



The Image of American Dream in Frances Scott Fitzgerald's "The Great Gatsby"

**صورة الحلم الأمريكي في «غاتسبي
العظيم» لفرانسيس سكوت فيتزجيرالد**

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Abstract

The outset of the twentieth century harbours within its events various changes on the political, cultural and social levels, besides the economic turnings that swept the world at that time. The early twenties have brought about newly appearing classes and trends within the European and American societies. This period is called as the Roaring Twenties of the twentieth century to denote the decade of the 1920s in Western society and Western culture in the aftermath of World War I. The United States of America achieves a wide scope dominance on the world finance exchanges. Frances Scott Fitzgerald (1896-1940) addresses thoroughly the overall changing social and political issues of that era in Europe from a multi-dimension vision. *The Great Gatsby* (1925) is considered Fitzgerald's best literary work. The novel tackles the American dream idea during a critical era in modern age. The characters of the novel are from different classes and social backgrounds of the American Society. The real global success of the novel lies in its bestselling records and international applause, that the novel achieved on the global level amidst the cultural global arena. The novel makes a great success and translated to various languages. This research paper and based on the Psychoanalysis Criticism Theory tackles the illusion of the American Dream Image in the novel with critical analysis for the characters of the novel alongside their human reactions.

الخلاصة

انطوت بداية القرن العشرين في أحداثها على تغيرات عديدة على المستويات السياسية والثقافية والاجتماعية ، إلى جانب التحولات الاقتصادية التي اجتاحت العالم في ذلك الوقت. حيث شهدت أوائل العشرينيات ظهور طبقات واتجاهات جديدة داخل المجتمعات الأوروبية والأمريكية. تسمى هذه الفترة بالعشرينيات الصاخبة من القرن العشرين للإشارة إلى عقد العشرينيات في المجتمع الغربي والثقافة الغربية في أعقاب الحرب العالمية الأولى. كما حققت الولايات المتحدة الأمريكية هيمنة واسعة النطاق على التبادلات المالية العالمية ومن ثم فإن الدول على نطاق اعالم استعملت عملة الدولار الأمريكي في تعاملاتهم الاقتصادية بسبب نتائج الحرب العالمية الأولى. تتناول رواية كاتسبي العظيم (1925) للكاتب الأمريكي فرانسيس سكوت فيتزجيرالد (1896-1940) القضايا الاجتماعية والسياسية المتغيرة بصورة شاملة لتلك الحقبة في أوروبا من رؤية متعددة الأبعاد. تعتبر الرواية من أفضل الاعمال الادبية للكاتب فيتزجيرالد. تتناول الرواية فكرة الحلم الأمريكي خلال حقبة حرجة في العصر الحديث. نلاحظ ان شخصيات الرواية من طبقات وخلفيات اجتماعية مختلفة من المجتمع الأمريكي . يكمن النجاح العالمي الحقيقي للرواية في سجلاتها الأكثر مبيعاً والقبول العالمي التي حصلت عليه في الاوساط الثقافية على مستوى العالم. كما حققت الرواية نجاحاً كبيراً وترجمت إلى لغات مختلفة. تهدف هذه الورقة البحثية من خلال نظرية التحليل النفسي ان تكشف الصورة الوهمية للحلم الأمريكي في الرواية مع تحليل نقدي لشخصيات الرواية مع ردود افعالهم الانسانية.

Key words: American Dream, Great Gatsby, Roaring Twenties, Scott Fitzgerald.

1.1 Introduction

The years that succeed the WWI period have drastic changes on the life of modern man in the United States of America and Europe in particular and in the whole globe in general. These changes influence the life aspects of modern man and eventually the economic and cultural aspects suffer a great drift in shape and content. That is why, we can see the roaring twenties of the twentieth century era place a deep burden on modernized communities. The United States of America is amid these trends, hence American communities are blend of different races and classes who live in a prosperous land which promises its inhabitants with

a safe heaven and happy life. However, new classes with different economic and cultural levels appear in the European communities with new social standards and norms. There is an outstanding influence for these newly appearing classes on people and their values. Some of them have the power and money through which they manipulated the lives of the people. Some of them have a newly cultural trend that reflects their aspirations and mimics their hopes of a paradise-like image for the life in the United States of America. Some. Eventually, we can see the Jazz movement appear as a newly devastating cultural movement in the United States of America and other parts of

Europe. The Jazz movement asserts the jazz music and dance styles that are quickly spread obtaining a nationwide applause in the United States.²

Frances Scott Fitzgerald's "*The Great Gatsby*" vividly reflects the merits and demerits of the American life via an authentic depiction for the aspirations of his characters. Gatsby is the hero of the novel who by the end is seen as one of the primary victims of the American Dream bluer due to his human frailty and kindness. Gatsby ascends the way of wealthy class member in the American Society of the roaring twenties, still he is not being fully accepted as a rooted rich class member based on the standardized wealthy

American Society. That is why, despite his huge wealth and wide scope net of acquaintances and public relations, he fails to gain what he has lost in his past. Daisy is his beloved accepts to return to his lap as a past beloved, but refuses to leave her husband due to the social norms of the standardized wealthy American Society. Tom, who is Daisy's husband, is from a very rich family that belongs to the Victorian Age in its wealth and public relations. Tom accepts for himself to have illegal love relations and is angry to know that his wife loves Gatsby. The double standard assessments of the wealthy classes to their personal life shows the reader the corrupted image and hypocrite

nature of these people. Gatsby sacrifices himself for the sake of the woman he loved and takes the blame in the case of Martyle Wilson's car accidents. Nonetheless, He is let down by Daisy whom he loves much and values a lot over money and social status. ³

1.2 ABOUT THE AUTHOR

Francis Scott Fitzgerald (1896-1941) is born on the 24th of September 1896, in St. Paul, Minnesota- the United States of America. His father fails in his work as business man. Thus, Frances lives a poor life with his family depending on the scarce inheritance of his mother. Frances has the opportunity to interact and communicate with the social elite

in his hometown . Due to this, he starts to know more about the social hierarchy and class identification in the American society. Frances is similar to the character of Jay Gatsby in his *The Great Gatsby*, leaves his Minnesota hometown for his college education. However, Frances attends Princeton college, and he joins the army, then later he moves to New York City. When Frances is twenty two years old, he falls in love with Zelda Sayre a very popular girl at the college. Although Zelda claims to love Frances, she refuses to marry him because he is poor. Consequently, Frances publishes his first novel, *This Side of Paradise*, in 1920 with great success and this pushes Zelda to accept

marrying him. ⁴

Fitzgerald's writings get wide applause and bring him a great success. He and his wife live a very easy life and they enjoy the high prestige of a well to do family. They attend expensive parties and indulge with the elite people of the American Society. However, Fitzgerald is affected by the habits of heavy drinking in these parties and suffers from depression. Eventually, his health gets worse and his career is deeply destroyed due to Alcoholism and depression. By the end, these hazardous elements participate to the heart attack that kills Fitzgerald at the age of forty four and precisely dies on the 21 st of December 1940. In his writings,

Fitzgerald seeks to reflect his own hardships and nets the personal struggles of his characters to provide the readers with genuine reflections. That is why the very components of his works are rich and seen in scattered images throughout his stories. His wide applause belongs to the colourful blend of character traits, personal conflicts besides the story setting. His best novels are *This Side of Paradise* (1920) , *The Beautiful and Damned* (1922), *The Great Gatsby* (1925), *Tender Is the Night* (1934). Fitzgerald has some other unfinished literary works and is remembered for his high human sense of modernism in addition to his true shaping of up to date characterization. ⁵

1.3 F. Scott Fitzgerald's "The Great Gatsby" (1925)

The central character in the novel is Jay Gatsby. He is a wealthy citizen from New York city of indeterminate occupation. Gatsby is known for the lavish parties he holds every weekend at his huge mansion in the West Egg district. He is suspected of being involved in illegal bootlegging and other hidden illegal business activities. Nick Carraway, is the narrator of the novel and he is Gatsby's neighbor in West Egg area. Nick is a young man from a prominent Midwestern family. He completes his education at Yale University. He come to New York to sign a bond business with a trade

company. The novel is an autobiographical novel on Fitzgerald life. Thus, the narrator narrates the events of the novel via Nick's vision and memory. We as readers are driven by his unique view of the events of the novel, his impressions and observations that are necessary to color out the novel surroundings as a whole. For the most part of the novel, Nick Carraway plays only a peripheral role in the events of the novel; and he prefers to remain a passive observer.⁶

Nick when he arrives to New York, he visits his cousin, Daisy Buchanan, and her husband, Tom. The Buchanans live in the posh Long Island of East Egg district. Nick, like Gatsby, resides in nearby West Egg area,



a less fashionable area looked down upon by those who live in East Egg area. The West Egg is home to the nouveau riche people who lack established social connections, and who tend to pompously flaunt their wealth. Like Nick, Tom Buchanan graduated from Yale University, and comes from a privileged Midwestern family. Tom is a former football player, he looks a brutal bully obsessed with the preservation of class boundaries. Daisy, by contrast, is an almost ghostlike young woman who affects an air of sophisticated boredom. At the Buchanans's residence, Nick meets Jordan Baker, a beautiful young woman with a cold, cynical manner. Nick and Jordan later on become ro-

mantically involved.⁷

Jordan tells Nick that Tom has been having an affair with Myrtle Wilson, a woman who lives in the valley of ashes, an industrial wasteland area that is situated outside New York City. After visiting Tom and Daisy, Nick goes home to West Egg area, there, he sees Gatsby gazing at a mysterious green light across the bay. Gatsby stretches his arms out toward the light, as though to catch and hold it. This kind of move from Gatsby foreshadows the futility of the American Dream in throughout the novel. Then, we are as readers introduced to George Wilson and his wife, Myrtle Wilson and we are aware of the hidden love affair the Tom Buchanan is having

with Myrtle Wilson.⁸

Further, we are also told of the advertisement that has an enormous billboard, a pair of bespectacled blue eyes stares down at the barren landscape on the road of New York City. These eyes once served as an advertisement; now, they brood over all that occurs in the valley of ashes. In New York City, Tom takes Nick and Myrtle to the apartment in Morningside Heights at which he maintains his affair. There, they have a lurid party with Myrtle's sister, Catherine, and an abrasive couple named McKee. They gossip about Gatsby; Catherine says that he is somehow related to Kaiser Wilhelm, the much-despised ruler of Germany during World War I.⁹

At the party, Myrtle drinks heavily and she becomes more aggressive. She starts teasing Tom about Daisy by humiliating her and talking about her. Then, Tom becomes angry and he reacts by breaking her nose. The violent act of Tom is a naturalistic response to a man whose wife is humiliated by another person. Still, he should have some patience as the talking is a woman whom he have an affair with her. Seemingly, Myrtle is jealous of Daisy and is trying to equal herself with Daisy due to her infatuation with Tom. However, the party comes to an end and all leave.¹⁰

Later on, Nick Carraway attends a party at Gatsby's mansion, where he becomes closer

to Jordan Baker. At the party, few of the attendees know Gatsby; even fewer were formally invited. Before the party, Nick himself had never met Gatsby: he is a middle aged young handsome man, who affects an English accent. Gatsby asks to speak to Jordan Baker alone; after talking with Gatsby for quite a long time, She tells Nick about the past love affair of Gatsby with Daisy, besides that Gatsby is eagerly seeking to return to Daisy.¹¹

Later, Jordan Baker explains for Nick the reason for Gatsby's interest in the Buchanans. He has been in love with Daisy Buchanan when they met in Louisville before the war. Gatsby asks Nick to arrange a meeting for him with Daisy. Gatsby

plans their meeting: he gives Daisy a carefully rehearsed tour of his mansion, and is desperate to exhibit his wealth and possessions. Gatsby is more cultivated and good mannered during this first meeting with Daisy, his dearest dreams have been of this moment. Then, the love between Gatsby and Daisy is revived, and the two begin an affair. Furthermore, Nick learns the true story of Gatsby's past. He is born James Gatz in North Dakota, but has his name legally changed at the age of seventeen. The gold baron Dan Cody served as Gatsby's mentor until his death. Though Gatsby inherited nothing of Cody's fortune, it is from him that Gatsby is first introduced to world of wealth,

power, and privilege. .¹²

Tom Buchanan meets Gatsby and Nick when he is having a horse ride as he passes by Gatsby's mansion. Gatsby for Tom is part of the "new rich," and thus poses a danger to the old order that Tom represents. Despite this, Tom accompanies Daisy to Gatsby's next party; there, he is exceedingly rude and condescending toward Gatsby. Nick realizes that Gatsby wants Daisy to renounce her husband and her marriage; in this way, they can recover the years they have lost since they first parted. Gatsby's great flaw is that his great love of Daisy is a kind of worship and deep veneration to the extent that he is unable to see her flaws. Gatsby believes that

he can bring back the past, and forgets that Daisy is essentially a small-minded woman who is coward in nature, the things that are what initially caused their separation.¹³

Meanwhile, Daisy invites Gatsby, Nick and Jordan to lunch at her house. Tom feels upset by this invitation as he hates Gatsby as he feels Daisy's infatuation for him. Daisy even tells Gatsby that she loves him while Tom is in earshot. Although Tom is himself having an affair, he is furious at the thought that his wife could be unfaithful to him. Tom forces the group to drive into the city: there, in a suite at the Plaza Hotel, Tom and Gatsby have a bitter confrontation. Tom confronts Gatsby with his

low birth, and reveals to Daisy that Gatsby's fortune has been made through illegal activities. Daisy is deeply linked to Tom because she is married to him and he belongs to the old rich class, besides that she cannot demolish all her life for the sake of a past love story. However, when Gatsby begs her to say that she does not love her husband, she refuses him. Tom permits Gatsby to drive Daisy back to East Egg; in this way, he displays his contempt for Gatsby, as well as his faith in his wife's complete subjection.¹⁴

On their trip back to East Egg, Gatsby allows Daisy to drive in order to calm her anger. Daisy when Passing Wilson's garage, tries to avoid another car and ends up hitting

Myrtle who dies immediately. Nick advises Gatsby to leave town until the situation calms. However, Gatsby refuses to leave and he remains in order to ensure that Daisy is safe. George Wilson is deeply affected by the death of his wife. Tom Buchanan tells him that Gatsby is the driver of the car that kills his wife. George Wilson is also convinced that the driver of the car must also have been Myrtle's lover, shoots Gatsby and he kills himself as well. After the murder, the Buchanans leave town to keep themselves away from the violence for which they are responsible. Nick is left to organize Gatsby's funeral, but finds that few people care for Gatsby and few people attends his funeral.¹⁵

1.4 The Psychoanalysis Criticism Theory

Psychoanalysis Criticism Theory is a literary theory which is influenced by the tradition of psychoanalysis assumptions made by Sigmund Freud (1856–1939), who is an Austrian neurologist and the founder of psychoanalysis Criticism Literary Theory. It is a clinical method for evaluating and treating pathologies in the psyche through dialogue between a patient and a psychoanalyst. In addition to Freud, major figures include Carl Jung, Jacques Lacan and Shoshana Felman have greatly contributed to this theory. Freud's most important 'discovery' is that of the unconscious. According

to Freud the unconscious is the irrational part of the human psyche unavailable to a person's consciousness except through dissociated acts or dreams. That is why he arranges a psychological model for the human being as follows:

- The Id is completely an unconscious part of the human psyche that serves as a storehouse of our secret desires, darkest wishes, and most intense fears. The id wishes only to fulfill the urges of the pleasure principle. The id houses the libido, the source of psychosexual energy for the human psyche.

- The Ego is on the furthest stands for the conscious part of the human psyche that

processes experiences and operates as a referee and a mediator between the id and superego inside the human psyche.

•The Superego is oftenly referred to be one's "conscience" part of the human psyche. The superego operates like an internal censor encouraging moral judgments in light of social pressures. It serves primarily to protect society and us from the id.¹⁶

The Importance of Dreams According to Freud

In The Interpretations of Dreams (1900), Freud highlights that the unconscious expresses its suppressed wishes and desires. The unconscious redirects and reshapes the

concealed wishes into acceptable social activities, presenting them in the form of images and symbols in our dreams or our writings. In the process, the psyche creates a window to the id by allowing these softened and socially acceptable desires to emerge into the conscious state of the human psyche.¹⁷

Harold Bloom in his Bloom's Guides F. Scott Fitzgerald's *The Great Gatsby* describes vividly how Gatsby is greatly affect by his love to Daisy Buchanan to the state the he changes his name to assert his unconscious wishes to regain Daisy once again despite the fact she is married to another man from a rich family, as states below:

Jimmy Gatz falls in love with

Daisy, a young woman from a wealthy family, but

at the time lacks the financial resources and confidence in his past necessary to propose marriage. He leaves then, determined to make his fortune that he may

return to marry her and support her in a manner reasonable for her expectations

and her class. He changes his name to Jay Gatsby, earns his fortune through illicit means, bootlegging and organized gambling, and as he earns it so quickly, he is not

in possession of the bearing and mores to handle wealth to which so many of

Daisy's suitors were born. His house, his clothing, his car—all scream of his "new"

wealth, making his wealth less alluring than that of "old money."¹⁸

1.5 The Image of American Dream in F. Scott Fitzgerald's "The Great Gatsby"

Nicolas Tredell describes in his *Fitzgerald's The Great Gatsby: A Reader's Guide* the idealism of Gatsby that is taken from his name as his parents choose this name to assert his religious meaning from Christian viewpoint.

The most extended and significant use of Christian language

in *Gatsby* occurs, however, when Nick is describing, in Chapter

6, the young Gatsby's rejection of his parents and his change of

name; this passage also invokes classical philosophy and includes romantic vocabulary.¹⁹

Nicolas Tredell tries to link Gatsby as intended by Fitzgerald with idealism and religious connotations. That is why we can read in F. Scoot Fitzgerald's "The Great Gatsby":

The truth was that Jay Gatsby of West Egg, Long Island,

sprang from his Platonic conception of himself. He was a son

of God - a phrase which, if it means anything, means just that

- and he must be about His Father's business, the service of a

vast, vulgar and mere-

tricious beauty.' (The Great Gatsby. 95).²⁰

Fitzgerald wants to highlight the idealistic vision of Gatsby for life. He is presented as a dreamy character and his aspirations show a great deal of his hidden personality that he tries to keep unseen from other people despite his wide applause parties and extravagant life style. Nicolas Tredell wants to clarify this idealism for the readers more vividly as stated herewith:

The second sentence introduces explicit references to Christianity:

Christ is the son of God, and in the New Testament

Gospel of St Luke (2.42-52) it is the 12-year-old Christ who,

without telling his parents,
goes to hear and question the
doctors

in the temple in Jerusalem
and who, when his parents
find him

and Mary asks why he has
caused his parents sorrow by
disappearing

in such a way, replies: 'wist
[know] ye not that I must be

about my Father's busi-
ness?'. These allusions to Pla-
to and Christ

place Gatsby in a very exalt-
ed frame of reference; but the
final

phrase of the second sen-
tence perturbs the picture by
defining

the nature of the business
in which he must engage in
ambiguous

terms, as 'the service of a
vast, vulgar and meretricious
beauty'.

Here a romantic noun which
denotes aesthetic and erotic
experience,

'beauty', and a romantic ad-
jective which indicates huge
size,.....²¹

Nicolas Tredell portrays a
general frame for Gatsby in his
name's references and mean-
ings. Then, he links Gatsby's
character to Plato, the famous
Greek philosopher and to Jesus
Christ to assert the idea of the
American Dream in the novel,
as clarified hereby:

The first sentence refers to
the ancient Greek philosopher
Plato (c.429-347 BC) and his
idea that there was a world of

ideal

forms of which the material world was an imperfect representation:

the implication is that Gatsby created an ideal form of himself which he then tried to represent in the material world -

an attempt which was, given the nature of the material world,

bound to fail. But this reference to Plato and Gatsby could also

be seen to encompass a reference to the American Dream: for it

could be said that the USA sprang from its Platonic conception

of itself: that it attempted to put into practice the ideals

inscribed

in the American Declaration of Independence - and, perhaps

inevitably, failed. ²²

Readers are presented with a wide scope interpretations of the American Dream idea in the novel , based on the modern critics who accomplish their opinions out of the developments of the actions in the novel. Sometimes, the American Dream seems a legal dream to any person in life who has the right of a brilliant future and great success. It can be interpreted as the successful career for those living in America and western countries and their plea of a better tomorrow for themselves and families. Then, it can be

viewed as that personal dream of Gatsby of returning back to Daisy with huge wealth and solid social status. Still, the American Dream is envisaged as that International Dream of the United States of America to achieve national and international political dominance and success over the whole globe, yet it seems unachieved totally.

Harold Bloom in his *Bloom's Modern Critical Interpretations F. Scott Fitzgerald's The Great Gatsby*, strongly defends the idealistic vision of Gatsby and justifies his tragic end as below stated:

It is reasonable to assert that Jay Gatsby was the major literary character of the United States in the

twentieth century. No single figure created by

Faulkner or Hemingway, or by our principal dramatists, was as central a

presence in our national mythology as Gatsby. There are few living Americans,

of whatever gender, race, ethnic origin, or social class, who do not have

at least a little touch of Gatsby in them. Whatever the American Dream

has become, its truest contemporary representative remains Jay Gatsby, at

once a gangster and a romantic idealist, and above all a victim of his own

High Romantic, Keatsian dream of love. Like his creator, Scott Fitzgerald,

Gatsby is the American hero of romance, a vulnerable quester whose fate has

the aesthetic dignity of the romance mode at its strongest. Gatsby is neither

pathetic nor tragic, because as a quester he meets his appropriate fate, which

is to die still lacking in the knowledge that would destroy the spell of his

enchantment. His death preserves his greatness and justifies the title of his

story, a title that is anything but ironic.²³

Bloom in the above commentary is seen like Fitzgerald tries hard to bring the attention of the readers for the brilliant figure of Gatsby as seen

within the pages of the novel. Gatsby is a man whose misfortune leads to his downfall tragically.

Then, Bloom emphasizes the platonic love inside Gatsby which is blended with a hew of great veneration for Daisy:

Fitzgerald memorably remarked of his protagonist that "Jay Gatsby . . . sprang from

his Platonic conception of himself," and for "Platonic" we could substitute

"Emersonian," the proper name for any American Platonism. As a son of God,

Gatsby pragmatically seems to have fathered himself. And that may be why

Fitzgerald had to portray his hero in the Conradian mode, with Carraway mediating

Gatsby for us as Marlow mediates Jim in *Lord Jim*. Gatsby does not reveal himself to us But to Carraway, who plays Horatio to Gatsby's Hamlet. ²⁴

Also, Gatsby is a man whose catastrophic end is envisaged out of his deep trust in the person he deeply loves and venerates. Love for Gatsby is beyond physical world that transcends the traditional boundaries of time and place. Love for him is that genuine feeling of the heart that sacrifices the soul for the other. Gatsby chooses to be as Hamlet decides to revenge upon those who kill his father, King Hamlet. Gatsby chooses to be the platonic lover and the final Shakespearean hero to say his word in the final chapter of the

novel. Daisy kills Myrtle Wilson in the car accident whom she caused out of her anger and leaves Gatsby takes the blame. Though Gatsby is betrayed by the woman he loves, still he takes the blame for the death of Myrtle Wilson and encounters his tragic death on the hands of George Wilson.

Bloom describes Gatsby as a character in a romantic story and not a realistic fiction. As he states below:

Since Gatsby is a character in a romance and not a realistic fiction, we

cannot apply the criteria of moral realism to his love for the absurdly vacuous

Daisy. She is to Gatsby as his enchanted Dulcinea is to Don Quixote: a

vision of the ideal. Just as Daisy's love for her brutal husband can be sublimely

dismissed by Gatsby as "merely personal," so her defects of character and taste

cannot affect Gatsby's attitude toward her,....²⁵

Fitzgerald shows us how Gatsby is deeply in love with Daisy and is illusioned by her personality. Gatsby is no longer think like normal people because he can see no faults on Daisy and by then he becomes indulge in total amaze due to his heart's feelings.

Nick Carraway describes the first meeting of the two lovers after five years as stated here-with:

As I went over to say good-by I saw that the expression of bewilderment

had come back into Gatsby's face, as though a faint doubt had occurred

to him as to the quality of his present happiness. Almost five years!

There must have been moments even that afternoon whe Daisy tumbled

short of his dreams — not through her own fault, but because of the

colossal vitality of his illusion. It had gone beyond her, beyond everything.

He had thrown himself into it with a creative passion, adding to it all

the time, decking it out with every bright feather that

drifted

**his way. No amount of fire
or freshness can challenge
what a**

**man will store up in his
ghostly heart. (The Great
Gatsby,V,P.72)**

Fitzgerald links both Gatsby and Daisy with a romantic feelings that are blended with the hews of nature and reflected in the light of the moon, as stated above. Fitzgerald wants to show his readers that love is blind and makes Gatsby live in illusion more than reality. That is why Gatsby has gone far away in his love for Daisy and believes in her love more than believing in any other thing in life. The illusionary world of his love to Daisy makes him transcends the real world and re-

store to a world of pure emotions whose inhabitants are Daisy and himself solely.

Nicolas Tredell clarifies in his *Fitzgerald's The Great Gatsby: A Reader's Guide* the deep love tie that links Gatsby and Daisy, as below narrated:

**Just before Gatsby kisses
her for the first time, he sees,
out**

**of the corner of his eye,
that the blocks of the side-
walk form a**

**ladder which climbs to 'a
secret place above the trees'
(p. 106); the**

**ladder alludes to Jacob's
dream, in the Old Testament
book of**

**Genesis, of a ladder rising
from earth up to heaven, with
the**

angels of God ascending and descending on it (Gen. 28.12). It is

this ladder and its promise which Gatsby knows he will renounce

when he kisses Daisy: 'his mind would never romp again like the

mind of God' (p. 107) - we can see, in the application of the verb

'romp' applied to the mind of God, one of Fitzgerald's unusual

juxtapositions. But the kiss will itself be a kind of religious experience,

an embodiment like that of Christ when he descended to

earth: 'At his lips' touch she blossomed for him like a flower and

the *incarnation* was complete' (p. 107, my italics). The kiss

eventually leads to the full physical consummation of his relationship

with Daisy and he finds, probably to his own surprise,

that this consummation has committed him to pursuing a 'grail'

(p. 142): in medieval legend, the grail was the cup or platter

which Christ used at the Last Supper and which Joseph of

Arimathea employed as a receptacle for Christ's blood.²⁶

Gatsby reveals himself to be an innocent, hopeful young

man who stakes everything on his dreams, not realizing that his dreams are illusionary. Gatsby envisages Daisy with an idealistic perfection that she cannot possibly attain in reality and pursues her with a passionate zeal that blinds him to her demerits. His dream of her, reveals the corruption that wealth causes and the unworthiness of the quest just like how Fitzgerald sees the American Dream eluding in the 1920s, as America's powerful optimism, vitality, and individualism become subordinated to the actual pursuit of wealth. Eventually, Nicolas Tredell mixes the religious meaning of the extracts of the Bible with the emotional meaning of Gatsby and Daisy. The two exchanges

an emotional kiss which embodies an imaginative sense of dissolute and closeness for the couple. Still, the kiss is going to lead Gatsby to his tragic end, hence he is going to be more indulge in his love affair with Daisy. This love closeness will keep Gatsby alive in Daisy's Heart physically and leads to his death spiritually by the end of the novel. Thus, Gatsby shall pay a heavy price for his love to Daisy because she lets him down in the time when he needs her dearly. By the end, Gatsby shall sacrifice himself for the Daisy despite her betrayal for him as she leaves him takes the blame on the death accident of Myrtle Wilson. The religious reference to Christ and the Holy Grail is



metaphorically compared to Gatsby's eminent destiny, due to his high human sense and emotional sacrifice.

Robert Beuka emphasizes in his *American Icon Fitzgerald's The Great Gatsby in Critical and Cultural Context* the importance of the novel in the American literature hence it adds an influential asset to the modern literature, as he clarifies stating that:

At the heart of the posthumous turnaround in Fitzgerald's

fortunes is, of course, his masterpiece, *The Great Gatsby*. But the story of

how this book came, eventually, to be regarded as an American masterwork

— perhaps the greatest in

our national literature — is a circuitous

tale involving changing personal and critical reputations, nostalgia for a

lost era, and the emergence of a new wave of American literary scholars

seeking to define and codify a national literary tradition by establishing

a canon of classic American literature. The springboard for the ascent of

***The Great Gatsby* into this literary pantheon was the so-called "Fitzgerald**

revival" of the forties and fifties. The roots of this revival go back to the

years immediately following Fitzgerald's death — when publication and

reissuing of his work sparked a renewed critical interest.²⁷

Bryant Mangum discusses in his *F. Scott Fitzgerald In Context* the new feminism movement that is devastating the American daily life during the roaring twenties of the twentieth century era. Mangum highlights the quest of Fitzgerald to prove the high tide of feminism in modern America and its influence on the daily life of American society, as he argues

hereby:

Far from being sacrificed for the excellences of the New Woman, he becomes a true believer: "Americans, he liked to say, should be born with fins, and perhaps they were" (506). Far from forcing a zero-sum game, the ascendancy of the New Woman,

thoughtfully embraced, can make for a mutual positive. This is not to say

that the happy result of "The Swimmers" derives from a definitive compromise,

with all due respect to Henry Clay. Rather, say that Fitzgerald, to borrow the words of scholar of American masculinity Peter Lehman, asserted that "rigid notions of male-female difference are

oversimplified,” and that we should understand gender better by “conceiving of multiple, fluid, and contradictory positions.”¹⁴ Fitzgerald the insightful historian could not restrict himself to writing artificial binaries of gender in the Jazz Age. Fitzgerald the visionary artist could not help but join the revolution.²⁸

Fitzgerald according to Mangum is viewed as a feminist novelist and he presents his support for the feminism literary movement as he presents the female characters in his novel on their genuine feminist nature in action and reaction. Eventually, Fitzgerald addresses gender concept in his “The Great Gatsby” from

different perspectives due to the multi-role that modern woman may has in modern life. Readers are encountered with various types of women in the novel and they are seen as real human beings with ups and downs.

Andrew Hook describes in his *F. Scott Fitzgerald A Literary Life* the wide applause and great acceptance of Fitzgerald’s “The Great Gatsby” among the American society and especially among the female readers, something that adds more interest and zeal for the novel, especially at the outset of its publication, as stated below:

Certainly, as has been noted, Fitzgerald had earlier persuaded himself that the

novel would not appeal to women

readers, but exactly why he thought this is far from clear.

Was Zelda

perhaps less enthusiastic than he had hoped she would be? Or had

he at the back of his mind the common belief that Conrad's work

had lesser appeal for women readers? In May 1925 he had told

another woman admirer of *Gatsby*, Hazel McCormack, that while

the novel was 'far from perfect', it contained all in all 'such prose as

has never been written in America before. From that I take heart'.

What he now has to do, he goes on, is to combine 'the verve of

Paradise, the unity of the *Beautiful + Damned* and the lyric quality of

Gatsby, its aesthetic soundness' into something worthy of the most

discriminating admiration.

29

Conclusion

Frances Scott Fitzgerald in his "The Great Gatsby" presents us with a modern tragic hero whose misfortune is brought out of his human frailty and illusionary mind. *Gatsby* is a lowly birth character, but with kind heart and huge emotional sense. He loves Dai-



sy from the very depth of his heart and is loyal in his love for her from the very beginning of his love tie with her. Nonetheless, he leaves her out of his control and he joins the war to serve his country and to amend his love wounds. However, after returning from war, he is fully changed from the poor humble person into the powerful wealthy business man. Gatsby emerges once again in Daisy world to prove his true love and that he is worthy of her love. Still, Daisy's marriage to Tom Buchanan who is also an athletic and belongs to the old rich class places a huge obstacle before Gatsby's Dream to regain Daisy. Further, Gatsby tries and succeeds in returning to his x-love relationship with

Daisy and the two exchanges an emotional love affair that will end up tragically, especially for Gatsby. Fitzgerald presents Gatsby as a successful business man who belongs to the newly rich class in the roaring twenties of the twentieth century America. Gatsby gets rich via legal and illegal ways and he used to holds pompous parties with an extravagant life style every night in his gothic mansion. He invites all slices of American society and he manipulates his dealings and business via these night parties. Thus, the American Dream asserted in the way of living of Gatsby and is highlighted in the way of his death. At the end of the novel, all the people who attend his parties do not attend

his funeral proving the futility of the American Dream idea in the United States of America in modern times. Eventually, even Daisy the woman whom he loves and sacrifices himself for her lets him down. Daisy leaves the city accompanied by her husband, Tom Buchanan to keep themselves away from the violence that they cause for others. Finally, Gatsby is killed by George Wilson as he is told by Tom that Gatsby must have been the lover of Myrtle as he kills her by the car accident. Then, George Wilson commits suicide after killing Gatsby in Gatsby's mansion. The tragic end of Gatsby is thoroughly addressed in American literature and modern criticism due to its high human plights, interrelat-

ed relationships and up to date themes. All these elements keeps the novel a head before any modern reader with the excellence language style and extravagant atmospheres help solidify the novel headway. Furthermore, the novel is translated to various languages and obtains a great success in the literary arena.

Notes

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² Harold, Bloom, Bloom’s Modern Critical Interpretations F. Scott Fitzgerald’s The Great Gatsby, (New York: Chelsea House Publishing Press, 2010), **39-145**.

³ Harold, Bloom, Bloom’s Guides F. Scott Fitzgerald’s The Great Gatsby, (New York: Chelsea House Publishing Press, 2006), **20-75**.

⁴ Kirk, Curnutt, The Cam-

bridge Introduction to F. Scott Fitzgerald, (Cambridge: Cambridge University Press, 2007), **12-24**.

⁵ Richard, Shephard, F. Scott Fitzgerald, (London: British Library Press, 2005), **47-70**.

⁶ Harold, Bloom, Bloom's Guides F. Scott Fitzgerald's The Great Gatsby, (New York: Chelsea House Publishing Press, 2006), **20-75**.

⁷ Ibid, **20-75**.

⁸ Ibid, **20-75**.

⁹ Mary JO, Tate, Critical Companion to F. Scott Fitzgerald: A Literary Reference to His Life and Work, (New York: Facts On File, Inc. Press, 2007), **88-101**.

¹⁰ Ibid, **88-101**.

¹¹ Ruth ,Prigozy, The Cambridge Companion to F. Scott Fitzgerald, (Cam-

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¹² Ibid, **52-72**.

¹³ Harold, Bloom, Bloom's Modern Critical Interpretations F. Scott Fitzgerald's The Great Gatsby, (New York: Chelsea House Publishing Press, 2010), **39-59**.

¹⁴ Ibid, **39-59**.

¹⁵ Ibid, **39-59**.

¹⁶ Charles E., Bressler, Literary Criticism: An Introduction to Theory and Practice, (New Jersey: Prentice-Hall, Inc. Press, 19940, **87-97**.

¹⁷ Ibid, **87-97**.

¹⁸ Harold, Bloom, Bloom's Guides F. Scott Fitzgerald's The Great Gatsby, (New York: Chelsea House Publishing Press, 2006), **20-75**.



¹⁹ Nicolas, Tredell Fitzgerald's *The Great Gatsby*, (London: Continuum International Publishing Group Press, 2007), 17-31.

²⁰ F. Scott., Fitzgerald, *The Great Gatsby*, (New York: feed books LTD Press, 2001), 95. Further quotations from the play appear parenthetically in the text with Page number.

²¹ Nicolas, Tredell Fitzgerald's *The Great Gatsby*, (London: Continuum International Publishing Group Press, 2007), 17-31.

²² **Ibid, 87-97.**

²³ Harold, Bloom, *Bloom's Modern Critical Interpretations F. Scott Fitzgerald's The Great Gatsby*, (New York: Chelsea House Publishing Press, 2010), 39-59.

²⁴ **Ibid, 87-97.**

²⁵ **Ibid, 87-97.**

²⁶ Nicolas, Tredell Fitzgerald's *The Great Gatsby*, (London: Continuum International Publishing Group Press, 2007), 17-31.

²⁷ Robert, Beuka, *American Icon Fitzgerald's The Great Gatsby in Critical and Cultural Context*, (New York: Chelsea House Publishing Press. 2006), **22-23.**

²⁸ Bryant, Mangum, F. Scott Fitzgerald In Context, (Cambridge: Cambridge University Press, 2013), 240-242.

²⁹ Andrew, Hook, F. Scott Fitzgerald A Literary Life, (London: Palgrave Macmillan LTD Press, 2002), 46-80.

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