’s *Gatsby and Lennon: The Genealogy of Irish Souls* came out in 2015, Seiwa Fujitani’s *F. Scott Fitzgerald and His Short Stories* in 2016. In the same year publishers issued two more translations: *This Side of Paradise*, translated by Takeshi Asahina, which updated and enhanced the first Japanese rendition by Katsuji Takayama in 1957, and *The Pat Hobby Stories*, first entirely translated into Japanese by Nobuhiko Ii, Tateo Imamura and others. However, even now *The Beautiful and Damned* and approximately half of Fitzgerald’s short stories remain untranslated.

Still, I look forward to the future of Fitzgerald and literary and cultural studies in Japan. We beat on, against the current, toward the glory in the future. ☺

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*Most of the photos are quoted from the *Fitzgerald Society of Japan Newsletter* by the courtesy of the society.



Fitzgerald and His Short Stories by Seiwa Fujitani (2016)



This Side of Paradise trans. by Takeshi Asahina (2016)



The Pat Hobby Stories trans. by Nobuhiko Ii and others (2016)

F. SCOTT FITZGERALD IN BRAZIL

Roberta Fabbri Viscardi¹

One cannot always imagine *The Great Gatsby*, F. Scott Fitzgerald's most famous novel, holding its fashionable status outside of the United States in many surprising countries, and the assumption could not be truer when it comes to Brazil.

As the world witnessed the 1925 Jazz Age tale ride a new wave of popularity due to Baz Luhrmann's 2013 film version, Brazilian readers watched in awe as bookstore shelves overflowed with more than eight different translations of the novel. The fact that Fitzgerald's work had entered the public domain in Brazil two years before stimulated publishing companies to offer a variety of editions to please almost every reader profile as possible—from avid e-readers to aficionados of Luhrmann's version, who could choose from three or four options featuring the film poster as their covers; from amateur and professional translators to English language lovers, who could compare the Brazilian Portuguese version with the original language in fancy bilingual hardcover editions. Some irony may lie in the fact that the first Brazilian version of *The Great Gatsby*, translated by Brenno Silveira and still in print, remains the best one to date in the eyes of most Fitzgerald scholars and admirers. Published in 1962, *Grande Gatsby* was not the first of Fitzgerald's writings to be printed in Brazilian Portuguese. It would be once again translated for Brazilian readers only in 2003, more than forty years after Silveira's edition, followed by new versions in 2004, 2007, 2011, and the fertile year of 2013, with at least three brand new translations.

Denise Bottmann², a prolific translator and researcher of literary translation, traces Fitzgerald's successful publishing history in Brazil, one that places him among the few authors who have had such a varied and large number of works translated into our language. Apparently, according to Bottmann, Fitzgerald's debut in the Brazilian literary market took place in 1945 with the translation of "A Short Trip Home" (1927). The story was part of a collection of short stories by great American names such as Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville. Following that, in 1958, the translation of "At Your Age" (1929) was published in another collection of American writers.

In the same year that Brenno Silveira's *Gatsby* was first available to the Brazilian readership, two other of his translations of Fitzgerald's works were also published: *This Side of Paradise* (1920) and *Six Tales of the Jazz Age and Other Stories* (1960). *The Beautiful and Damned* (1922) was first available in Brazilian Portuguese in 1963; 1964 marks the year of the first translation of *Tender Is the Night* (1934), and in 1967 *The Love of the Last Tycoon* (1941) hit the shelves in its first Brazilian edition. All of Fitzgerald's novels were translated and printed more than once in Brazil, which also happens to be the case of many of his short stories and nonfiction, notably *The Crack-Up and Other Stories* (1945), with two different versions, published in 1969 and 2007. Furthermore, as Bottmann notes, Scott and Zelda's partnership has also found its place in the Brazilian publishing market with a

1980 translation of *Bits of Paradise: 22 Uncollected Stories by F. Scott and Zelda Fitzgerald* (1973), as well as a version of *Dear Scott, Dearest Zelda* (2002), published in 2005.

As did the country's readership back in the 1940s, Brazilian undergraduate students usually get first acquainted with Fitzgerald through one of his short stories, which are conventionally taught in introductory literature courses to English majors alongside the likes of authors such as Ernest Hemingway, Alice Walker, Katherine Mansfield, Virginia Woolf, and James Joyce. When upgrading to novels, professors generally select *The Great Gatsby* as one of the chief readings for courses covering the American canon, which commonly include works by John Steinbeck, Henry James, William Faulkner, Mark Twain, and sometimes Toni Morrison, E. L. Doctorow, and Philip Roth, among others. The unanimity in the election of *The Great Gatsby* (among all five of Fitzgerald's novels) by university professors around the country seems to have set the tendency for those who choose to go further into his work in graduate school. All of the Brazilian MA theses and papers available in academic digital repositories³ have *The Great Gatsby* as their main object of study—or at least as one of the objects of their analysis.

The first thesis one can find was written by Dr. José Luiz Meurer in 1978 under the title "Economic Relationships in F. Scott Fitzgerald's Life and Novels".⁴ Through an economic interpretation of each of Fitzgerald's five novels, Meurer attempts to review the economic

relationships present in the author's life and concentrate on Fitzgerald's and his characters' ambivalences towards having and not having money. Meurer's thesis is available in English, as well as Marta Elisabete Zanatta's "Scott Fitzgerald's Women: A View of the Flapper as a Projection of the Author's Anima," completed in 1979.⁵ By analyzing the female protagonists of Fitzgerald's first four novels, Zanatta aims at reviewing the influence exerted upon the author by the women in his life, especially Zelda and his mother, and interprets how his "feminine self" is manifested in his heroines.

Dr. Luiza Franco Moreira's 1983 thesis, *As mulheres de branco: realismo e ironia em The Great Gatsby de F. Scott Fitzgerald*⁶ [*The women in white: realism and irony in The Great Gatsby by F. Scott Fitzgerald*], published as a book in 1991, may be the local reference work for most Brazilian Fitzgerald scholars. By investigating three moments in which feminine characters of the novel are portrayed in white, Moreira attempts to reveal the structure of meaning of the narrative and analyze the conflicting connections between reality and dream in *Gatsby's America*.

Almost twenty years separate Moreira's work and the following thesis on Fitzgerald, completed in 2001, which analyzes the imbalance of masculine and feminine roles in *The Great Gatsby*.⁷ The novel was also the object of investigation of five other theses: a 2006 study on the novel as an American allegory,⁸ a 2009 analysis of the protagonist as originally designed by Fitzgerald in comparison with Francis Ford Coppola's view on the character in the script for the 1974 film version,⁹ a 2011 study on the contradictory position of the narrator,¹⁰ a 2012 analysis of the spaces depicted in the novel,¹¹ and a 2016 study on the relations

of power and sexuality among the characters of the novel.¹²

A quick search on Brazilian academic digital databases shows that the author's short stories—as well as *The Great Gatsby*, of course—are still popular among undergraduate students. Their studies range from the 1920s fashion to criminal law to the film adaptations of his novels. A couple of doctoral dissertations are also in the works and may be available to the public soon. And due to the recent cultural, political, and economic developments of the United States, Fitzgerald's work will certainly remain relevant among those who wish to critically reflect on reality.

As we say here, *vida longa a F. Scott Fitzgerald!*¹³ 🍷

Notes

1. Roberta Fabbri Viscardi is a doctoral candidate at the University of São Paulo, Brazil. She is currently working on a PhD dissertation on the comparison of the form of Fitzgerald's novels *The Great Gatsby* and *Tender Is the Night*. She also received her MA in English literary studies with a thesis on the position of the narrator in *The Great Gatsby*.
2. Denise Bottmann posts the findings of her continuous research on translation and plagiarism in her blog *Não Gosto de Plágio* [*I Don't Like Plagiarism*]. Her collection of information on the published translations of F. Scott Fitzgerald's works into Brazilian Portuguese is available at <http://naogostodeplagio.blogspot.com.br/2013/03/scott-fitzgerald-no-brasil.html>
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13. Long live F. Scott Fitzgerald!