

THREE ENDINGS: FITZGERALD,  
HEMINGWAY, FAULKNER*by*

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THE original endings of three important American novels, recovered from surviving manuscripts and typescripts, have been restored in scholarly editions. Each restoration involves two marks of punctuation. The novels are F. Scott Fitzgerald's *This Side of Paradise* (1920), Ernest Hemingway's *The Sun Also Rises* (1926), and William Faulkner's *The Wild Palms* (1939), which Faulkner wanted to call *If I Forget Thee, Jerusalem*. The punctuation marks are a period and a one-em dash for *This Side of Paradise*, a question-mark and a period for *The Sun Also Rises*, and a two-em dash and an exclamation point for *If I Forget Thee, Jerusalem*. An examination of the three endings, as first published and as later restored, will demonstrate how marks of punctuation can affect the interpretation of literary works. The editions to which the original endings have been restored are all "intentionalist" editions. Each of these editions attempts to capture the intentions of the author for the text at the time it was submitted, as a fair-copy typescript, to its publisher.

## THIS SIDE OF PARADISE

Fitzgerald began composing his first novel in the fall of 1917. He was living with his friend John Biggs, Jr., at Princeton University, marking time until his army officer's commission was approved. He had decided not to continue as a student. When the United States declared war on Germany in April 1917, he answered the call to colors, enlisting (along with most of the rest of his class) in the armed forces. In late July he took the test for a commission in the army. In September he returned to the university and took up residence in a dormitory room with Biggs. During his final few weeks on campus, Fitzgerald attended lectures in English and history and helped with various chores on the *Nassau Literary Magazine*, of which Biggs was the editor.

Fitzgerald's first instinct was to compose his novel entirely in verse, but he quickly abandoned that notion and decided instead to employ a blend of prose, poetry, and drama dialogue. His novel was to be a bildungsroman; its working title was "The Romantic Egotist." Fitzgerald meant to trace the passage from adolescence to young manhood of his hero, a young aesthete named Stephen Palms, who was the first-person narrator. Fitzgerald produced three chapters at Princeton. His commission came through in late October, and he reported to training camp at Fort Leavenworth, Kansas, in November. There he resumed work on his manuscript. Three years later he recalled the process: