

POST-WORLD WAR I AMERICAN AND BRITISH MICROCOSMS IN F. SCOTT FITZGERALD'S *THE GREAT GATSBY* AND VIRGINIA WOOLF'S *MRS. DALLOWAY*

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Abstract: *The aim of this paper is to explore the connections between F. Scott Fitzgerald's The Great Gatsby and Virginia Woolf's Mrs. Dalloway, pointing out the cross-cultural affiliations. Published in 1925, only a month apart, the two novels provide an insight into the lives of the upper-middle class in the same time period in their respective countries. Both novels are influential modernist masterpieces that represent experimentalist departures from the traditional novel and show remarkable similarities in their innovations in form and narration as well as in their complex psychological explorations. The post-war universe is filled with disillusionment and fragmented identities that Clarissa Dalloway and Jay Gatsby try to mend through the artifices of parties. As satires that comment upon the ideals of the 1920s, these two novels centred on the twinned cultural capitals of London and New York offer a mapping of a contemporary post-war urban world, tracing the British and American cultural and social microcosms and focusing on the symbiotic relationship between the urban microcosm and the modern subject.*

Key words: *microcosm, public and private subjectivity, the emancipation of women, space and place, trauma, social satire.*