

# The Great Gatsby: An Ostensibly Fulfilled Dream in an Unfulfilled Society

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**Abstract:** *The Great Gatsby is about the efforts of this one man, Jay Gatsby, to reinvent himself. He is an irrepressible dreamer. Gatsby has a really extravagant lifestyle and throws incredible parties. In order to rub shoulders with the people of High Society, he even changes his name from James to Jay to gain a new identity. Gatsby is mesmerized by the ostentatious life of the high class people and does everything in his power even through illegal and criminal activities to be just as affluent as they are to be just like one of them. Although he is cognizant of the fake and phony nature of this sort of lifestyle, he still insists on it. His destitute past and social inferiority complex drive him to the point that he would rather be well-to-do by hook or by crook. As a truly American dreamer, he just seeks wealth, high social status as well as beautiful woman. Despite fortune making with which Gatsby's quite familiar, he fails to win the heart of Daisy with whom he's in love head over heels. In other words, his naivety holds him back from knowing the women of high society. Daisy represents such a woman. Finally, he becomes the escape goat for this ostentatious life. He loses his life due to both his unrealistic perception of the seemingly elegant life of the rich and his obsession with the past. As a matter of fact, Gatsby's attraction to Daisy stems from what she represents as more money and the upper class. He seems to think by winning Daisy, he can prove to himself that he belongs to the upper class. Therefore, even his understanding of love and romantic relationship is not genuine, but it acts as an instrument for him and drives him to fly above his past. In a nutshell, he embodies this very American idea that no matter where you come from, even though you are poor, you can become anything you desire. All in all, he was craving for a life that was fake and phony and ultimately was murdered pursuing his dream, to be exact.*

**Keywords:** Gatsby, American Dream, romance, affluence, naivety

## 1. Introduction

We originally think of the American dream perhaps as this idea that anybody can succeed if they work hard enough, class distinctions will not hold them back. However, it has come to mean the obtaining of material possessions that in themselves are signs of wealth and affluence. Money, in this novel, can be split into Old and New. Perhaps new money can best be demonstrated by Gatsby and Tom. Gatsby is this self-made man who is firmly in the new money camp. In the 1920s, social Mobility permitted the working classes to acquire money at a rate never before known and this disruption to the social classes was met with mixed reactions.

“In the Native American context, dreaming is a form of knowledge. It reveals the activities of the mysterious powers - their engagement with or relationship to the dreamer. The dream is a medium of knowing, a way of experiencing the reality of the lived world, a faculty of perception” (Irwin 21). In the meantime, some resented the apparent appearance of respectability in the newcomers; some felt this was the embodiment of the American dream and that money, no matter old or new, should be valued the same. To elucidate, old money was considered more respectable because it was acquired through the nobility of birth and was inherited. Besides, there were expectations regarding the level of education.

Bloom refers to this when he remarks that “You are poor because you are an outsider without education; you try to get an education, but you can't take the contrastive evidence of poverty and it keeps you down” (84). Plus, control over such marriages was commonplace. To make it more clear, the old money had a veneer of respectability with the manners of the old world society dictating etiquettes that Gatsby hopelessly

failed to grasp. An example of this obviously is when the Sloanes invoke Gatsby to come to their party with absolute sincerity. In fact, Mrs. Sloanes invites Gatsby enthusiastically and tells him she means it, but Tom contradicts this when he says to Nick that she doesn't want him. They invite him expecting him to decline and this complicated charade of saying the opposite to what is meant in order to be polite mystifies Gatsby and although Nick was brought up among these people with his own family described as prominent and well-to-do who can pick up on these cues, Gatsby says the wrong thing and is then sneered at by his own guests.

Fitzgerald depicts this exchange in a way that leads the readers to sympathize with Gatsby rather than sneering at him with the Sloanes. Just as Gatsby arises of the steps, the Sloanes exchange a cool nod before they trotted quickly away and this image of Gatsby standing on the steps of his grand house watching on in futility as his invitation, an opportunity to spend more time with the husband of his lover, slips away down his own derive and makes us feel sorry for him. It occurs just after we hear the story of Gatsby's humble beginnings and before the second party where the behavior of the party guests are perceived by Nick to be skeptic. So, through this structural placement at this moment, Fitzgerald encourages the reader to view Gatsby as an innocent, unblemished by the corruption of old money and simple in his adherence to the basic rules of hospitality.

For example, he's uneasy until he's provided drinks for his guests at the beginning of the encounter, and this contrasts with the way his guests sneer at his misunderstanding at the end. Moreover, the eyes of Dr. T.J Eckleburg act like the eyes of God who watches the worst behavior of the characters such as Tom who goes to garage to insult his mistress's husband and then sneak her away for an afternoon

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of extramarital seediness. It is seen by Eckleburg when Gatsby and Daisy blow into Myrtle and leave her dead body in the dust. Eckleburg, nevertheless, sees it in the Valley of Ashes that lay half way between West Egg in New York. To put it differently, the desolate land grows ashes instead of wheat and grotesque gardens in a kind of reverse Garden of Eden. Like Adam and Eve, Georgia and Myrtle are childless and the woman is the sinner. Instead, Fitzgerald subverts the Bible story by casting the pair out not to go and work in the world; but killing them off instead. This is not a forgiving God like the one we see in the Bible. The billboard is an old advertisement for an optician that is now long gone.

Additionally, if God is advertising, the logic follows that for Gatsby and his friends, their religion is capitalism. Fitzgerald conveys the idea that the eyes are taking in the behavior of all those below and judging those who partake in untoward activity much like how we might think of a God figure or a judge. Later in chapter 7, Nick sees, Dr. T.J Eckleburg's faded eyes and then reminds him of Gatsby's caution about gasoline. Nick didn't tell Tom to stop that Myrtle would never have seen Tom in the car and she would never have attempted to stop the car later. When Daisy drove the car home; then a grief-stricken George, tells Michaelis that God sees everything, Michaelis corrects it that is an advertisement. This assurance serves to reveal the way Fitzgerald has depicted the society as Godless and lost. In addition, Michaelis's conversation follows an exchange about George and Myrtle's church attendance and how we read that Michaelis tells George you ought to have a church.

Having said that, Fitzgerald highlights to break between the church and the American people. In the 1920s, church attendance by men in particular had dropped and Fitzgerald's use of the advertisement as a substitute for God questions the direction America has taken as religious faith diminished. Finally, as for the acquisition of money and the American dream, it should be noted that Tom and Daisy come from money. Jordan has financial success with her golfing career; something that someone with her wealthy background could pursue because of the freedom money allows. Yet, all of them, with the exception of Nick, have some connection with corruption. Gatsby's illegal business deals, Tom's old behavior in Chicago, Jordan's deceit in a golf match that she cheated at.

Nick himself is involved in some duplicity, but this is not money orientated; when Gatsby offers him an opportunity to make some money, Nick declines saying the offer is tactlessly offered in exchange for Nick's help. In this way, Fitzgerald sets Nick's apart from others and adds to the sense of an outsider that surrounds Nick. However, Nick concedes that if this happened at another point, it would be one of the crises of his life. Fitzgerald splinters Nick's morality. He rejects the offer, but hints at the time when he may have been tempted. Nonetheless, Fitzgerald is further determining undermining Nick's claim to be honest and critiquing the old money values that pervaded society. Daisy's appeal to Gatsby is also money-oriented.

The green light on the dock that encapsulates Gatsby's longing for his wartime sweetheart can be seen as the symbol for the money that daisy represents for Gatsby. The

money Gatsby makes is not even accepted by the High Society guests. Tom, the Sloanes and the guests that Nick notes become brave on Gatsby's liquor and use that courage to make derisory comments about their host. It wouldn't matter how much money Gatsby made because the money is green and new. Furthermore, Tom and Daisy are repeatedly described using gold, whereas Gatsby using green imagery represents the new money that would never match up to the old money that the society respect so much. However, Gatsby's perception of being an American and its association with affluence is not compatible with that of others. To elucidate, "In the *Great Gatsby*, the American is a sportsman, a stockbroker or a crook inhabiting a fluid, mobile society. The brilliance of Fitzgerald's insight here, rests in his recognition of an affinity (an affinity of invisibility) between these various ways of making money" (Fitzgerald XIV).

## 2. Discussion

One of the main themes of *Great Gatsby* is that life is fleeting. Dr. T. J Eckleburg's eyes are these disembodied unblinking eyes that see everything below them as if they don't have arms to catch you or legs to chase you down; nor can they punish or kill you. As so-called old money people, Tom, his mistress, her sister, and Nick as well as those random other people end up living in an apartment in New York getting drunk, utilizing servants, creating more ashes and generally having the worst time ever. As a matter of fact, one of the indispensable things about *The Great Gatsby* is that there is always some debauchorous party going on and no one is ever having any fun in the strict sense of the word. Moreover, everybody in that room just wants more money and more class. They want to find a way to get a better life except for Tom Buchanan who has what they all want. In reality, Tom is like an unbearable ass face who looks like the charming and grounded person. This in turn is one of the criticisms we hear about this novel in which no one is likable. Even though Gatsby has this incredibly annoying habit of saying all the sport all the time as a way of trying to sound upper-crusty, he's a pretty charming guy.

Gatsby is a peculiar and ambiguous character. There is a thought that he might be a bootlicker, a killer or someone who owns a chain of drugstores. No one really seems to know even though everyone's at his parties drinking his booze running around his mansion. It should also be pointed out that first party at the Gatsby's house also contains the greatest drunk-driving scene in the history of American literature in which a drunk guy gets in an accident like three seconds after getting in his cars and even though the wheel has fallen off the car, he keeps trying to drive it. It goes without saying that Gatsby is not like the people who go to his parties. He hasn't acquired his wealth and social status so that he can enjoy them.

As Miller-Adams alleges, "Wealth is a special form of money not used to purchase milk and shoes and other life necessities. More often, it is used to create opportunities, secure a desired stature and standard of living" (153). Interestingly, Gatsby doesn't even drink as he repeatedly points out to Nick that he has never even used his own pool. The fact of the matter is he has worked too hard to get this

money and build the social status because he is in love with a woman named Daisy Buchanan, Tom Buchanan's wife. Daisy and Gatsby had fallen in love years before, but then Gatsby went to the war and Daisy got married and now he goes across the bay close to the green light wanting to reach it. So, he asked Nick to manufacture a reunion. At that reunion, everything is yellow. Gatsby's car is yellow; his tie is yellow; Daisy Buchanan's dress buttons are yellow.

At one point, Nick describes the smell of flowers as pale and cold, which is in contrast with yellow. This seems to be a reasonably good definition of symbolism. To put it another way, symbols are enchanted objects and yellow or gold is an enchanted color. Not only in this novel, but in our lives such as golden opportunity, golden age, golden youth, yellow guy, yellow life and the like. As quoted by Gatsby in chapter 7 about Daisy, "her voice is full of money". It seems baffling whether he really loves Daisy or because she's a golden girl. Needless to say that Gatsby has no class or family background. So that Tom calls him "Mr. Nobody from nowhere"; and maybe Gatsby can never be "Mr. Somebody from somewhere".

For Gatsby, it is not enough to get Daisy back. He has to get back the feeling he first had when they fell in love that feeling of purity and innocence. He has to reclaim his past. Gatsby wants to go to the golden age; however, for him the relentless pursuit of that dream leads to only more violence and corruption until there is this penultimate moment of violence that is witnessed by the eyes of Dr. T. J Eckleburg, and then Gatsby finally gets to use his pool. The last chapter of this novel is one of the saddest passages in American literature. It demonstrates how muddy innocence and guilt are and it signifies the vast and intractable unfairness of this society that was supposedly founded on equality.

On the other hand, Nick is rich; he got wealthy not by working, but by having rich ancestors who paid someone off to serve in The Civil War on his behalf, which allowed Nick's sister to spend the Civil War making money. He lives in the much more fashionable East Egg. Not to mention that American dream is sort of intermingled with racism as in the words of Tom who asserts that they have produced all the things that make a civilization which is of course hilarious because none of those filthy rich partygoers has ever produced anything.

They did not even make the fancy furniture they are sitting on. They didn't grow or cook the food they are eating. They don't even light their own freaking candles. Furthermore, it's difficult to argue that Daisy is a good person after all. These people are poor indeed; however, they are not cognizant of it. In line with this, Hayes postulates that "their poverty stems from a lack of culture, a lack of awareness about who they are and why they are who they are" (281). In the novel's climax, she allows Gatsby to take the fall for something she did since she's the product of a much older American system; one that, for instance, allows rich people to pay poor people to go fight the Civil War for them. To say nothing of the fact that the amazing thing about The Great Gatsby is that Fitzgerald didn't know the Great Depression was coming, but his book sure reads like prophecy. Simply put, Gatsby ruined his life over a girl he dated for a month, five

years ago. From that dinner party, it's clear that wealth consumes the rich, but there is also a moment where it becomes clear that wealth consumes the poor as well. Until the very end of the novel, all the money he has acquired and all the parties he throws, are about one thing: winning back Daisy Buchanan, though he ultimately fails to fulfill this dream.

According to Bloom, "On the most banal level, the Great Gatsby documents the truism that money cannot buy you love, or at least not the tainted money Gatsby acquires in his campaign to take Daisy away from her husband" (127). In like manner, it's very hard to understand whether Gatsby is falling for Daisy or for her mansion. Nonetheless, when they finally reunite years later, Gatsby has a mansion of his own. Speaking of color, the most famous color symbol in The Great Gatsby is the green light which Gatsby wants to reach across the bay and get to that green light.

If he can, he believes that he will have the girl and the life that has driven his wild ambition. Nick, however, calls the green light at one point "an enchanted object" alluding to Daisy. And by extension hints at the commodification of women back then. Just as the green light is an enchanted object, gold and yellow are enchanted colors. To illustrate, gold is the color that conflates wealth and beauty; while the yellow color of gold is seen as telling that wealth is beauty and beauty is wealth. Of course, yellow is not only the color of affluence, but also of death. For instance, Wilson's house is yellow; the eyes of Dr. T. J Eckleburg, which start over death are ringed in yellow glasses; also Gatsby's car is yellow.

It's really important to understand that Fitzgerald is using gold to decouple the ideas of wealth and greatness and instead, he is associating richness with corruption and immorality. "Yet Gatsby remains heroic, because he embodies the uncorrupted elements of this dream, elements which give him a dignity lacking in the other characters" (Matterson 33). In the 1920s, money was seen as an end that justified most means; in other words, wealth was the American dream. Besides, the last chapter of The Great Gatsby is one of the saddest passages in American literature showing how difficult it is to distinguish between guilt and innocence and how interactively unfair our society is.

Elsewhere again Matterson upholds that "The Great Gatsby also examines the history of America, from the arrival of the first settlers to the present. Fitzgerald also satirizes the ideals of success in American society" (65). It can also be argued that Gatsby could not live the American dream because he did not come by his money honestly; but the question is "who did come by their money honestly?" Upon a deep scrutiny, it can be realized that Gatsby fails because nothing is ever enough. "In other words, moving beyond the American Dream means going past the poverty of being a winner mentality" (Hayes 299). It is not enough for Daisy to love him. She must also say that she never loved Tom, but this is Capitalist America. When was it ever enough for people?

Upon a close scrutiny of Gatsby's genuine character, our uncertainty of him is mirrored by his own self-perception.

He's duplicitous, honest, privileged, disadvantaged, self-absorbed an outward-looking. From the beginning, the seed of uncertainty is sown by Nick when he says that Gatsby turned out all right in the end; and this faint praise is the first impression we are given of Jay Gatsby leading the reader to initially presume much of Gatsby's characters is indeed not all right. It turns out all right in the end then that we are assuming he's not all right to begin with. We can see Gatsby as a tragic hero, rising and falling in success as he attempts to win the heart of the woman who was undeserving of his love.

“The Gatsby mansion and all that comes with it are mere symbolic devices meant to lure Daisy away from East Egg and back to a relationship that is psychologically situated in the Louisville landscape of 1917” (Beuka 131). There is an Aristotelian notion of “fatal law”, a personality trait that causes our tragic hero to be imperfect and in some way responsible for his own death. Gatsby's inability to tell the truth and his determination to recreate the past leads to Daisy's rejection in the hotel suite and their subsequent journey home towards death through the cooling twilight.

Looking at Gatsby from a different view, it should not be ignored that all human beings have a certain natural attraction to wealth, power, youth and beauty; that is what draws a lot of people next doors to the lavish parties that Gatsby throws. However, to understand who really Jay Gatsby is, I assume it's important to think about two primary emotions: one, being shame and the other, being grief. The shame part of Gatsby is that he's a boy from small town in North Dakota. He's ashamed of his lower class upbringing; his parents were sort of shiftless farm workers, not very successful and Gatsby is described as a self-made man. From the shame, he starts to create a persona. He changes his name, leaves his house and creates a different, higher persona of himself. As a reaction against the shame, it's important to see the difference between emotions of shame versus guilt. Guilt is a feeling that people feel when they have done something wrong; they have broken some kind of moral rule or law that might get them in trouble.

Shame is something more fundamental. It's feeling about the self; a feeling that something about the self is wrong or damaged. Taking these two indispensable concepts into account, to understand Gatsby, we have to see the ways he acts against the shame of those lower class upbringings, and of course he does this in his exaggerated lavish displays of wealth and ostentation. When he first meets Daisy, he doesn't feel that he's going to be good enough or make enough of a living to support her or to woo her away for the marriage. This, in turn, explains the drive between these lavish displays of affluence, what psychologists would call “reaction formation” against the shame of being poor. When it comes to feeling of shame, there's something about yourself which is fundamental that you worry about what people are going to say or think of you or how they will react to you. I think that's why eyes become a powerful symbol in *The Great Gatsby*. It is this notion of who is watching, who is looking out over, who is seeing you not for the actions that you do, but because the characters are relatively without guilt about their actions. Nonetheless, they are very afraid of being seen. Another primary emotion

of his which is equally important to understand is the state of grief.

Gatsby is showing a sort of complicated grief reaction about his loss of Daisy and their engagement that when he went off to the war, she left him and they met briefly before he deployed and he didn't come back in time and she left him. Thus he tries to recapture the lost time and reclaim that lost era which is something that's talked about very heavily in the novel. In fact, there's a scene when he meets Daisy for the first time after so many years that he almost knocks a clock over on the wall on the mantle. It's almost as if he wants time to stop back to that time when he was 17 and when they met each other. But the more he tries to get back to that time, the more he can't recapture it. He can't rebuild the life that once was and so he stopped not being able to go back to the past and recreate that life, but stuck not being able to move forward either and that's where his great tragedy comes in.

In Greek and Shakespearean tragedies, their heroes have noble births. Their kings and princes sometimes unknowingly so, sons and daughters of houses both are alike in dignity as we see in *Romeo and Juliet* and so on. However, Gatsby has no such connection. To shed light on it, Fitzgerald does give him a kind of nobility and his rebirth before boarding Dan Cody's boat. This new Gatsby gives himself a different heritage where his parents were wealthy people in the Middle West; someone whose ancestors have all been educated at Oxford for many years and this artificial history grants Gatsby a noble heritage and fulfills the traditional expectations of the Greek tragedy. Fitzgerald appears to be commenting on the American ability to reinvent yourself; to start again through his presentation of Gatsby as a born-again aristocrat. The May flower is landed on American Shores in 1620 and reinvented Europe some 300 years later and Gatsby is on the shore of Lake Superior and is doing the same.

So, Nick's changeable opinion of Gatsby varies according to what side of Gatsby is being exposed to him. Gatsby, the soldier of fellow veteran, is someone who Caraway feels an immediate affinity for; and during the first party, it's the only conversation he has all evening that he seems to enjoy. He feels a connection of eternal reassurance with another human. However, Gatsby falls from Caraway's favor in the time between their first meeting and the confession of Gatsby's intentions for Daisy. On the morning that Gatsby picks him up for lunch in the city, Nick muses that Gatsby had little to say and is probably a person of some undefined consequence. This Gatsby appears to Caraway to be shallower and Nick is distrustful of the different stories surrounding his mysterious neighbor, venturing to even speculate that perhaps he was a little sinister.

Regarding Gatsby's rises and falls and Nick's estimations, Nick refers to the point where he believed everything and nothing about him as a time of confusion. But, Gatsby inspires renewables of great faith in Nick and through this language, Fitzgerald is intimating that their relationship is similar to that of God and worshipper. Fitzgerald depicts Gatsby as a God throughout the novel. Gatsby was the “Son of the God” also going about his father's business.

To put it differently, “The Great Gatsby embodied the lifestyle of the Roaring Twenties – a sophisticated life that included hard liquor, cigarettes, expensive cars, love affairs, new dances, new jazz music, and new fashions” (Lehman 6). Similarly, Fitzgerald encourages us to echo Nick's opinion of Gatsby when he doubts, so do we; when he believes our faith is similarly renewed and in his creation of this flawed and unreliable God, Fitzgerald criticizes a society where material positions are sold as the solution for inner happiness and where people worship a vast vulgar and meretricious beauty over more spiritually enriching pursuits. Gatsby was a party thrower, but not a party goer inasmuch as he never drinks, never dances, never revels with the revelers and Carraway's first comments that Gatsby was all right in the end seems all the more strange when the reader finishes the novel.

So, Nick who once admired and assisted Gatsby, now grieves for him and sees in his friend's death a lesson in modern morality. Gatsby dies so that others can live and of course this is parallel to Jesus Christ; this Christ-like sacrifice, in Gatsby's case, was unintentional, but Fitzgerald constructs the death so that when Gatsby dies, it provides George a sense of peace as he believes he's avenged his wife's death before he himself commits suicide; moreover, Gatsby's death also excuses Daisy from having to tell him she isn't going to leave her husband after all.

Cullen reiterates this by stating that “But the skepticism that The Great Gatsby engenders about its protagonist's American dream is not only a matter of its fable-like plot of a man who pursues unseemly ends through unseemly means and pays for his dream with his life. Fitzgerald also gives the reader other cues, the most important of which is the famous image of the “Valley of the Ashes,” presided over by an optometrist's advertisement featuring the enormous eyes of Doctor T.J. Eckleburg” (181). At last, for himself in dying, Gatsby avoids the suffering he would have had to endure had he lived and realized that the woman who was his soul desire was in fact undeserving of his love. The careless people, Tom and Daisy, have been careless with Gatsby. He'd dreamed too big and this fall was inevitable. Fitzgerald lambasts the hypocrisy of post-war upper classes and their focus on respectability over quality of characters. Daisy and Tom symbolize the snobbery that had simultaneously enchanted and rejected the young Fitzgerald, desperate to be accepted. Gatsby is never visited in his death. Daisy, who had previously been visiting quite often in the afternoons, stays away and does not even attend his funeral. Gatsby has to witness this rejection and has consequently spurred the pain.

As stipulated by Nowlin, “Gatsby needed to be seen by a controlling intelligence that could grasp his emblematic significance for an aimless generation; for the over-confident, materialistic democracy that many identified with the 20th century” (13). By the end of the novel, Fitzgerald derides the unreliability of love that comes with caveats. Daisy's love was conditional and therefore less pure and never destined to last. Gatsby did not drift coolly out of nowhere and buy a place on Long Island South, but instead built his business empire up over five years with the one purpose of enticing Daisy. Of course the Daisy he knew as

Daisy Fay now known as Daisy Buchanan away from her husband and back into his arms. After a lot of back and forth between Gatsby, Jordan and Nick, his plan finally comes to fruition.

The day Gatsby finally is given his opportunity with Daisy, he's a mass of nerves. He looks about with vacant eyes; he speaks in an uncertain voice as Nick and he wait for Daisy's arrival. In anticipation of her visit, Gatsby's peep cocked himself for her dressing. For these two things he does, the first thing he decorates Nick's house with a greenhouse of flowers and then he dresses himself in a silver shirt and gold-colored tie. Fitzgerald caricatures Gatsby here as a nervous schoolboy rendered infantile by his love for Daisy and this comically pathetic portrait contrasts sharply with the Gatsby gossiped about at his own parties where people shared stories about him having killed a man. Here he is so painfully embarrassed by the situation that he stands at the mantelpiece, a contorted figure of agony; his head rested against the clock in an attempt to lean back and look at ease so much. Thus, the clocks knocked off and he catches it in his trembling hands and this vignette serves two purposes: one, humorous slapstick where incredible tension is dispersed by the ridiculousness of Gatsby's hyperbolic response to Daisy's presence.

But two, a nicely symbolic gesture of Gatsby trying to play with time. The whole meeting with Daisy is intended to allow Gatsby to go back in time. But of course, it's unsuccessful much like his encounter with the clock. It requires Nick, our unexpected hero, to save the day reprimanding Gatsby with the words “You are acting like a little boy”. This observation painful in its honesty. Gatsby's courtship with Daisy is by his account the only courtship he is engaged in during the last five years and that courtship has mainly taken place metaphysically just as much as Gatsby wishes to turn back time. It seems as if he's a struck. Back in time, he's a stuck. Five years back in this emotional state and although Daisy is not the naive pre debutante teenager from Louisville that he had met. Originally, Gatsby is still the young man odd in Daisy and everything that she represents. Nick leaves the pair and in his absence, they reconnect and when he returns, the sun is shining and Gatsby glowed and a new well-being radiated from him.

He smiles like an ecstatic patron of recurrent light and the three make their way to Gatsby's house. Fitzgerald cuts through the previous humor with real celebration of union and he does so with beautiful prose and light imagery that honors the love of Gatsby and Daisy. It's worth noting though at this point that Daisy has not yet seen Gatsby's house and she's full of unexpected joy and a voice full of aching, grieving beauty. This is Fitzgerald hint that on some level the love between Gatsby and Daisy was sincere and true. The plan comes together then and Daisy is odd by Gatsby's positions as they walk through the gardens, Daisy comments on Gatsby's huge home and wonders that he lives there all alone. For Daisy, she's filled with admiration, but for Nick, he supposes there are guests concealed behind every couch; so strange, it feels to be in Gatsby's house and it's not be crammed full of partygoers.

On their journey through each room, it's quite interesting to think about what happens. Obviously, there is this obsession with all of the shirts he has, but as they travel through each room of the house, each is swayed in rose and lavender silk and Nick notes that Gatsby has revalued everything in his house according to the measure of response it drew from her well-loved eyes. Daisy is Gatsby's center point. Everything is measured in relation to her and his whole world has been orchestrated around her existence without her even knowing it; and this highly romantic and sentimental idea is not expressed sinisterly by Fitzgerald; instead, by depicting Gatsby as a love-struck fool around Daisy; one who nearly toppled down a flight of stairs in her presence. This obsession is sweet and innocent; in comparison to Tom, Gatsby is so outward-looking. He forgets to take care of himself whereas Tom is so inward-looking. He's shocked when faced with the idea that Daisy had a world that exists outside of his own.

Thus, in contrast to Nick's wavering faith in Gatsby, Daisy is a more steady devotee. Although in the time before the events in the novel begin, we are aware of Daisy's faltering faith in Gatsby when Nick supposes she was feeling the pressure of the world outside. Also in her letters, there was a nervous despair which worried Gatsby. Daisy's belief in Gatsby faltered at the beginning and of the course, she married Tom and then faltered at the end and she stayed with Tom. Gatsby's behavior following the crash, is that which is almost beautifully depicted. A silent man in the garden of his lover's house while she sat inside conspiring with her husband. Nick leaves for fear of spoiling the sacredness of the vigil implying a solemnity to Gatsby's actions ionized by the reader's knowledge that Gatsby's belief that the pair in separate rooms is incorrect and that they are instead sitting talking of the fried chicken.

Fitzgerald contrasts images of gullible trusting Gatsby and the more cynical self-serving Buchanan further confirming to the reader that Gatsby may have come from lowly beginnings, but his morals are no better than those that were of those who were born into more respectable families. Gatsby's crime is important. He is in a car that hits a woman who ran into the road and doesn't stop. His motivation is Daisy for whom he will of course take the blame and Tom doesn't stop for two reasons: to avoid being connected to the crime and to avoid his connection to Myrtle being revealed. Although both are the deplorable, Gatsby manages to be slightly less so and his misplaced faith in Daisy makes this act of sacrifice more pathetic given that we later find she leaves the state to avoid prosecution whilst Gatsby stays and then is slain on the back of Tom's lies. Daisy's most emotionally charged conversation with Gatsby is possibly shown in conversation. Gatsby's showing Daisy just how worthy he is now of her showing her his shirts of sheer linen and thick silk and fine flannel provoking an emotional reaction from Daisy who began to cry stormily that there is such beautiful shirts. Daisy values Gatsby here in the material goods he's been able to possess just as Daisy's value rose in Gatsby's eyes due to the other men that had loved her and in return, his value increases for equally vacuous reasons.

This commercialization of romantic love mirrors the increasing commercialization of every aspect of American Life in the 1920s. The rise of advertisements in magazines, radio, billboards and newspapers means that commerce was permeating normal life and this spiral of Daisy's opinion of Gatsby is Fitzgerald's observation of the inevitable commercialization of the human heart. If Gatsby excites Daisy through the contents of his wardrobe rather than his physical body or mind, then Gatsby's possessions and financial powers are what Daisy finds attractive; Of course Daisy's influence upon Gatsby is particularly highlighted when the parties stop following her unsuccessful attendance in chapter six, Gatsby feels Daisy didn't like it and Nick considers that much of the party offends Daisy. From the doorstep of Nick's home, she and Gatsby share a pleasant half hour in the quietness of Nick's home and out of sight of the party. Now comparing the last moments of the party where they wait on Gatsby's doorstep waiting for their car, Nick has to listen while Daisy and Tom argue whether the people were interesting with Daisy defending Gatsby beyond the origins of his fortune. These two encounters are interesting to compare due to their character traits that they highlight. Gatsby and Daisy's desire for privacy, which echoes Jordan's sentiment earlier on in chapter 3 that large parties are so intimate and Daisy and Tom's incompatibility are paralleled with each other and yet again, Fitzgerald gives an insight into the discord of their relationship.

Interestingly, Daisy's reaction is to sing and in doing so, it exhibits a type of cognitive dissonance where you exist with two different conflicting emotions between her state of mind and her ability to stay with Tom. Daisy both loves Gatsby and loves Tom and rather than address the necessary reality to remedy her depression and actually leave Tom, she sings. As Daisy sings, Nick, our reliable observer, watches and imagines Gatsby above and supposes if a radiant young girl might catch Gatsby's eyes and brought out his devotion to Daisy.

Daisy is trapped by her marriage and the societal expectations that accompany that; whereas Gatsby is to other romantic possibilities. Interestingly, this could also be interpreted as Fitzgerald's continuing presentation of Gatsby as a tragic hero. Daisy is the siren serenading hit below her voice enchanting him. Therefore, he's unwittingly mesmerized and controlled by her in ways both beyond his comprehension and control. This idea that Gatsby is plowing ahead totally unable to stop the tragedy that awaits him confirms the idea of Gatsby as a tragic hero. A person who cannot avoid his destiny. Gatsby's credibility is damaged by his lies. Jordan supposes that Gatsby's Oxford claim was untrue as early as chapter 3 where she tells Nick "I don't believe him" and it is via this lie that Tom's able to wedge a gap between Daisy and Gatsby when he lies regarding his acquisition of his wealth and those lies are exposed in the hotel suite in chapter 7.

Tom declares "I found out what your drugstores were" and follows up with a string of accusations regarding Gatsby's illegal business endeavors. Up until this point, Daisy is literally and metaphorically stood by him albeit with a visible effort. However, once this is exposed, Daisy falters, whatever courage she had was definitely gone. Gatsby's

duplicity then is his fatal flaw which causes Tom to cast doubt over his past actions. It can tangibly be felt that “Gatsby lives in the past, but his dream is still about future prospects; for Nick, on the other hand, the dream is retrospective, linked to some lost, more perfect place and time, some place of origins” (Bloom 101).

Fitzgerald challenges a society where a person like Gatsby is judged on his past, where people like Daisy and Tom were able to hide their past indiscretions, the car accident, the affairs with their affluence the air of suspicion that clouds people's opinion of Gatsby is created through his own reluctance to admit his lowly beginnings. Fitzgerald would be acutely aware of high society's snobbery regarding attempting to infiltrate higher societal circles; yet, as a modern reader, we perceive Gatsby's success more remarkable given his background, even when the more unsavory business activities taking into account. Tredell postulates that “in terms of literature, the most immediate Modernist influence on Gatsby was T.S. Eliot's the Waste Land. Eliot's vision of the city and of the modern life, his capacity to capture extremes of entropy and ecstasy, his use of the residual traces of myth and religion to provide a shadowy structure for his mobile fragments, all play through Gatsby” (13).

It's clear that Gatsby is a talented businessman. Gatsby's drive to succeed as an admirable quality and Fitzgerald romanticizes the years of Gatsby as a focused youth in chapter 9 when Gatsby's father appears. A younger more innocent Gatsby is depicted; one who was self-organized, self-sacrificing whose father faithfully believed was bound to get ahead. When we contract this purity to the unsavory Tom Buchanan, who had every opportunity Gatsby didn't have and yet still chooses to dabble in dubious business activities to make his money, Gatsby's mistreatment becomes all the more unjust.

Realistically speaking, unlike all the above mentioned, Gatsby finds himself confident, capable and deserving of having a way better life. In actuality, his realization of American Dream seems to be more genuine compared to that of the other characters regarding the equal opportunity, talent and progress. For him, to want to be able to, and he succeeds in making this dream come true despite all the vicissitudes he goes through. As Bloom suggests, “if a man is a man, no matter in what rank of society he is born, no matter how tied down and weighted by poverty and all its attendant disadvantages, there is nothing in our American institutions to prevent his rising to the very highest offices in the gift of the country” (154).

### 3. Conclusion

Gatsby can be considered as the criticism of the Anti-Calvinistic image of the American dream. America may have started as a land where homies always get each other's backs. However, Fitzgerald's America is full of backstabbing crackers that make Gatsby's romantic dream ridiculous. Gatsby keeps it real by sticking to his American ideals. He had delusions about the future with Daisy. Gatsby thinks that he can repeat the past, but he's wrong because in reality nobody can recover the pastime. Fitzgerald embodied

this in tiny details such as Gatsby's books many of which he hasn't even read. He just wants to look intelligent, modern and high-class. We never know anything about Gatsby until we know about the symbol of green light which symbolizes the fading optimism of Gatsby's dream. At the beginning of the book, the green light has a burning quality that gets Gatsby all riled up about shacking up with Daisy. Nonetheless, by the end of the book, it is just another typical green light. There's nothing special about it just like his fake dreams and phony characters. As a whole, Great Gatsby tells the story of lust, greed, hope and the American dream. It also depicts that greed is a never-ending human condition; yet, for as strange as Gatsby I, he always has a unique sense of hope that Nick admires. Moreover, this sense of hope is sort of inspiration to him that separates Gatsby from the rest of the characters. In fact, Gatsby is the outcome of the consumerist and money-oriented culture of his era. In a nutshell, the Great Gatsby pivots on the exterior and split between the real individual identity and the one society expects human to have.

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