People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
Mouloud MAMMERI University of Tizi-Ouzou
Faculty of Letters and Languages
Department of English

A Thesis Submitted for the
Degree of Doctorate in English
Option: Literature

Title:

F. Scott Fitzgerald's *The Great Gatsby (1925)* : Variations on Forms and Themes

Submitted by: ***Rafik LACEB*** Supervised by: ***Pr Bouteldja RICHE***

Panel of Examiners:

Sabrina ZERAR,	**Professor,**	**University of Tizi-Ouzou,**	**Chair;**
Bouteldja RICHE,	**Professor,**	**University of Tizi-Ouzou,**	**Supervisor;**
Abbes BAHOUS,	**Professor,**	**University of Mostaganem,**	**Examiner;**
Salah BOUREGBI,	**Professor,**	**University of Annaba,**	**Examiner;**
Mohammed GARITI,	**MCA,**	**University of Tizi-Ouzou,**	**Examiner;**
Fouad MAMI,	**MCA,**	**University of Adrar,**	**Examiner.**

Academic Year: 2017/2018

To, my wife and children,

my parents and siblings,

especially to my brother Nabil who,

in spite of his disability, has been an inspiring source for me.

Acknowledgements

For the completion of this thesis, I first thank my supervisor, Professor Bouteldja Riche for his encouragement all along its writing and for his generosity in providing the inspiring ideas and feedback that enriched its contents.

I also extend the same thanks to Professor Sabrina Zerar for having supplied me with valuable sources.

I also wish to thank the board of examiners, namely Professor Bahous Abbès, Professor Bouregbi Salah, Doctor Gariti Mohammed and Doctor Mami Fouad for having read this dissertation and for the feedback they will provide me to improve the quality of the thesis.

Last but not least, I wish to thank Mr Hamid Hami who contributed directly or indirectly to the achievement of the present work.

Abstract

This research seeks to explore the variations that Francis Scott Fitzgerald plays on literary forms and themes in his modernist novel *The Great Gatsby*. Taking my theoretical bearings from archetypal criticism, the gift theory of literature, and dialogism inspired respectively by Northrop Frye, George Bataille, and Bakhtin, I have reached the following findings. First, *The Great Gatsby* is unique in the sense that it blends neoclassicism with romanticism, giving birth to what is a romantic modernist novel. Second, the novel appeals to more than one mode of writing resulting in a multimodal narrative with the predominance of irony, which in the words of Frye is characteristic of the modern age. Third, *The Great Gatsby* resorts to multi-stylism, combining, for example, the ironic and the epigrammatic styles. The preference of metaphor over metonymy has made the author eschew the technique of the narrative of saturation for the technique of selectivity. To this, one can add the resort to the mythic method, which allows the author to give his text a writerly instead of a readerly dimension. The fifth finding resides in the anxiety of authorship. Contrary to other authors, Fitgerald is all too ready to give credit to those authors from whom he borrows his techniques and themes. Therefore, instead of the usual anxiety of influence, his novel is marked by an anxiety of authorship wherein the author is desperately looking for a way of affirming his authorship in an age marked by the emergence of cheapened literature, and a culture of consumption. Thematically, the author puts great emphasis on love as a panacea for healing the social tensions of his community. The use of Plato's *Symposium* as a model for love constitutes the sixth finding. This sixth finding pertains to the ethics of the modern novel. The seventh finding has to do with the theory of masks and counterfeiting. In this regard, it is argued that the novel puts a parallel between the production of literature and the minting of paper money. This analogically led to the way the social bonds, including those related to financial speculation, are distended with people wearing masks to hide their identities. Finally, in the general conclusion, the variations on forms and themes are categorized into three types. The first type is parody. The romance, before its tragic failure, is characterized as a parody romance of the type best represented by Don Quixote. As for the other forms regarding style and theme, the variation takes the shape of stylization wherein the author follows up in the lead of previous authors without falling in the trap of imitation. The hidden polemics is perfectly exemplified in the polemical tone that Fitzgerald adopts towards the culture of consumption such as *Peter calls Simon*, or the *Town Tattle*. The hidden polemics, which in the words of Bakhtin, concerns the clash over the referent is also seen in the privilege that Fitzgerald gives to performance of identity as far as masculinity and femininity are concerned on the one hand, and that of the ethnic Other, on the other. In tune with his times, Fitzgerald borrows from romantic Orientalism the notion of "theatrical staging" of the Self and the Other that the Orient films of the time, such as *The Sheikh*, made very conventional.

Résumé

Le but de cette recherche est d'explorer les variations que Francis Scott Fitzgerald a adoptées sur les formes et les thèmes littéraires dans son roman moderniste *Gatsby le magnifique*. En prenant mes repères théoriques de la critique archétypale, de la théorie du don de la littérature et du dialogisme inspirés respectivement par Northrop Frye, George Bataille et Mikhail Bakhtin, j'ai abouti aux conclusions suivantes. En premier lieu, *Gatsby le magnifique* est unique dans le sens où il allie néoclassicisme et romantisme, donnant naissance à un roman moderniste romantique. Deuxièmement, le roman fait appel à plus d'un mode d'écriture résultant dans un récit multimodal avec la prédominance de l'ironie, qui, selon les mots de Frye, est caractéristique de l'époque moderne. Troisièmement, *Gatsby le magnifique* recourt au multi-stylisme, combinant par exemple les styles ironique et épigrammatique. La préférence de la métaphore à la métonymie a fait que l'auteur a évité la technique du récit de la saturation pour adopter la technique de la sélectivité. A cela peut s'ajouter le recours à la méthode mythique, qui permet à l'auteur de donner à son texte une dimension d'écriture plutôt que celle de lecture. La cinquième conclusion réside dans l'anxiété de l'auteur. Contrairement à d'autres auteurs, Fitzgerald est enclin à donner du crédit aux auteurs auxquels il emprunte ses techniques et ses thèmes. Ainsi, au lieu de l'anxiété habituelle de l'influence, son roman est marqué par une angoisse d'auteur, où il cherche désespérément un moyen d'affirmer sa paternité à une époque marquée par l'émergence d'une littérature bon marché et d'une culture de la consommation. Thématiquement, l'auteur met l'accent sur l'amour comme une panacée pour guérir les tensions sociales de sa communauté. L'utilisation du Symposium de Platon comme modèle pour l'amour constitue la sixième conclusion : l'éthique du roman moderne. La septième conclusion a trait à la théorie des masques et de la contrefaçon. À cet égard, il est à souligner que le roman met un parallèle entre la production de la littérature et la frappe du papier-monnaie. Ceci a conduit analogiquement à la distension des liens sociaux, y compris ceux liés à la spéculation financière, avec des personnes portant des masques pour cacher leurs identités. Enfin, dans la conclusion générale, les variations sur les formes et les thèmes sont classées en trois catégories. Le premier type est la parodie. La romance de Fitzgerald, avant son échec tragique, est caractérisée comme une romance parodie du type le mieux représenté par *Don Quichotte*. Comme pour les autres formes de style et de thème, la variation prend la forme d'une stylisation dans laquelle l'auteur suit ses prédécesseurs sans tomber dans le piège de l'imitation. La polémique cachée est parfaitement illustrée par le ton polémique que Fitzgerald adopte à l'égard de la culture de la consommation telle que *Peter appelle Simon*, ou *Town Tattle*. Les polémiques cachées, qui dans les mots de Bakhtin concernent l'affrontement du référent, se voient aussi dans le privilège que Fitzgerald donne à la performance de l'identité en ce qui concerne la masculinité et la féminité d'une part, et celle de l'Autre ethnique d'autre part. En accord avec son temps, Fitzgerald emprunte à l'orientalisme romantique la notion de «mise en scène théâtrale» du Soi et de l'Autre que les films orientaux de l'époque comme *Le Cheikh* ont rendue très conventionnelle.

ملخص

الغرض من هذا البحث هو استكشاف اتنوعات التي اعتمدها فرانسيس سكوت فيتزجيرالد على الأشكال الأدبية والموضوعات في روايته الحداثية "غاتسبي الرائع" (*The Great Gatsby*) مع الأخذ بعين الاعتبار نظرية من النقد اللاذع ، ونظرية هبة الأدب والحوار المستوحى من نورثروب فراي وجورج باتايلي وميخائيل باختين ، توصلت إلى الاستنتاجات التالية. في المقام الأول ، رواية "غاتسبي" فريدة من نوعها بمعنى أنها تجمع بين الكلاسيكية الحديثة والرومانسية ، لتلد رواية رومانسية عصرية. ثانياً ، تستخدم الرواية أكثر من أسلوب كتابة واحد مما يؤدي إلى سرد متعدد الوسائط مع هيمنة المفارقة والتي ، بكلمات فراي ، مميزة للعصر الحديث. ثالثًا ، يستخدم في "غاتسبي الرائع" أسلوب متعدد يجمع بين السخرية وخرافية ، على سبيل المثال. إن تفضيل استعارة الكناية يعني أن المؤلف قد تجنب أسلوب سرد التشبع لاعتماد تقنية الانتقائية. لهذا يمكن إضافة اللجوء إلى المنهج الخرافي الذي يسمح للمؤلف أن يعطي نصه بعدًا للكتابة بدلاً من القراءة. الاستنتاج الخامس يكمن في قلق المؤلف. على عكس الكتّاب الآخرين ، يميل فيتزجيرالد إلى إعطاء الفضل للمؤلفين الذين يستعيرهم تقنياته وموضوعاته. وهكذا ، بدلاً من القلق المعتاد للتأثير ، تتميز روايته بألم مؤلف ، حيث يسعى بشدة إلى طريقة لتأكيد أبوته في وقت يتسم بظهور أدب رخيص وثقافة الاستهلاك. من الناحية الموضوعية ، يركز المؤلف على الحب باعتباره الدواء الشافي من أجل علاج التوترات الاجتماعية في مجتمعه. إن استخدام ندوة أفلاطون كنموذج للحب هو الاستنتاج السادس: أخلاقيات الرواية الحديثة. يتعلق الاستنتاج السابع بنظرية الأقنعة والتزوير. في هذا الصدد ، ينبغي التأكيد على أن الرواية تجذب عملية موازية بين إنتاج الأدب وضرب النقود. وقد أدى ذلك إلى تشبيه بتباعد الروابط الاجتماعية ، بما في ذلك تلك المتعلقة بالمضاربة المالية ، مع أشخاص يرتدون أقنعة لإخفاء هويتهم. أخيرا ، في الاستنتاج العام ، يتم تصنيف الاختلافات في الأشكال والموضوعات إلى ثلاث فئات. النوع الأول هو محاكاة ساخرة. إن قصة فيتزجيرالد الرومانسية ، قبل فشله المأساوي ، تتميز بالرومانسية الساخرة من النوع الذي يمثله دون كيشوت . كما هو الحال مع الأشكال الأخرى من النمط والموضوع ، يأخذ التباين شكل أسلوب حيث يتبع المؤلف أسلافه دون الوقوع في فخ التقليد. يتجلى الجدل الخفي بشكل جيد في لهجة فيتزجيرالد المثيرة للجدل حول ثقافة المستهلك كما يسمي بيتر سايمون أو تاون تالل. الجدالات الخفية ، التي تتعلق بكلمات باختين بمواجهة المرجع ، تُرى أيضًا في امتياز فيتزجيرالد لأداء الهوية فيما يتعلق بالذكورة والأنوثة من جهة ، و الأخر العرقي من ناحية أخرى. تماشيا مع وقته ، يستعير فيتزجيرالد من الاستشراق الرومانسي فكرة "العرض المسرحي" للذات والآخرالتي جعلتها تقليدية جدا الأفلام الشرقية في ذلك الوقت مثل "الشيخ ".

Table of Contents

Chapter Three

The Self/Other Dialectics in the Orientalized American East of the 1920s

GENERAL INTRODUCTION

General Introduction

Nothing happens without a reason, and the writing of this thesis entitled F. *Scott Fitgerald's The Great Gatsby: Variations on Forms and Themes* is no exception to the rule. My interest in *The Great Gatsby* goes back to the fourth year of my *licence* course in 2006 when this novel was employed as a prose fiction for the study of the module of American literature at the Department of English, University Mouloud Mammeri of Tizi-Ouzou. Taught along with William Faulkner, Ernest Hemingway, John Steinbeck, and T. S. Eliot, *Gatsby* has always stood as my favorite prose fiction not only because it is easy to read in comparison with other modernist novelist novels and poetry, but most importantly because of its prominent youth themes, particularly that of love and its disappointments. Such themes draw the attention of the youth, and in my Algerian culture they constitute the major repertoire of Algerian songs from Hachemi Guerouabi's "Only Yesterday I was Twenty," through Ait Menguellet's various love songs, to Sheikh Mhand Oumhand's erotic poetry. There is, therefore, something of the universal youth culture in this short novel that rang the bell in my ears when I was first put into contact with it, and that has remained with me ever since I came to read it in my American literature course. Eventually I was led to watch the 1974 Jay Clayton film adaptation of the novel featuring Robert Redford, and its 2013 version starring Leonardo Di Caprio. These two cinematographic adaptations are in line with the usual love story fare usually served us by the Algerian television such as *Omar Gatlato*.

It happened that I passed my entrance magister examination in 2008 that requires the writing of a dissertation for earning a degree in English, American Studies Option. This provided me with the occasion to write on my favorite novel a dissertation with an emphasis on the minority aspects of the novel. To say the truth, I was not completely satisfied with my produced research since in the short space that the magister dissertation I could not expand on my ideas as regards its formal aspects. It is this dissatisfaction that motivates this renewed

attempt at reading more deeply *The Great Gatsby* with the reorientation of my focus on the "variations on forms and themes."

Literature Review

I am fully conscious that it is difficult to carve a research space for another reading of *The Great Gatsby* because it has received the attention of a huge number of critics all across the world ever since it is rediscovered by Lionel Trilling in the 1950s with his writing of his *Literature and Liberal Imagination*. The 1950s and the 1960s constitute a watershed in the career of Fitzgerald's fiction with the emergence of an audience that was more or less tuned to the themes and the rhythmic prose of the novel, and the 1920s becoming historically speaking a reference decade in American cultural history. With this revival of interest in that decade, Scott Fitzgerald all of sudden became known as the chronicler of the "roaring twenties" and "the jazz age," and this regained reputation as a chronicler of an age fostered ever increasing interest in his fictions, most notably in *The Great Gatsby* and *Tender is the Night*. The spread of American literature abroad with the end of the period of isolation with World War II brought in its wake the translation of American authors into a huge number of languages, particularly French because of the considerable number of American authors. Those who belonged to what is referred to as the Lost Generation lived part of their exile in Paris. One of these is Scott Fitzgerald who wrote his *The Great Gatsby* in the French Riviera, and Paris, and part of *Tender is the Night* in Biskra, Algeria then considered as one of the Departments of France.

The scholarly work produced on Scott Fitzgerald, particularly his *The Great Gatsby* has three fundamental characteristics that I would mention in this literature review in order not to fall in the pitfall of rehashing other critics' findings in this research. One of them is the incessant current of scholarship devoted to the influence that previous authors might have exerted on *The Great Gatsby* and the shaping influence that the novel might have had on later fictions. It

has to be noted that Scott Fitzgerald himself seems to have willingly or unwillingly invited the critics to hunt for influencing sources in his work. Unlike Jack London, for example, Fitzgerald is not the author who would say it loud and clear that I have "No Mentor but Myself." On the contrary, he is the one American author who avows himself a "thief, hot after the best methods of every writer of [my] generation. (Fitzgerald Scott, 1971: 63)" The authors whose style he borrows from are often mentioned by name. So you will find him in his various correspondences referring to Hitchens, to Kipling, to Chesterton, to Trollope, to Stendhal, to Joyce, to Anatole France, to cite but a few authors whom he has tried to stylize. The mentors are so many that Robert Berman wrote a book significantly entitled *Fitzgerald's Mentors,* documenting his critical engagement with the artists and authors of his time. This attitude of giving credit to all stylist authors wherever they are found, Fitzgerald turns out to be a true Renaissance author, who like Shakespeare, did not hesitate to borrow from other authors' works and giving them an original turn. It is with this Renaissance of American literature, whose coming of age which, according to critical consensus, was set in the 1920s that he invited all American authors to "line themselves up along a solid gold bar… like Joseph Conrad's art." (Fitzgerald Scott, 1963: 167) Some critics such as Peter Lancelot Mallios have taken this counsel to heart and she wrote a critique that she significantly entitled *Our Conrad: Constituting American Modernity*.

Influence, affinities, or confluence studies involving *The Great Gatsby* are too numerous to mention all of them in a checklist. They are as various as the origins of the countries to which the critics of the novel belong and the American authors in vogue in these same countries. For example, in France, it is often compared to Marcel Proust's *In Search of a Lost Time,* to Pascal's philosophical works, to T.S. *Eliot's The Waste Land*, Andrè Chamson's *Les hommes de la route,* to Dos Passos's *Manhattan Transfer*. As can be expected in France, the country of new theories in all the humanities, *The Great Gatsby* is often approached from French

literary theory developed by critics and literary scholars like Roland Barthes, Jacques Lacan, and so on. In Britain, which had retained its disdain to American authors even after World War II, we have comparative studies of *The Great Gatsby* with Willa Cather's *The Professor's House*, with H. G. Wells *The Time Machine*, and to Evelyn Waugh's, Aldous Huxley's works, and inevitably with Joseph Conrad. These comparisons are enough to illustrate our point, and for further comparisons in other countries we refer the reader to *The Foreign Critical Reputation of Scott Fitzgerald, 1980-2000: An Analysis and Annotated Bibliography* and to *Joseph Conrad and American Writers: A Bibliographical Study of Affinities, Influences and Relations*, both catalogues appearing every 20 years.

As far as the approaches to the study of *The Great Gatsby* are concerned, they are as various as the critical schools to which they are affiliated varying from the psychoanalytic approach, to the Marxist, to New Criticism, sociological, and the semiotic approach. Much more importantly, it is the bibliographical perspective that predominates in the reading of F.Scott Fitzgerald with a huge number of biographies about the author, particularly his relations with Zelda providing food thought and further incentive to read his works in the lights of his life and times. Among the bibliographies that came to hold a prominent place in these biographical approaches, I can refer to Mathew J. Bruccoli's *Scott Fitzgerald, His Glory, His Fall* (1981), Mathew J. Bruccoli's *Some Sort of Epic Grandeur: The Life of Scott Fitzgerald* (1981), James Mellow, *Invented Lives: Scott Fitzgerald and Zelda Fitzgerald* (1985), and Jeffery Meyers, *Scott Fitzgerald: A Biography* (1994). This biographical interest in Scott Fitzgerald might be accounted for by the fact that his life and his relationship are represented as the zeitgeist, or spirit of his age, its social tensions, and its beliefs. In other words, Fitzgerald and Zelda through their hectic lives as actors on the social stage stand for what historians call the "boom" and the "bust" that the couple performs for us in *The Great Gatsby* and in the *Crack-Up*. However, I would argue that this interest in the author's life and its

transfer in the reading of his fiction have led to what some critics would call the Intentional Fallacy, reading works of fiction from the presumably already laid-down authorial intention that the critic has to look for to reach their supposed deep meaning.

Previous readings of *The Great Gatsby* also show an excessive interest in the theme of the American Dream and its supposed defilement or corruption. I would contend that this interest in the American theme is not at all gratuitous, since indeed it represents one of the archetypal themes in American literature, alongside the interest in the hero's fleeing from civilization, the frontier, and so. I would therefore prefer not to make a case against the literary scholars who have underlined this thematic dimension since it is really the one single theme that cannot but slip into the works of American authors and into the conscience of its readers, who are constantly reminded of its shaping influence on American character and society. However, in this research I would try my best not to repeat a thematic self-evidence, and in cases where I refer to the American Dream, I would do with referring to it in the context of formal conventions that is the central focus of my research.

Issue and Working Hypothesis

It follows that this research does not seek to break new grounds in the research about an author that is forgotten. In other words, I would not involve myself in anthropological excavation of an overlooked man of letters since F. Scott Fitzgerald has already his reputation restored by literary scholars of a higher caliber than a seeker of a doctorate degree like myself. On the other hand, I would attempt to squeeze myself among already well-established critics by completing the insights of other eminent critics and what the reading to which the novel invites me to do. I have noted that critics across national and critical boards have qualified *The Great Gatsby* sometimes as a romance (e.g., Coyle, John, 1987), at other times as a comedy and a satire (e.g., Trilling Lionel, 1978), and still at other times as a myth and a tragedy (e.g., Lee A Robert, 1989; Cox, Geof, 1985). I would not go further with the naming

of the authors who looked at it as an elegy, a pastoral, a parody, etc. In pointing out this critical pigeonholing, the idea of dismissing the research findings of other literary scholars is far from my mind. I would refer to Bernth Linford's essay "The Blind Men and the Elephant," an essay written about the literal mindedness marking the critical reception of modern African literature by Western critics to make my point clear without any disdain on my part to the laudable findings of previous critics. Lindfors introduces his essay with this version of a well-known African story or parable:

> There is a famous story about six blind men encountering an elephant for the first time. Each man, seizing on the single feature of the animal which he happened to have touched first, and being incapable of seeing it whole, loudly maintained his limited opinion on the nature of the beast. The elephant was variously a wall, a spear, a snake, a tree, a fan or a rope, depending on whether the blind man had first grasped the creature's side, tusk, trunk, knee, ear or tail.

This parable captures well the issue I wish to address in the following research by avoiding to assign to it one single defining feature by striving to look at it as a whole no matter its thinness on the one hand, and no matter how "elephantine" and "baggy" it turns out to be in the eyes of its previous critics. I renew of course my apologies for the insinuation of critical blindness, because in this particular case all the hallmarks they assigned to *The Great Gatsby* are to the point. However, I would argue that unless *The Great Gatsby* is looked at from a global and distant aesthetic perspective, it is likely to fall in the trap of identifying the novel with one single feature overlooking in the same process the other features that make it a complex modernist novel.

This global perspective on the novel that I am advocating has at its sources the time framework within which it is set. The novel starts near the end of spring, lasting for the three summer moments and closing at the beginning of autumn. Thinking archetypally of the correspondence of the cyclical seasons with the modes of writing or narrative structure the

myth, as Northrop Frye does, in his *Anatomy of Criticism* I have mine the assumption that this time framework comprises the mythos of spring with comedy, the mythos of summer associated with romance, and the mythos of autumn corresponding to tragedy. As a modernist novel, time assumes a huge importance in the novel. It is so important that sometimes, I have the impression that it is not only part of the setting but a character against which the nostalgic Gatsby fights with all his forces. The possibility for all three and four narrative features or mythos including irony and satire has been underlined in strong terms by Northrop Frye who gives this advice to critics who look at literature with archetypal eyes: "Once we have learned to distinguish the modes, however, we must learn to recombine them. For while one mode constitutes the underlying tonality of a work of fiction, any or all of the other four may be simultaneously present. Much of our sense of the subtlety of great literature comes from this modal counterpoint." (Frye Northrop, 1990: 50-51)

The formalist says nearly the same about the combination or articulation of types of discourse when he speaks about the dominant in his Poetics. Saying this, I shall try to answer the following questions in my research: How does comedy show itself in the novel and does it project the right desirable society? How is this mythos of comedy displaced in the novel by the mythos of romance, and does the hero wake out of his dream at the end of the novel? How does the mythos of tragedy slip in as the romance develops? What structure of imagery, demonic or apocalyptic predominates in the novel? These are some of the questions that I shall try to address in my research with an emphasis on the variations that F. Scott Fitzgerald plays on the forms or conventions and the themes associated with them. In laying emphasis on the variations on the conventional forms deployed in the novel, such as romance, comedy, tragedy, and irony, I assume the definition of the novel given by Mikhail Bakhtin. For Bakhtin, the novel is an anti-generic or hybrid genre that absorbs established genres such as the ones mentioned above. With this in my mind, I would not set comedy against tragedy as

some critics, or novel against romance as some other literary scholars indulge in so we have sometimes critics hesitating after the analysis of the novel whether to call it a "romance novel" or "novel romance."

My emphasis on the modernist nature of *The Great Gatsby* is due to the fact that in the vast of the critical literature dealing with modernism, Fitzgerald's novel is rarely mentioned as a strong case of illustrating their points. The name of Faulkner, Joyce, Wolf, and many other modernist authors always hold the top of the list with the name of Fitzgerald reluctantly listed at the end. I would argue that this critical distinction among modernists can be accounted for in terms of soft and strong versions of modernism with the most innovative being put at the list as upholders of a higher modernism. In my research, I would strive to show that the modernist call to "make it [literature] new" launched by Ezra Pound does fall on deaf ears as far as Fitzgerald is concerned. On the contrary, he worked on the conventions of genres in such a way as to elaborate a modernism all of his own, that I would call a romantic modernism. It has to be noted that in poetry and fiction modernism has deliberately departed from romantic poetry and realist fiction in their affirmation of their continuity with classism as regards myth and ritual as well as impersonality and the non-mimetic nature of literature.

Approach and Layout

So taking my theoretical bearings principally from the archetypal approach developed by Northrop Frye in his various books, I would read *The Great Gatsby* as a modernist novel, combining and articulating in a subtle way all the conventions of genres on which it plays variations as it absorbs them. As far as this research is concerned, literature- at least the one categorized as modernist- is not one hundred percent mimetic, that is representational in its nature. For this reason, I shall resort to the many archetypes or myths to which Fitzgerald resorts to sustain the plot of his novel as part and parcel of what T.S. Eliot calls the mythic method. Seen from this archetypal, mythic perspective, the characters in the novel do not

simply stand for real-life characters but as masks, some of them Greek, some other ones Medieval, and others oriental worn by characters who play roles in the fiction that a huge number of critics have looked at in mimetic terms. Arguably, the wardrobe of the Great Gatsby, the contents of which he throws on the best in front of Daisy's eyes stands as the metaphor for the wardrobe of an actor, a show man. It is not surprising, it would be argued in my research, that Gatsby has taken as a surrogate father the pioneer turned showman in the Wild West Shows, whose real name is Dan Cody. Aside from this theory of masks, I shall also appeal to the theory of literature developed by Marc Shell equating the production or minting of paper money with the production and circulation of literature, the former in the name of institutional authorities such as Congress and the latter in the name of the author. The novel is imbued with a great sense of the anxiety of authorship at a time when what is a low brow or popular culture is threatening the existence of a belletrist literature.

My research is also inspired from several theories dealing with the theories of literature as gift, the Platonic theory of love developed in *The Symposium*, and the *Phaedrus*, conspicuous consumption as potlatch elaborated by George Bataille and Edward Said's orientalism as a critical romance that does not say itself. The resort to so many theories of literature is due to a large extent to the subtle complexity of *The Great Gastby* as a multilayered, multistylistic and hybrid modernist novel. These approaches will be deployed in three chapters. The first one is devoted to the comic features of the novel, and the blocking of the advent of the desirable society by the humorous society, whilst the second and third chapters will be centered respectively on the tragic failure of romance in a society dominated by counterfeiters, and orientalism and passing as metaphors for the infidelity to basic American values and the wearing of masks in a society doubtful of its identity.

References

- Francis Scot Fitzgerald, "Letter to His Daughter," in Turnbull Andrew, ed. *The Letters of F.Scott Fitzgerald*, New York: Charles Scribner, 1963.
- Lindfors Berthes, *The Blind Men and the Elephant, in African Literature Today*, 7 (1975): 53.
- Mallios Peter Lancelo, *Our Conrad: Constituting American Modernity*, Stanford California: Standford University Press, 2010.
- Mathew J. Bruccoli, and Jackson R. Bryer, Eds. *Scott F. Fitzgerald: In his Own Time: A Miscellany, Kent, Ohio: 1971*.
- Secor Robert and Debra Moddelmog, *Joseph Conrad and American Writers: A Bibliographical Study of Affinities, Influences ad Relations*, Washington D.C.,: Library of Congress, 1985.
- Stanley Linda C., *The Foreign Critical Reputation of Scott Fitzgerald, 1980-2000: An Analysis and Annotated Bibliography*, Westport, Connecticut: Praeger, 2004.
- Trilling Lionel, *The Liberal Imagination: Essays on Literature and Society*, New York: Harcourt Brace, 1978.

CHAPTER ONE

Chapter One

The Great Gatsby as Comedy and the Obstruction of the Desirable Society

Introduction

I see now that this has been a story of the West, after all – Tom and Gatsby, Daisy and Jordan and I were all Westerners, and perhaps we possessed some deficiency in common which made us subtly unadaptable to Eastern life. (183)

The above commentary of Nick Carraway towards the end of the novel speaks of the archetypal character of the story constructed by Fitzgerald, that is the constellation of other stories of the American West against it. It has to be read as if it has to yield its whole meaning. But speaking of his archetypal type of his story, he refers to the complex relations of his characters that make them fail to adjust to Eastern life. Since the focus in the commentary is on characters and their relations one has to define at least provisionally what an American Western hero, folkloric and literary, is before one can measure the reliability and validity of his commentary. More importantly, I shall examine how the process of presenting and disclosing character is carried out in the novel with this basic assumption that as a modernist novel *The Great Gatsby* as all modernist novels has its own peculiar if not unique style that sets off its modernist temper. As Malcolm Bradbury and James Macfarlane put it so well, "modernism is less a style than search for style in a highly individualistic sense; and indeed the style of one work is no guarantee for the next. (1976:29)" I would argue that what defines the style of characterization in Fitzgerald's work is the impressionistic technique of collage. Before coming to this point to examine how Fitzgerald's western heroes measure to the archetypal Western hero in folklore and literature, I shall briefly sketch out the history of the Western hero and heroine with particular reference to those that have experienced life in the Western frontier and the frontier cities of the East, and the values that make adjusted or maladjusted.

Characters in *The Great Gatsby* and Archetypal Western Hero

It is a paradox that one speaks of the American Western hero; one has to start with that hero on the frontier of the Atlantic seaboard. In this regard, though not all Americans are Puritans, it is their value that became predominant in the definition of the American character and nationality. The Puritans as Christopher Hill claims in one of his books were at first men who, because of the agricultural advancement of the sixteenth and seventeenth century England marked by enclosures, found themselves without land and masters, and subsequently became masters of themselves in the urban centres of Britain. This economic interpretation of the transformation of tenantless farmers into masters was reinforced by the Protestant revolution that brought out the idea that man no longer needed clerical mediation to read the scriptures and communicate with God.

The religious metamorphosis of the Puritans as many sociologists like Max Weber have underlined was accompanied by the emergence of a new system of values or Protestant ethic that made for the rise of capitalism. It is with this ethical system in baggage alongside a strong belief in Providential history that Pilgrims landed in Plymouth in 1620, fleeing religious persecution and looking forward to the building of New Jerusalem in the New York, "a city upon a hill" as John Winthrop came to call it. Arguably, if one has to look for Western heroes similar to the Western heroes of Fitzgerald that came to shape American literature and life even at this early stage of American history, one can find two exemplary models in Robinson Crusoe and Benjamin Franklin. To anticipate on the analysis below, Gatsby as his father recounts at the end of the novel left, just like Crusoe, left home because of his discontent with his father's life. Addressing Nick Carraway with an old book at the margins of which are the resolutions of his son Jimmy Gatz in his hand, Henry Gatz says the following allusions: "Jimmy was bound to get ahead. He always had some resolves like this or something. Do you notice what's got about improving his mid? He was always great for that. He told me I eat like

a hog once and I beat him for it. (p.180)" This snapshot about Gatsby is not without reminding us about Crusoe's discontent with his father's life and his resolution to test the limit of his own strength and independence by quitting his home and family in search of new life in the New World across the seas. Lehan continues this account of this first exemplary model of the Western hero that Fitzgerald refers to as follows:

> Defoe"s story in 1719 soon took on an archetypal quality not only because it was inseparable from the tales of commercial adventure that characterized the age, but because Crusoe's experience paralleled so closely the experience of the first settlers in North America. Defoe imagined a Crusoe who has turned out to be the father of us all. (Lehan Richard, quoted in Luedtke S. Luther, 1995: 177)

Franklin is no less an archetypal Western hero than Crusoe for Americans because of the close similarity in their system of values. It is true that Post-bellum America followed in the footsteps of Franklin in sketching out plans for the realization of material success; however, it is Franklin who stands out in American literature. His *Poor Richard's Almanac* which had an affinity with Daniel Defoe's *Complete Tradesman* set the recipe for "raising a new man and a new society in the world of nations." Going on with this critical statement, Charles L. Sanford writes that viewed in this light, his (Franklin's) *Autobiography* is a great moral fable pursuing on a secular fable the theme of John Bunyan's *Pilgrim's Progress*. (Qt in Lemay Leo J.A. and Zall P.M Zall, 1986) In *The Great Gatsby*, there is no direct reference to Franklin's Autobiography or *Poor Richard's Almanac*, but it mentions a parallel work by one Hopalong Cassidy.

The notes on the margin and last flyleaf echo a similar prose as Franklin's *Poor Richard's Almanac* and *Autobiography*. This echo cannot be missed in the pitiful reading of Gastby's father before the funeral.

> "Look here," he says to Carraway, "this is a book he had when was a boy. It just shows you." He opened it at the back cover and turned it around for me to see. On the last printed the word SCHEDULE , and the date September 12, 1906. And underneath.

Rise from bed……6.00 A.M.
Dumbell exercise and wall-scaling …….6.15-6.30
Study electricity, etc……. 7.15-8.15
Work…….. 8.30- 4.30 P.M.
Baseball and Sports …… 4.30-5.00
Practice elocution, poise and how to attain it …… 5.00-6.00
Study needed inventions ……. 7.00-9.00

GENERAL RESOLVES

No wastig time at shafters (or a name , indecipherable)
No more somking or chewing.
Bath every other day
Read one improving book or magazine per week
Save $5.00 crossed out $3.00 per week
Be better to parents. (p.180)

Gatsby's resolves at boyhood correspond to the virtues that Franklin recommended in his writings to lead youth to improve the private character and reach material success. Among these he mentions, temperance, silence, order, resolution, frugality, industry, sincerity, justice, moderation, cleanliness, tranquility, chastity, humility. Franklin is thus the progenitor of the Horatio Alger's success story of nineteenth-century American literature in which the boy seems to be deeply steeped.

Apart from Crusoe, Franklin/Hopalong, the other Western hero who appears in Fitzgerald's novel as in comparison is Thomas Jefferson's yeoman. In Jefferson's agrarian classical dream, it is the yeoman far removed from the corrupting influence of cities, the equivalent of the Crevecoeur's, who is at the vanguard of American democracy and American freedom capable of a critical civil discourse if education is offered to them. *The Great Gatsby* is not fundamentally concerned with the farmers but with the wealthy and the *nouveau riche*, but an archetypal model of the yeoman pops out in the novel. It is Gatsby's father Henry Gatz who, living in the Middle West, has no other choice than to live on the generosity of his son. The proud yeoman of Jefferson that is Henry Gatz seems to have given up his principle of independence and through the excessive pride Henry Gatz expresses for the material success

of his son has turned out to be a man of his age, preferring material ostentation and a democracy of goods over a democracy of land and republican virtue.

The above list of Western heroes to whom the heroes in Fitzgerald's novel can be compared is no exhaustive. One of these is even taken as his surrogate father. This Western hero is Dan Cody. The first time Nick Carraway landed in the village of West Egg in Long Island and is asked the way by a passerby in the neighborhood, he has these significant, proud words in his mouth: "I told him. And as I walked on I was lonely no longer. I was a guide, a pathfinder, an original settler. He had casually conferred on me the freedom of the neighborhood. (10)" Nick Carraway is in the frontier city of New York at the beginning of the twentieth century, and such reflections of his formulated in terms of pioneer settlers cannot but evoke in readers knowledgeable with the history of New York the legendary heroes of Washington Irving and those of James Fennimore. Irving was particularly interested in the Dutch Founders of New York around whom he built a whole legendary lore inspired by a retrieved document by one curious Dutch settler called Diedrich Knickerboker. *The Legend of Sleepy Hollow* and that of *Rip Van Winkle* from Irving's *Sketch Book* (1819-1820) will internally dwell in the minds of those interested in the history of New York and endows those who come to visit or settle in New York like Nick Carraway for the first time with their romantic or legendary aura.

The word pioneer settler that Carraway applies to himself not only as a character, but as a storyteller who locates his no less florid and exciting story in that very New York that made Irving himself the pioneer of American fiction and imagination. The tale of Rip Van Winkle, the Dutchman in the Catskills Mountains, who after a twenty-year span makes his way back to his village to find the American Revolution passed and everything changed in his village stands as an incontestable ancestor to other typical American characters like Huckleberry Finn and Holden Caulfield who, in rebellion of a stifling female dominated home and constraining civilization, just pack up and leaving everything behind to care about itself. In a sense, the fast

growing New York of the 1920s is just another territory to which Carraway in the manner of the typical American character flees to maintain his freedom. However, as suggested above, it is Irving himself as the pioneer of American fiction that stands best in an archetypal relationship with Nick Carraway whose first name evokes Knickerbocker. Marcus Cunliffe has mounted a good defense about how Irving came to win his place as writer and to merit the description of pioneer in American fiction (Cunliffe Marcus, 1970: 57). It is needless to repeat the whole argument here since the importance resides in the extent to which Nick Carraway as a belated storyteller about the New York of the 1920s its charms and its seamy sides can be stand by his literary ancestor.

Carraway's self-assigned role of "guide, a pathfinder, and original settler" in the West Egg village, a suburb of New York suggests other no less important comparison with American archetypal characters. "Pathfinder" is a very commonplace in everyday world, but in the world of letters, it resonates with one of James Fenimore Cooper's romance-novel, *The Pathfinder*, fourth in the list of four *Leather stocking Tales*, *the Pioneers* (1823), *The Last of the Mohicans* (1826), and the *The Deerslayer* (1841). Nick Carraway as self-imposed guide in the urban frontier of West Egg village in New York conducts himself as some sort of Natty Bumpo, who in the words of Leslie Fielder is "like an improbable bled of stage provincial, backwoods preacher, and instinctive sage. (Fielder Leslie, 1967). By claiming himself the role of guide and pathfinder in the urban frontier of New York, Nick Carraway is somewhat attributing the same characteristics of Cooper's heroes, particularly the traits of a chivalrous white gentleman, a cowboy hero all of them with keen vision just like Hawkeye. The Cooper archetypal hero, it has to be reminded, goes under different names as he moves from youth to death: Leatherstocking, Deerslayer, Pathfinder, Natty Bumpo, and Hawkeye. He always acts in the service of a higher purpose. How far this is true of Carraway will be explored shortly.

Gatsby's Surrogate Father Dan Cody

The Great Gatsby invokes other Western archetypal characters in relation to Gatsby. The one archetypal that will be mentioned is the one that Gatsby himself regards as his surrogate father, Dan Cody. Gatsby has in a way renounced to his father to take Dan Cody as a substitute father. During one of his short visits to Gatsby's home, Nick Carraway recounts how "I began to walk about the room, examining various indefinite objects in the half darkness. A large photograph of an elderly man in yachting costume attracted me, hung on the wall over the desk." Out of curiosity, he asks Gatsby "Who's this?" In response, Gatsby says, "That? That's Mr Dan Cody, old sport." "The name sounded faintly familiar," Carraway reflects. And for Gatsby to continue the discussion by saying, "He is dead now. He used to be my best friend years ago. (p.100)"

The story of the relationship between Dan Cody is dropped out during the visit, but Carraway comes back to it later in his narrative at the moment Gatsby is at the most confidential mood, that is at the end of the novel when he was seized by the dejection that he has lost once for all his duel with Tom for his beloved Daisy. It is here that Gatsby divulges some of his deepest secrets that Carraway delivers to us in the form of confidential report. Gatsby, he tells us, changed his official name from that of James Gatz to Jay Gatsby at the age of seventeen to take a new turn in his career with Dan Cody, whose yacht has dropped anchor "over the most insidious flake on Lake Superior. (104)" As Carraway goes to describe him, we feel that James Gatz has something of Ishmail in him, the narrator-participant of Melville's *Moby Dick*. Drawn to the waters like Ishmail, he was loafing along the shores of the Lake Superior when he saw that Dan Cody's yacht sailing there was in danger of being grounded or floundered on the shoals by the raising winds if not warned on time. True to his name, Gatz, the first name of which refers to the end-of-the nineteenth-century rifle the Gatling, seized a rowboat on the spur of the moment, speeded up to the *Twolomee*, a

Melvilean-sounding name evoking the Pequod in Moby Dick, to pull out to the yacht just in time to ward off the shipwreck.

Carraway tells us that Gatsby earned his name on this once in a blue moon occasion, certainly because Dan Cody was greatly impressed by his initiative and his pluck and luck and arguably by the speed of his initiative. Having won his name from Dan Cody is also a way of being baptized by a God-father, Dan Cody himself. Carraway makes it clear in this confidential profile and implies that Gatsby is all happy to be unnamed and renamed because "his parents were shiftless and unsuccessful farm people – his imagination had never really accepted them as his parents at all. (p.150)" In Dan Cody, therefore, Gatsby has found a substitute or surrogate father in Freud's parlance. Some remarks have to be made here before going with Carraway's confidential portrait of Gatsby. One of them has a relation to the archetypal Western hero on which Gatsby is patterned. The fact that part of his name is borrowed from the Gatling reminds us that legendary heroes such as Davy Crockett and Mike Fink always got their names associated with the brand guns of their periods. As Robert V. Hine writes it "each (of these heroes) had his gun. Davy's was his Betsy and Mike's was Bang-all – identifiable, personalized like Arthur's sword Excalibur and Siegfried's Nothung. (Hine V. Robert, 1984: 286)" Associating one's name with a rifle certainly gives a certain aura to Gatsby and speaks about a certain code of honor peculiar to the Western hero.

The comparison of Gatsby with Melville's Ishmael and Mark Twain's Huckleberry Finn deserves to be developed further for the light it can throw on Gatsby's character. When Ishmail addresses the reader and advises him to call him by the name of Ishmail, it is just one way of setting himself apart from the society where he lives, of giving up his father's name and re-fashioning himself, by going to the extreme of carrying the name of an infidel. In this context, it is worth reminding the reader that for Ishmail the ocean and the experiences that could be eventually won there are similar to the Western prairies and their exhilarating

adventures. The motherless Huckleberry Finn is no less interesting case for comparison with Fitzgerald's hero. Just like Gatsby, Huckleberry is not someone who is proud of his drunkard father or his family as a whole, and in one way or another it is the father's threat on his life that led him to take the raft down the Mississippi with an unusual father, the escaped slave Jim. To introduce his juvenile narrator-hero who does not want to decline his name, Mark Twain starts his book with these famous words: "You don't know about me, without you have read a book by the name of "The Adventures of Tom Sawyer," but that ain't the matter. That book was made by Mr. Mark Twain, and he told the truth mainly. (1118)" This way of cross-referencing is one way of saying that Hucklberry Finn has made a name for himself in that book by associating himself with the Quixotic Tom Sawyer.

The idea of the self-made man always in reference to the Western archetypal hero comes in the supplementing commentary that Carraway gives us just after telling us that Gatsby has never accepted the biological affiliation, at least in his imagination. "The truth," Carraway says, "was that Jay Gatsby of West Egg, 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. (105)" Speaking of the Platonic concept of the self which is another way of speaking of immaculate conception, which in turn has much to do with the concept of self-fathering. He self-fathered himself by attending to business at hand and by sticking to Wordsworth's idea that the "child is father to the man" in other words that imagination and experience that one has in his childhood is what renders a manly if one remains truthful to the vision that one has of himself.

With this Wordsworthian Platonic conception of the inversed relation between child and man, Carraway describes the ritual pattern of growth peculiar to the Western hero set about inventing or re-inventing himself. This ritual pattern, to use one of the titles of Mark Twain's books, is called "roughing it". At the age of seventeen, firmly resolved to slough off the old

skin and habits and to assume the identity of a new man, by "beating his way along the south shore of Lake Superior as a clam-digger and salmon fisher or in any other capacity that brought him food and bed. (p.105)" With time, he hardened himself and dropped out the bad habits of laziness that had made his life until then. A man digging for clams and Salmon and living on whatever nature can offer links him up with the Grizzly of the North West frontier. Carraway's reference to Gatsby's change of skin pigmentation from a fair to a "brown" complexion gives to his description a Whitmanesque overtone, since the sunburn makes of the American frontiersman or a pioneer a distinctive feature from the aristocratic European man. Gatsby's relations with women are no less typical of that of the Western hero. He blames them for having "spoiled him," and earned them his contempt, the virgins because of their "ignorance" and the others like Aunt Polly and Widow Douglass in Twain's Huckleberry for growing "hysterical" in his moments of imaginative "self-absorption" (p.105).

Self-invention demands imagination and Carraway reports how dreams of all sorts took hold over during Gatsby's nights trying to find a way of his old self. At long last, action takes over his reveries and decides to change his reality by registering at the "small Lutheran College of St Olaf's in southern Minnesota. (p.106)" But education for Western heroes like Finn and the young Gatz does not necessarily lead to self-fulfillment. Western heroes on the whole are known for their anti-intellectualism. Having stayed just two weeks in college while working as a janitor to pay for his education, he dropped out because he realized that type of education did not fit perfectly with the idea that he made of his destiny. That's why he "drifted" back to the shore of Lake Superior. As chance has it, it was at that very moment when winds were threatening to rise that Dan Cody's yacht appeared on the dangerously shallows waters of the lake. The chance smiled on him, a smile that became a trait of Gastby even in the worst moments, and he seized it by warning Dan Cody of the forthcoming danger.

In this confidential portrait that Carraway gives to the reader but withholds from a newspaper reporter in search of information to write an article about the budding celebrity that Gatsby has started to win in the West Egg village of New York gives place to a presentation of the father-figure to whom Gatsby became attached as a stepson. It is not the point here to go into the psychological complexity of the relation between Gatsby and Dan Cody. I have already pointed out that Dan Cody has become a surrogate father going to the pointing of changing his name from Gatz to Gatsby. But it is important to mention here that Dan Cody in the American mythological system stands as the father for all Americans of the time, that is in the fourth half of the nineteenth century. Making his comment within the context of the dime novel of the nineteenth century and the Wild West Show of the same period, Robert V. Hine comes out with this verdict about the national status of Dan Cody, that is William Frederick Cody, or Buffalo Billy one of his nicknames: "Illusions of the novels (the dime novels) became flesh and blood (the Wild West Shows), and Buffalo Bill was the Great White Father with flowing hair and velvet breeches on the Great White Horse. (Hine V. Robert, 1984: 293)" This is another way of saying that Dan Cody is one of the most prominent father figures of the American nation at the time Gatsby met him in the south shores of Lake Superior.

To understand the importance that Buffalo Bill or Dan Cody came to assume in the American national imagination, one has to give insight into the cultural role that dime novels played in the post-Civil War world. One of the features of the dime novel is that most of the stories that it featured dealt with the Western hero. The Western setting of the dime novel is not gratuitous. As Hine tells us "The Western story dealt with an experience to which all regions of the country could relate. The Civil War was also a shared event, but the Western avoided the divisiveness of that conflict. Neither North nor South could embrace a symbol springing from the history of the other, but both could cherish such an embodiment of the

frontier as the cowboy. (Hine V. Robert, 296-297)" The Western hero thus is there to perform a ritual of national unity, of healing the wounds at the moment it is most needed. In such a capacity, the Western hero like Dan Cody is an epic or romance hero who cannot be ignored when his actions are reenacted in the Wild West Shows with himself hold a primary role as actor, or in the Cowboy films featuring Gary Cooper that started to come out of the film studios at the beginning of the twentieth century.

The romantic or epic approach to the West after the Civil War made Buffalo Bill or Dan Cody the "price of all dime novels". As Hine reports, Edward Z.C. Judson (alias Ned Buntline), wrote the stupendous number of nearly two hundred Buffalo Bill novels for the dime edition of Beadle and Adams. Following in his lead, another author called Prentiss Ingraham produced as many if not more dime novels about Buffalo Bill. It is going without saying that Buffalo became a national protean figure, always changing but always appealing to the taste of the dime novel readers. In real life, before becoming a showman, or actor living to the role that the dime novel has cast for him, Buffalo Bill worked during his boyhood for the supply trains of the army, rode the Pony Express, participated in the Colorado gold rush, scouted for the army in its wars against the warring Indian tribes like the Comanche and the Sioux. He owed his nickname Buffalo Bill for the role he played in hunting the buffalo to feed rail road gangs. What is important in all this career that some writers like Mark Twain have "roughing it" is that it climaxed with Buffalo Bill's assumption of the role of "actor or producer in a play, *Scouts of the Plain*, written by friend Ned Buntline. His Wild West Show was organized in 1883, and by then Buffalo Bill was a national hero. (Hine, V. Robert, 1984: 293"

So if one has to come to the portrait that Carraway has come to write for us, Gatsby came across Dan Cody or Buffalo Bill when he had already become a national star through the dime novels and his Wild West Shows. And like all stars, especially in our modern times, he has

not failed to make Dan Cody one of his fans. Caraway's version of the life of Dan Cody turns out to be less romantic than the ones that the dime novels and Wild West Shows that Gatsby had probably read or watched. For Carraway, our hero's substitute father Cody was fifty years then, that is when he was sailing the waters of the south side of Lake Superior. Putting aside the bibliographical elements known or made up for Cody, his essential occupation was a quest for material wealth. Carraway dismisses him as a mere "product of the Nevada silver fields, of the Yuko, of every rush for metal since seventy-five. The transactions in Montana copper that made of him many times a millionaire found him physically robust but on the verge of soft mindedness. " (p.106) The least that can be said is this national cultural figure, of Dan Cody as national hero of the American epic or romance of the West built by the dime novels and the Wild West Shows is toppled down from its pedestal by the description that Carraway gives of it. And who but a woman in American fiction and world can cause the fatal fall to the now "soft-minded" hero of the West.

Carraway recounts that the smell of money led many women to "separate him (Dan Cody) of his money." (106) Cody found his match in a newspaper woman by the name of Ella Kaye. Referring to the muck or yellow journalism of the turn of the century best represented in fiction by Upton Sinclair's *The Jungle* and Frank Norris's *Sister Carrie*, Carraway tells us how this Ella Kaye sent him adrift for five whole years across the globe in a yacht by indulging his amorous adventures for her interest in his fortune. The hold that Ella Kaye exerted on Cody is compared by Carraway to the legendary hold that Madame de Maintenon in her role as mistress and then legitimate wife exercised on the Sun King, Louis XIV of France. It is just by chance that this already fallen Western hero was coasting the southern shores of Lake Superior at a place called the "Little Girl Bay" in around 1902 if one has to believe what Nick Carraway tells us.

Gatz, as Nick Carraway goes on to recount, is mesmerized by Dan Cody's yacht *Twolomee* as he pulled out near it to warn him of the winds and the shallowness of the waters in which Dan Cody was sailing. For him, Carraway says, "that yacht represented all the beauty and glamour of the world. (106)" He suggests to the reader that what ingratiated Gatz the most to Dan Cody is the smile that he wore when he addressed him. That simile Carraway tells in addition to his ambition were the two assets that Gatz had "discovered that people liked him" for, and that he had used ever since his adoption by Dan Cody who not only embarked him on his boat after having changed his name, en route to Duluth, Minnesota wherein he divested him of his old clothes by buying him "a blue coat, six pairs of white duck trousers, and a yachting cap. (107)" It is as a new man with a new identity that Gatsby sailed for the West Indies and the Barbary Coast along his substitute father and his mistress Ella Kaye.

Displacement of the Characterization from the Romantic to the Ironic

It is perhaps interesting to stop and consider the displacement in characterization as regards the character Dan Cody. This displacement in imagery goes from the romantic to the ironic at least as far as Carraway's portrait of Dan Cody is concerned, not the attitude of his fan Gatsby. The romantic hero in the evaluation scale established by Northrop Frye is close to that of a god in terms of his social and natural environment. This empowerment of the hero reaches the lowest degree with the ironic hero who becomes more or less the victim of his environment. But at this stage Frye advises us characterization starts again a new cycle with the ironic hero starting to assume a mythic dimension. If one looks at Dan Cody in the light of this classification, one can easily see that he displaces the romantic dimension of his Western hero Dan Cody usually given to him in the huge number of dime novels to the ironic, the hero being in the hands of a woman of ill repute, Ella Kaye who has led him to forget his moral code of the Western hero to assume that of a "gentleman of leisure" who is not at all the match of the Western hero in his decadence.

I shall expand on this notion of the "gentleman of leisure" as it is the one that Nick Carraway conveys in his association of Dan Cody with the Twolomee the baptized name of the latter's yacht. Unless one understands this notion of the "gentleman of leisure", one cannot understand Gatsby's behavior in his novel. The "gentleman of leisure" is the name that Thorstein Veblen, the economic and social theorist of the turn of the nineteenth century, gives to the people of fortune, commonly called the captains of industry by those who admired them, and robber barons by those who hate them for having swindled the people of their money. This notion of the "gentleman of leisure" is developed in his most famous theory of the leisure class, developed in a book bearing the same title (1899). The point of view that Veblen develops in this book is that since primitive times man had sought to distinguish himself from his own by accumulating as much wealth as possible. The accumulation of wealth dispenses those who have managed to do from manual work. Manual work was thus shunned by the wealthy who devoted their time to more interesting things. The reference to Greek times is not explicit but can be implied from his argument. In a nutshell, according to this theory of the leisure the acquisition of wealth has always at its ultimate goal the demonstration of the superiority of one class of men over another by the simple fact that it is free from the necessity of work, and also in its power to indulge in conspicuous consumption or squandering of goods that are forcibly produced by the other class of men.

Veblen traces the development of this theory of leisure from the primitive times to its latest manifestation in the period of American industrialization that Mark Twain calls the Gilded Age. Veblen considered that this epoch was in no way different in terms of what he calls the "pecuniary struggle" or the acquisition of wealth, except in terms of degree and taste, and aesthetic appreciation. Just as in the previous times, "in order to gain and hold the esteem of men, it is not sufficient merely to possess wealth or power. The wealth and power must be put in evidence, for esteem is awarded only in evidence" (Veblen Thorstein, 1993: 455). But the

parasitism of the captains of industry is such that conspicuous consumption is reduced to mere vulgar ostentation in lavish ornamentation of their museum-like homes and their squandering of wealth on their overdressed and bejeweled women and daughters. In his further development of his theory of the leisure class, represented by what he dismissed as the "gentlemen of pleasure", Veblen suggests that the captains of industry or robber barons had not had the time that the previous men of their species had in the Greek times for example. "The growth of punctilious discrimination as to the qualitative excellence in eating, drinking etc., presently affects not only the manner of life, but also the training and intellectual activity of the gentlemen of leisure, (p.545)" he argues. He goes further to point to the shortage of time that the American captains of industry or robber barons had to operate such a qualitative move in their attempt to a distinction of class in terms of conspicuous consumption. With reference to this lack of time, he writes what follows: "This cultivation of the aesthetic faculty requires time and application, and the demands made upon the gentlemen (of leisure) in this direction therefore tend to change his life of leisure into a more or less arduous application to the business how to live a life of ostensible leisure in a becoming way. (Veblen Thorstein, 1993,pp 454-455" A change of customs and manners requires time and the so-called American gentleman of manner does not have it, and so emerges as a mere negative copy of the gentlemen of pleasure who existed under new skies and in more congenial grounds than the American Gilded Age. Hence, he dismissed the American gentlemen of leisure as mere celebrators of what in the primitive societies are called the potlatch. I shall come back to this point when I discuss Gatsby's behavior in the West Egg Village of New York.

In the mean time, it is important to note that Dan Cody, our hero's godfather, belongs to what Veblen calls the "gentlemen of leisure". Like the gentleman of pleasure he buys a yacht after having made a lot of money by fraudulent transactions in Copper and his participation of the many rushes for Gold and Silver in the North West. Obviously, Carraway has skipped all

the heroic feats of Buffalo Bill renamed Dan Cody to show his decadence from national hero to a mere potlatch celebrant. Describing in derogatory terms Cody's portrait that Gatsby had kept in his house as a family picture instead of that of his biological, Carraway has this to say about him: "I remember the portrait of him in Gatsby's bedroom, a grey, florid man with a hard, empty face- the pioneer debauchee, who during one phase of American life brought back to the Eastern seaboard the savage violence of the frontier brothel and saloon. (p.107)" The word is said, from Carraway's point of view, Dan Cody the Western hero, and godfather to Gatsby does not match to the ideal of the frontiersmen painted above, a species of men celebrated in halcyon terms by Frederick Turner in his famous writings such as *The Significance of the Frontier in American History* or Wister Owen's *The Virginian*.

For Carraway, Dan Cody is nothing and nothing less than a "pioneer debauchee," divested of all the positive attributes of men who had grown up in the frontier, such as the shaping of the American character and national identity. Even in this he completely failed, because this Western-hero turned "gentleman of leisure' has nothing to offer in terms of culture than the saloon, the brothel and the violence that go with them. Notwithstanding this negative portrait of Cody drawn by Carraway, Gatsby was so grateful to Cody for his whole education. First Cody, the gentleman of leisure embarked Gastby on his tour of the continent going as far as the Barbary Coast for five years. Carraway tells us that Gatsby was employed in many capacities on the Twolomee, "mate, skipper, secretary, and even jailor" of his own patron who knows himself as liable to lavish drinking. The protégé Gatsby in a way was acting as a restraint for a man who has lost all self-control. Gatsby, Carraway tells us, performed this role even in the saloons and the brothels owned by his own patron. "It was indirectly due to Cody that Gatsby drank so little," Carraway confides to us. "Sometimes in the course of gay parties women used to rub champagne into his hair; for himself he formed the habit of letting liquor

alone," Carraway continues the delineation of the peculiar psychological relationship between his patron turned gentleman of leisure and his protégé.

Obviously, Gatsby does not receive the same moral education that his literary counterparts like Ishmael received in *Moby Dick* at the hand of an authoritarian father figure such as Ahab. Yet strangely enough his buildungsroman is not completely disappointing if one believes Nick Carraway. Gatsby is legally made heir to Cody to the amount of twenty-five thousand dollars, a quite substantial sum for that time. However, he was in a way robbed of that money through a legal subterfuge known only to Ella Kaye, Cody's Mistress. Cody's death also remains a mystery since he died just a week after Kaye made a visit to him on board his yacht in Boston. So admittedly, Gatsby was cheated out of his right inheritance from his surrogate father, but in the context of the American culture this is not something to cry one's eyes out. After all the money out of which he was swindle is ill gotten, and like ill gotten gains they are not bound to stay. Moreover, it is not within the customs and manners of the American to bequeath all their acquired fortune to their children. It is for the latter to take care themselves and build their own fortunes and to be equal to the reputation of their fathers in creating their own foundations.

In making his remarks about Gatsby's loss of inheritance, Carraway is probably inspired by the manuals for making money prevalent in his time and even today. In one of the manuals about the art of making money entitled *Struggles and Triumphs* (1874), the showman P.T. Barnum has this to say about easily acquired fortunes in the fifth of the "seven commandments for success in American business": "Young men loaded with other people's money are almost sure to lose all they inherit, and they acquire all sorts of bad habits which, in the majority of cases, ruin them in health, purse and character." In this country, he goes on with his commandment, "one generation follows another, and the poor of today are rich in the next generation, or the third. Their experience leads them on, and they become rich, and they

leave vast riches to their young children." The final verdict of Peter Barman, who shares the job of showman with Dan Cody is that "These children, having been reared in luxury, are inexperienced and get poor; and after long experience another generation comes on and gathers us riches again in turn." Peter Barnum concludes that "…in this country history repeats itself," and happy is he who, by listening to the experience of others, avoids the rocks and shoals on which so many have been wrecked. (Barnum Peter, 1993:481)" So in sum, Gatsby, according to Carraway's suggestion, might have fooled out of an heritage that might have given him an easy start in life, but there is nothing to fall into complaint about this, since Cody left him a more valuable inheritance an education, an education based among other things on the art of making money that of showmanship. "He was left," Carraway says, "with his singularly appropriate education; the vague contour of Jay Gatsby had filled out to the substantiality of a man. (107)" The first name Jay evokes among men of fortune of Jay Gould and Jay Cooke.

Before moving about to the extent to which Jay Gatsby had really filled out to the substantiality of a man, a few words need to be said about the archetypal nature of characterization in *The Great Gatsby*. What is emphasized is the fact that *The Great Gatsby* is patterned on the Western hero as he comes up in folklore, formal literature and the popular culture of the end of the nineteenth century based on the dime novel and the Wild West Shows and to some extent on the emergence of the Cowboy films as featured by Gary Cooper. But this archetype of Western literary that I have detected in Fitzgerald's fiction is overshadowed by the figure of Dan Cody, or Buffalo Bill. This archetype, as I tried to show experiences what Northrop Frye calls displacement in the version that Carraway gives us about his history and accomplishment. Carraway demotes or deflates the national romantic status of this Western hero to make of him a spendthrift gentleman of leisure, a "pioneer debauchee" whose sole contribution to culture is that of the saloon and the brothel that he

brought to the East. In Fitzgerald's fiction Ella Kaye is compared to Madame de Maintenon, but one has to follow our comparison of the characters with Western characters, Ella Kaye reminds us of another Western female character Calamy Jane, alias Mary Jane Canary or Martha Jane Canary popularized in the same manner as Dan Cody, lovable, kindhearted but equally violent in the dime novels of the nineteenth century. The archetypal nature of the female characters in Scott Fitzgerald's fiction will be dealt much more amply below, for the moment, I am much interested in the style Scott Fitzgerald deploys in his characterization, apart from following the conventions peculiar to the Western hero and the displacement from the romantic to the ironic nature of the Western hero Dan Cody adopts as his godfather.

The Style of Collage in *The Great Gatsby's* Characterization

In describing the impact that Dan Cody had on the character of Gatsby, Carraway says that the latter "was left with his singularly appropriate education; the vague contour of Jay Gatsby had filled out to the substantiality of a man. (p.107)" On reading such a final sentence on the hidden life of Gatsby, that of a Mister Hyde, one of course wonders whether he is speaking about the presumably final definitive personal touches he had brought to the portrayal or painting of the character. That may be or not the case for him, but what sticks out in this presentation of the character Gatsby is the term "vague" as to the truth value of having been really "filled" to the substantiality of man that remains debatable. This is so because the style of presenting the character does not completely abide by the rules of vraisemblance or mimetic representation. From the beginning, the reader is left out with a question mark as to who really is and is like because he is looked at from various perspectives by the other named characters and anonymous ones in the novel, and Gatsby himself advertises or rather displays as many facets of his person to as many people that he came to meet. The one physical trait that seems to distinguish him is that of the "smile" just as if he considers himself always in front of a camera and is told every time he poses to say the famous formula "say cheese".

Obviously, this style of characterization plays a variation on modernist style of portrayal, which distinguishes itself from the realist style, by departing from representation or mimetic portrayal to abstract or anti-representation. Before going into the details of the anti-representation style in modernist fiction and arts in general, I would like first to put this style of portrayal within its contexts, what brought it out and how it came to impact fiction and all the arts in general. I shall follow the argument developed by many theorists of modernism in this respect, theorists like Peter Childs (2008), Vicki Mahaffey (2007), and Malcolm Bradbury and James Mcfarlane (1976) and Roland Barthes.

The majority if not all modernist theorists place emphasis on the transformation or metamorphosis of man as a result of factors such as the emergence of the human sciences like anthropology and psychiatry, exact sciences such as physics and mathematics, the advances in technology and their effect on all walks of life, and finally imperialism and the Great War or some call World War I. The emphasis as to the most important factor of mutation in the vision of man differs from one theorist to another, but all of them agree that in the course of the third and fourth quarters of the nineteenth century up to World War I and the two decades that followed all the sanctioned certainties about man such as the one propagated by the Scriptures that "man is made in the image of God" are deflated and belied by facts as man gradually moved to secularism. Hence, to start with Charles Darwin, man is debased from being above the natural world by being empowered by God to name all the animals, and all of sudden was told in Darwin's *The Origin of Species by Means of Natural Selection* (1859) and *The Descent of Man and the Selection in Relation of Sex* (1871) that the monkey after all, the one he had presumably named at the beginning of the world by instruction from God, was his ancestor. The supposed marked difference between him and this remote ancestor is just the result of evolution and progress. Darwin's theory of the descent of the human species generated heated debates among the pros and cons of the theory Herbert Spencer (1820-1903) and Bishop

Colenso (1814-1883) to name but a few. However, in the last analysis it constituted one of the fatal hammer blows given to the classical, Hellenistic or biblical image of man. Notwithstanding its iconoclasm, Darwin's theory of natural selection, of the survival of the fittest and so on came to percolate through the Western societies in terms of relation among themselves as regards classes and genders, and in their relation with the other peoples in our planet, often dismissed as primitives in need of progress and white civilization. Tom Buchanan smacks of a Darwinian genealogy in terms of both his brutish physical appearance and behavior in *The Great Gatsby*. Much more will be said about his characterization shortly.

The iconoclastic trend as regards the vision of man continues with Sigmund Freud's analysis of selfhood and the basic bestial instincts that inhabit man. Man, in Freud's conception, is not all that perfect and stable. On the contrary, s/he has split, fluid identity or self that he performs differently according to contexts and persons. The romance that he came to elaborate about the split personality of man goes back to childhood and marked by perversions like the Oedipus complex, the sexual urge to kill the father and win the love of the mother, the sometimes happy and sometimes unhappy resolution of this complex, and finally the sublimation of this killing desire by the putative guess about the vengeance of the father in case of failure that he makes by realizing the absence of the male genital organ in the sister. This family romance has tragic overtones, inspired as it is by the Greek tragedy. Arguably, the most relevant picture of man as a multifaceted or split creature comes up in his description of how man sublimates his sexual desires through dreams in sleeping life and through literature and the arts when he is awake. It is in the equation of literature and the arts in general that the broken image of man coalesces, or to use an archetype, condenses in the process of dreaming when the Id, the anti-social or anti-civilization side of the psyche disguises itself like a harlequin to pass unnoticed the guardianship of the sleepy Ego and Superego to realize its basic instinctual drives. It is this composite picture of man, this harlequinade, or to use the

archetypal jargon the condensation of man that one has to take into account when one comes to analyze characterization in modernist fiction in general and in *The Great Gatsby* in particular.

The iconic or classic character is broken by another process of disintegration, the example coming this time from the physical sciences. I am referring here to the theory of relativity elaborated that displaced the Newtonian theory at the basis of the most representative classic perception of the ideal man Alexander Pope, who, in his one of his poems, *Essay on Man* says that "the proper study of man is man." The geocentric universality, the theory of gravity, and the centeredness of man in Newton's universe gave to man certainties that are equally comforting if not more than those contained in the bible during the Enlightenment period. For Alexander Pope, "Newton," said "let there be light, and there was light" for man to see everything solidly and clearly. This comforting vision of the universe was overturned by Einstein whose theories questioned what he called the "imperialism of the absolute truths," emphasized multi-perspectivism or ambiguity as a characteristic of human life, and made clear the compression of time and space and mass, and the diminution of the size of objects including man on travelling at the speed of light. The uncertainty of the spatial and temporal that is the material substantial world, hitherto constituting two unquestionable dimensions of human identity was confirmed by Einstein's contemporary, Werner Heisenberg in his theory of the *Uncertainty Principle* (1923). The shift in the vision of the world and man's position in it from that of Newton to that of Einstein, Heisensberg and other scientists who worked on optics was parallel in fiction in the shift from realism to modernism with an emphasis, for example, on narrative relativity, the use of perspective, subjective perspective, instability, anti-absolutism and, most importantly for us here the technique of collage. It is this technique of collage in characterization that is one of the most outstanding hallmarks of character portrayal in *The Great Gatsby.*

The notion of temporality of how time is perceived and lived has also changed as a result of the findings of William James and Henry Bergson principally. The latter underlined the importance of intuition for the perception of the deep reality of objects in Time and Free Will (1889). Bergson as Peter Childs puts it, "thought that 'reality' was characterized by the different experience of time in the mind from the linear, regular beats of clock time which measure all experience by the same gradations. (Childs Peter, 2008: 58)" For Bergson there is a whole world of difference between clock or mechanical time and psychological time measured by duration, "defined by the varying speed at which the mind apprehends the length of experiences according to their different intensities, contents and meanings for each individual." Ibid. William James made near the same findings in his statement in his comparison of consciousness of time to a stream, of how the self moves through time as in a flow rather in blocks, units, and associations. It is mostly due to the findings of these psychologists-cum-philosophers of time that temporality came to be represented differently in modernist fiction, that of *The Great Gatsby* included in its emphasis on a selective memory, a broken chronology marked by flashbacks and prefigurations as well as on the marked time of carefully selected social situations in the novel.

Another transformation wrought in the vision of man in the modernist fiction came from the essence of fiction and more broadly of letters that is language. Until Ferdinand de Saussure's lectures on language, collated by his students as *Course in General Linguistics* (1916) which, contrary to the prevalent language myths of his time, looked at language not a god-given gift, but as an arbitrary system of signs, that is to say as a social conventional phenomenon that has to be studied not in its diachronic but its synchronic aspect deemphasizing the "positive sign" and emphasizing the differences in sign as the location or cite of meaning. The implication for literature is that language does not describe the world but constructs it. It is not man who speaks through language but language which speaks through

man, thus making all of us some sorts of prisoners of language. Saussure also implicitly put into question the previous "metaphysics of presence." Saussure is certainly an inventor of theory of language, but ultimately his theory speaks of a crisis of communication, of the time man cannot rely on language to community because it is not man who presumably speaks but the language more or less his culture that it conveys if one has to be taken into the Sapir-Whorf hypothesis. The modernist concern with language, the death of the author, the introversion of fiction, the disappearance of the metaphysic of presence as when Marlow, Conrad's narrator-storyteller asks repeatedly his listeners if they "see" what his words or stories try to mean are results of the issue of language started by De Saussure. As we shall see shortly, Carraway's story about Marlow is as "inconclusive" and "insubstantial" as the ones that Marlow recounts in Conrad's novels notwithstanding his affirmation that the vague contours of Gatsby have assumed the substantiality after telling us about Gatsby's education at the hands of Dan Cody.

The modernist style of characterization is derived not only from the emergence and the development of sciences but also from new technologies like photography, means of locomotion like the train and steamships, the car and the plane, electricity and the phonograph, etc. For example, photography surpassed the life-like characterization peculiar to realism and the painting modes pertaining to it, and urged fiction writers and artists to look for new modes of envisioning or imagining life and the many realities that it sustains. The technology changed the vision of man in another manner as well. In the war context of World War I, war technologies like tanks, and lethal chemical gases, barbed wires and deep trenches made the war gruesome and threw up to the surface the brutishness of man hitherto veiled in the thin veneer of civilization. The shift from the chivalric vision of man to that of the brute can be seen in the marked differences of the World War I poetry written by a Ruppert Brook or Lawrence Binyon on the one hand and Siegfried Sassoon and Wilfred Owen on the other.

Caught in the romantic patriotism of the early war time, Brook says “Now God be thanked who has matched us with His Hour/ And caught our youth, and wakened us from sleeping” in one of his war poems. In another he foretold a soldier’s death saying “If I should die, think only this of me./ That there’s some corner of a foreign field/That is for ever England. (Qt Clarke Peter, 2004: 78)”.

The obvious contrast to this romantic, chivalric vision of war thought by some to end before Christmas came in the late war poetry as war dragged on in the trenches. The heroic spirit dwindled as the war went on with its horrors. Sassoon said it all about the “chateau generals” who ordered the rank and file to the front line to shed their blood before receiving their badges of courage and live like them: “If I were fierce, and bald, and short of breath,/ I would live with scarlet majors at the base,/ And speed glum heroes up the line to death.
(Sassoon Siegfried, qt in ibid: 83)” These lines by Sassoon echo the description that Gatsby gave of his bold war ventures in the Marne, and tell so much about the medals that he won, and more particularly the “scarlet” or the distinguishing purple suit that he wears certainly in remembrance of his war glories. In the final analysis, the late World War I poetry ended with anti-war sentiments even in the poetry of the most jingoist British author Rudyard Kipling who after having recounted us wartime stories about how to become a man ended with these anti-climatic verses of a gnomic epitaph reading: “If any question why we died/ Tell them, because our fathers lied. (Kipling Rudyard, qt in ibid: 85)”

The American poet Ezra Pound was no less condemnatory of the false heroics of the war and the name of “civilization” under which the Triple Alliance fought against the “Culture” of the Triple Axis in such verses as “There died a million for a botched civilization, a civilization gone in the teeth.” These words by Ezra Pound written at the end of World War I stand in contrast to the American romantic view of war that the Americans held at their rather late entry that John Dos Passos has captured for when he writes that they “wanted to get into the

fun before the whole thing turned belly up." Fitzgerald himself shows in his *This Side of Paradise* that military service for college students was turned under the war propaganda into a romantic occupation. And this seemingly was true for the whole American population who heard Wilson's idealistic appeal for drafting in a "war for saving democracy" and the "war that will end all wars". After having been reelected in 1916 with the slogan that "he kept us out of war," the Americans turned into a pious idealism that enlisted the enthusiasm of the whole nation, the members of which expressed their patriotism, some by rushing to the recruitment centers for enlisting, others by planting garden victories, and some by buying Liberty Bonds. This spirit of carnival and enthusiasm for high military adventure when America finally entered the conflict in 1917 could be accounted for in many ways, the first one of which is that war is a character-forming force, the experience and glory of Theodore Roosevelt and his Rough Riders during the merely one hundred days' war against Spain 1898 have not yet vanished from the memory of people while the Civil War and the heroism on both sides was celebrated in motion pictures in such films as *The Birth of the Nation* in a bid to heal the sectional divide between the North and South.

Yet, however real was the heroism of American soldiers in titling the balance of the war in favor of the Triple Alliance, they returned home completely altered and disillusioned with trench warfare. The homecoming was made even bitter as the veterans returned home to find their jobs in the new peace economy already taken by stay-at-homes. In the case of *The Great Gatsby* the homecoming was even more hurtful because if he won glory in battle the most famous of which is Belleau Wood and Chateau-Thierry, he soon came to know that the heart of his flame was conquered by one of the stay-at-home, Tom Bucannan. As I shall discuss later, the war is described as Homerian epic war with its equivalent array of heroes, and heroines, its Agamemnon, its Achilles, its Helen, Paris, Menelaus, Clytemnestra, and of course the betrayal of the stay-at-homes Aegisthus who not only won the heart of

Agamemnon's wife Clytemnestra but conspired together to kill Agamemnon's triumphant return from destroyed Troy.

In sum, accompanying or following hard upon the questioning of traditional certitudes and truths by the many sciences, technological inventions, and the atrocities of World War I a literary movement known as modernism, and a whole bevy of "isms" in the arts particularly painting, all of them indicating the change in the temper of the times and the character of man. Of these "isms one can mention, impressionism, post-impressionism, expressionism, Dadaism, Cubism, Futurism and so on and so forth. What is remarkable is that literary modernism, as I would argue, had intertextual links with the styles of painting which became increasingly abstract in its use of colors, shades, dots, geometrical shapes, and the grotesque such as the one that Picasso borrowed from his observation of African masks. Apart from this intertextuality between forms of arts, one has also to mention the influence of literary theory and criticism on fiction, poetry and drama such as Vorticism, Imagism, Surrealism, the mythic method, the theory of impersonality of art and so on. In what follows, emphasis as the title of this section will be on the variations that Scott Fitzgerald's *The Great Gatsby* plays on the style of character portrayal with an emphasis on the technique of collage.

The first character I shall start with is that of the narrator-character Nick Carraway. His importance is that it is from his perspective that the story or rather the legend of Great Gatsby is recounted. As I suggest, this legend is recounted somewhat in the manner of Washington Irving Nickerbocker series, the short name Nick has led me to this comparison and Nick's comparison of himself to a pioneer in the West Egg village. Nick, to use the traditional critical terminology, recounts the story from a first-person point of view. Of all the points of view such as second-person point of view, third-person point of view with its variants (dramatic or objective, and limited or limited omniscient), the mingling points of view, or multi-perspectivism, the first-person point of view is the most independent of the author, for the

simple reason that the persona or speaker is accorded a distinctive identity, with an assignation of a name, a job, and an indication of economic and social status. The first-person speakers include the following: the report of a first-hand experience, what they have done, said, heard, and thought; the report of first-hand witness, in other words what they have observed others do and say; and finally the report of second-hand testimony and hearsay, in other terms what other characters have told them. All these three functions are deployed in *The Great Gatsby* especially in the portrayal of the protagonist or hero, Gatsby, and I shall explore to what extent he managed to abide by them very shortly.

However, before had other remarks have to be made about the position of narrator in fiction in general very often, especially when the reader is still at a novice stage, it is easy to be fooled into thinking that the narrator is the author. It is true there are sometimes authorial intrusions in stories, but that is an exception rather than a general rule. But it is important to remember that the narrator is just a device and point of view, a technique that an author uses to influence the way a reader perceives what is happening in the story. I would argue that the first-person point of view comprises the least risk of confusing the author and the narrator. But at the same time, I would argue that the narrator in this case has to be closely assessed in terms of the reliability, a reliability that has to be considered in terms of how he pieces together the elements of his/her fiction, his abilities, position while observing, attitudes, possible prejudices or self-interest, as well as the judgment that his readers/listeners pass on everything s/he says. The involvement in the fiction makes of the first-person narrator a participant-observer or observer-participant, who, besides the three functions already mentioned, might speak about his/her personal stories making of his involvement, and his development as a character interesting materials for critical analysis.

Writing about this particular notion of participant observation peculiar to Carraway, James Clifford (2002) argues that it stands as shorthand for a jigsaw between the “inside” and the

"outside" of events. It is important to note that Clifford is speaking here about ethnography, or anthropology, and my suggestion that Carraway, through his participant observation is enacting the role of ethnographer, who not only participates in the ritual life in New York with emphasis of the Western migrants there, but interprets the ritual as myth. The distinction between ritual as performance of beliefs, customs, morals or even anomie and myth, its verbal interpretation in the form of narrative is borrowed from Northrop Frye's *Ritual and Myth*. I would not argue over the validity of the comparison of Carraway to an ethnographer-cum-author because Clifford himself has drawn strong parallels between one of the mentors of Fitzgerald, Conrad, as ethnographer-author particularly in *Heart of Darkess*, and Bronislaw Malinowski, the ethnologist-writer of the *Diary* and *The Argonauts of the Pacific*. A whole chapter, the third one, entitled "On Ethnographic Self-Fashioning: Conrad and Malinowski" is devoted to the similarity of the first-person narrator Marlow to the point-of-view that Malinowski adopts in the two works mentioned. I would also claim that the comparison of Carraway to an anthropologist-author is also not farfetched in the light of the modernist tendency authors such as T.S. Eliot, another mentor of Fitzgerald, who looked for and found inspiration in James Frazer's *The Gold Bough* for the writing of his *Waste Land*.

The question to be addressed now is how Carraway came to build this identity as an ethnographer-author of the 1920s, an identity assigned to the author himself (Fitzgerald) by a huge number of critics. The story of Carraway starts with these enigmatic but revealing words if one looks at him from this ethnographical-authorial angle: "In my younger and more vulnerable years, my father gave me some advice that I've been turning over in my mind ever since. (1)" He goes on to disclosing what his father's first advice as follows: "Whenever you feel criticizing anyone … just remember that all the people in this world haven't had the advantages you've had. (Ibid.)" On reflecting upon this piece adventure years later, that is after his experience in New York, Carraway discloses the impact that the piece of advice

came to have on him and his relation with people, and probably his future career (his name Carraway sounds like career) that of ethnographer-author. "In consequence (of pondering over his father's advice)," he tells us, "I am inclined to reserve all judgments, a habit that has opened up many curious natures to me and also made me the victim of not a few veteran bores. … Reserving judgments is a matter of infinite hope. I am still a little afraid of missing something if I forget that, as my father snobbishly suggested, and I snobbishly repeat, a sense of the fundamental decencies is parceled out unequally at birth. (1)"

I would claim here that Carrawy's reflection above suggests that the acquired tendency to maintain an understanding, benevolent, and non-judgmental attitude toward informants, even "veteran bores" qualifies him for the role of ethnographer-author that he came to assume at adulthood following his adventures in New York by giving us his first-person point of view version of the Great Gastby legend, and the way of life that Westerners like him lived in the East in the 1920s. Nearly in the same breath, he discloses the limits of tolerance or objectivity in the first-point narrative that he is about to tell us. This is always in line with Carraway's wish to tell us about his preparedness as author by underlining one of the major ironies of his version of the Gatsby legend, his change of attitude toward the hero or protagonist Great Gatsby. Carraway's following remark speaks about self-reflexivity in *The Great Gatsby*, and points to his similarity with Marlow in *Heart of Darkness*. In the first place, he informs about his knowledge of irony in all walks of life. "And," he tells the reader, "after boasting this way of my tolerance. I came to the admission that it has a limit. Conduct may be founded on the hard rock or the wet marshes, but after a certain point I don't care what it's founded on. (1)" This is one way of saying that tolerance in point of view is not always easy to observe, as all authors worth their worth keep reminding us. In short, unlike Marlow's story of Kurtz is not meant to be an "unvarnished" tale to be consumed without attending to all its ironies.

There is another something Conradian or Marlovian in Carraway's way of motivating his storytelling. After putting irony at the center of life including that of authorship, Carraway in like manner as Marlow goes on to remark how the motivation to tell the story of Great Gatsby came to him as he had already acquired the skill of authorship: "When I came back from the East last autumn," he recounts, "I felt that I wanted the world to be in uniform and at a sort of moral attention for ever; I wanted no more riotous excursions with privileged glimpses into the human heart. (2)" The echoes from Conrad's *Heart of Darkness* and his narrator Marlow are easy to detect. The East or rather its "central station" New York in this quote is compared to the riotous jungle of the Congo with all the bustle and hustle of all sorts of false pilgrims and strange figures looking for ivory. The situation that motivates Carraway to spin his yarn to have one more looking into the "heart of man" is also similar. We remember that Marlow decides to narrate his adventure in the Congo at the moment when the *Nellie* on board of which he was could not sail down the Thames River because of the change of tide. Obviously, Carraway's return from the jungle of the East, New York and the turbulent life that he lived there was followed by a span of time of self-repose or calmness, moments in human life that urge people to tell stories notwithstanding the traumatic nature of the experience that they recount.

Carraway always following the footsteps of Marlow goes on to tell us that there is a restrain for making exception for his decision to observe silence over what he came to see and experience in West Egg, New York. "Only Gatsby, the man who gives his name to this book, was exempt from my reaction – Gatsby who represented everything for which I have an unaffected scorn. (8)" Carraway accounts for this exception in his resolutions, but before delivering them, I would like first to quote extensively Edward Said as regards the Conradian character because of its typical illustration of the variations that Scott Fitzgerald plays on it in *The Great Gatsby*:

> What makes a Conradian character a special creature comes from something he or she possesses that needs to be told about. Often there is a guilty secret; at other times the character is someone of whom other people talk obsessively. At still other times he is a taciturn man like, James Wait or Charles Gould or MacWhirr or Axel Heyst, whose entire life speaks in an exemplary way to other men. (Said Edward, 1984: 102)

It is this specialness, this exemplarity that motivates Marlow to spin his yarn about Kurtz and that also urges Carraway to resolve to break silence about Gatsby. In the eyes of Carraway, Gatsby, as is the case with Kurtz, possesses something that needs to be about. In the same manner as Kurtz, Gatsby is also someone of whom other people talk obsessively. Hence, after having said that he has an unaffected scorn for Gatsby, he makes reserves by showing his exceptional character. "If personality is an unbroken series of successful gestures," he writes," then there was something gorgeous about him, some heightened sensitivity to the promises of life, as if he were related to those intricate machines that register earthquakes thousand miles away. (p2)" This romantic image that Carraway gives of Gatsby in Conrandian prose rhythms is the same as the one that Marlow gives of Kurtz in *Heart of Darkness*. Thus Carraway dismisses the view that modernist authors generally assign to the romantics because of what modernist poets such as T. S. Eliot consider as a "dissociation of sensibility" the one cause behind the decadence of poetry and that of society in the West. On the contrary, this romantic image as Carraway goes on to narrate, "This responsiveness (that is high sensitivity) had nothing to do with that flabby impressionability which is dignified under the name of the "creative temperament. (p.8)" The higher sensitivity does not point to a pessimistic nature of man as Nietzsche would have us believe but to "an extraordinary gift for hope, such as I have never found in any other person and which it is not likely I shall ever find again. (p.8)"

In short Gatsby, the first impressions of Gatsby by Carraway notwithstanding, he comes to represent American exceptionalism at its best, just as Kurtz is made to stand as an exemplary figure for all Europe. "No," he affirms strongly, "Gatsby turned out all right at the end; it is

what preyed on Gatsby, what foul dust floated in the wake of his dreams that temporarily closed out my interest in the abortive sorrows and short-winded elations of me. (p.8)" Towards the end of the story, Carraway will give the details that have made him change his mind about what he considers as one of the greatest cultural figures that America has given birth to. After having doubly motivated his story or presenting his narrative in the manner of Marlow, Carraway gives the whole process of how he came to write his book about what he considers as a tragic fellow countryman from the West.

There are differences in the statuses of the narrator-observer, Carraway and the subject of his narration Gatsby, but on the whole their stories of how they found themselves in West Egg, New York (the jungle) run in parallel. It is more or less the same case with Marlow and Kurtz in Conrad's *Heart of Darkness.* We remember that Marlow tells his audience that he has engaged in the search for an adventure after a brief span of retirement from sea adventures. Restless as all sailors are generally for another sea voyage after six years of navigation across the globe, Marlow sought singlehandedly at first to hut for recruitment on board one of the Empire ships that crisscrossed the British Empire but to no avail. In the last resort, his aunt through her broad acquaintances in the biggest commercial enterprises of the time, that of the Congo Belgium Company, whose seat was in Brussels, Belgium. As he says to his unnamed listeners, "Then would you believe it? – I tried the women. I, Charlie Marlow set the women to work – to get a job. Heavens! (p.11)" The chance turned out in his favor when a place of captainship was vacated when Fresleven, a skipper in the Congo River for the Company gave up his ghost in a ridiculous wrangling over the price of two black hens with an African tribal chief. The skeleton remains of this unhappy captain were overgrown by vegetation as Marlow would discover later.

I have suggested that the assignment of Marlow as a replacement captain in the Congo River as a fortunate event for him, for the simple reason, that as he reminds us, it has always

been his childhood dream to visit foreign/exotic places, one of them being making it to the Congo one day. The reader/listener realizes the striking difference between the motivation of the Aunt's procurement of the job in the Congo for the nephew, pertaining to a false idealism of enlightening a "dark continent", and that of Charlie Marlow related to the accomplishment of a childhood exotic dream, which at adulthood, of course, turns into an anthropologist or ethnologist concern or interest with foreign cultures and the contact zones of cultures in this case the African and the European. Before officially given the job, Marlow has to cross the Channel for Brussels dismissed as a "sepulchral city" for signing up his mission at the headquarters of the Congo Company. Marlow as he was in a waking dream describes how he was ushered in to the "great man," one would call the Director General by the three women whose delineation evoke to him the three graces of Greek mythology presiding over span of human life. Having signed up the document in front of a "compassionate secretary … full of desolation and sympathy, (p.15)" Marlow has yet a visit to pay to the doctor, "a simple formality, the secretary tells him, but which for Marlow turns out to be unsettling by the bizarre questions of the doctor, an phrenologist interested in the neurological transformations that take place in the Europeans who move to the Congo, today we would talk about "culture shock".

Scott Fitzgerald stylizes his character-narrator, Nick Carraway, on that of Charlie Marlow with small changes in context. Carraway tells us that "My family have been prominent, well-to-do people in this Middle Western city for three generations." "The Carraways," he goes on are something of a clan, and we have a tradition that we are descended from the Dukes of Buccleuch, but the actual founder of my line was my grandfather's brother, who came here in fifty-one." This family genealogy or the genealogical tree puts in relief what looks like a gentile provenance, a gentility that the first American wealthy class tried to construct in order to set themselves apart from the other classes. Rod W. Horton and Herbert W. Edwards

pointed to the analogy between American gentility and Victorianism in its celebration of values like respectability. The genteel has at its foundation the wish to put a veneer of civilization and culture on the philistinism or crass materialism of the Gilded Age. Horton and Edwards also underline the provincialism typical of the gentility tradition that transpires in the attempt of some families across all American towns or cities to set themselves apart from other aspiring classes. Tracing one's origins to a seventeenth-century Scottish ducal family like the Dukes of Buccleuch is certainly one way of giving luster to the Carraway family, but it is the association with Scotland that matters most because most of the people who made money in that period came from that part of Great Britain. J. P. Morgan and Andrew Carnegie, who is one of those Scottish migrants who went from "rags to riches" to employ Alger's expression during the same period.

In giving the profile of his family, Carraway tells us that the great-grand uncle who founded the family "sent a substitute to the Civil War, and started the wholesale hardware business that my father carries on today. (pp.8-9") This might be looked by some readers as a skeleton in the cupboard of the Carraways that Nick must not have revealed because it seems at first sight to topple down the noble character of the great-uncle from the pedestal on which Carraway has made it stand by his reference to the Buccleuchs at the first brush of his characterization. But this is not the case because according to many historians the fact of paying a substitute to fight one's war is a very common practice during the Civil War when war-profiteering became one way of making business and big money. Therefore, in spite of the self-irony that Carraway seems to drop into the family prolife, it does not diminish its aura by what looks like a lack of patriotism or courage, since the great-grand father has followed the art of making money by considering one of its fundamentals "pluck and luck." For large sections of the American people, it is this wit of seizing one's chance and making the most of it that counts not false heroics in the art of making money. Carraway tells us ironically that

"he never saw this great-uncle, but I'm supposed to look like him – with special reference to the rather hard-boiled painting that hangs in father's office. (p.9)" The reconciliation of money with culture, one of the hallmarks of Victorianism and its American version the Gentility tradition is signaled by the portrait painting in the office, which indicates investment in the arts on the part of those who had acquired money during the Civil War and after to hide their philistinism and advertise a cultured image to the public.

Besides the varnish given to the family portrait through its association with painting, there is investment in education. Father Carraway is not one to hoard money or to make conspicuous consumption of it as some robber barons would do. In this the family takes after that of Andrew Carnegie, a mogul, who tells the people of his time that "the problem of our age is the proper administration of wealth, so that the ties of brotherhood may still bind together the rich and poor in harmonious relationships. (Qt in Thomas Inge, ed. 488)" For Carnegie came to be known as one of the defenders of the Gospel of Wealth in which the wealthy stand as trustees of the money they have accumulated through their competence and grace of God. As God's trustees Carnegie is especially interested in the role of education, of funding libraries. It is this interest in the "best that is thought and written" –this phrase is by Mathew Arnold- that Carraway's father shows by deciding to send his son to one of the colleges of Yale University in New Haven, from which the son tells us "I graduated in 1915, just a quarter of a century after my father. (p.9)" For both a father and son to graduate from one of the colleges of Yale, one of the Ivy Universities in America, speaks of an enviable family pedigree in that Middle Western City, the name of which he does not mention, but which the reader comes to know as that of Saint Louis, Minnesota.

Charlie Marlow does not tell us much about his education, but we know through the social position of his aunt and the influence that she exercised in getting a job for her nephew, that his family has at least the same pedigree as that of Carraway. But there is a point that

Conrad's character-hero has in common with that of Scott Fitzgerald, which is the feel for adventure and danger that Carraway seems to have discovered during the Great War. Obviously in his commitment as a military serviceman, Carraway does not take after his great grand-uncle who paid a substitute during the Civil War just in order to indulge himself in war profiteering. Like all young males of his age, Carraway is too much careful not to disgrace the image of the family. He suggests that he has enlisted voluntarily instead of waiting at home for the draft. In this respect, Carraway seems to suggest that he redeemed the image of the founder of the family by "participating in," what he calls, "that delayed Teutonic migration known as the Great War (p.9)." As he describes his participation in this Great War, he seems to be far removed from the fake heroism of Stephen Crane's *The Red Badge of Courage*. He is proud to avow that he "enjoyed the counter-raids so thoroughly that I came back restless. (p.12)"

So like the Conradian character, Marlow, Carraway suffers from restlessness though its sources seem to be strikingly different. One has also to point out that part of their restlessness owes something to the drabness of their places or home cities, London for Marlow and the Middle Western City of Saint Louis for Carraway. For Marlow, London seen from the deck of the *Nellie* was no longer a cheerful city. As he puts it "The air was dark above Graveend, and farther back still seemed condensed into a mournful gloom, brooding motionless over the biggest, and the greatest town on earth. (p.1)" Fitzgerald stylizes such an expressionist painting of London by making his character have this reflection about Saint-Louis: "Instead of being the warm centre of the world, the Middle West now seemed like the ragged edge of the universe – so I decided to go East and learn the bond business. (p.9)" As is the case with Marlow, the decision to go East is not all that easy to take. As he recounts it, his decision becomes a family affair, and in this family affair like that of Marlow the aunts and uncles are not spared the trouble. Carraway is well aware that "Every body was in the bond business, so

I supposed it could support one more single man. (p.9)" But this is more easy to say than do since, "All my aunts and uncles talked it over as if they were choosing a prep school for me, and finally my father said, 'Why – yes,' with very grave, hesitant faces. (p.9)"

Thus after all the restlessness and the delay, Nick Carraway and Charlie Marlow found their way to the places that attracted them most, New York City for the former and the Congo for the latter. Scott Fitzgerald's narrator-observer gives the exact year and season. As he says it, "father agreed to finance me for a year, and after various delays I came East, permanently I thought, in the spring of twenty-two. (p.9)" The precision of date is important for the way both the narrative is composed and characters are painted. It a focal point in the way the pendulum swings back and forth in recounting the experiences of the characters with an emphasis on time frames that is duration. Instead of giving us a linear narrative of his cast of characters and their social interactions, Scott Fitzgerald chooses to focalize on selected plot social situations looked at from the point of view of a character-narrator that I have so far qualified as an ethnographer-author of the type Charlie Marlow belongs to. I have strongly emphasized Carraway's gentility lineage for two main reasons, one pertaining to the possibility that this character-narrator was indeed able to enter the circle of the wealthy classes to report their manners and lifestyles and conflicts, and the other to underline the fact that his reports are inevitably influenced by his social rank and so cannot be fully reliable, being moral ironical with some characters than others.

The spring of the year 1922 when Carraway landed in West Egg, a suburb of New York City is a crucial point of the second decade in what American historians call the "American century." It is the year when the Republican Ascendancy began with the election of Warren Harding (1921-1923) was elected to office, to be followed by two other Republican Presidents Calvin Coolidge (1923-9) and Herbert Clark Hoover (1929-1933). By the time of the Republican Ascendancy, the social racial tensions marked by a soaring number of lynchings,

the Red Scare marked especially by the notorious Palmer's raids on and deportation of radicals, the huge number of strikes in all sectors of the new peace economy, often suspected as the work of radical agitators, etc were somewhat eased off or relented giving place to a decade of sober confrontation between the forces of modernity and conservatives of all shades, the Ku Klux Klan, the nativism or one-hundred percent Americanism, religious fundamentalism and so on. What is particular about the 1920s Republican Ascendancy is the clarion call for a return to what Harding coined as "Normalcy," which stood ever after as the label of his administration. In one of his speeches in Boston, he was remembered as saying the following "America's present need is not heroics but healing, not nostrums but normalcy, not revolution … not surgery but serenity." It is all these pious sentiments that Carraway refers to in the first pages of *The Great Gastby*, but with all the ironies that marked the decade.

It is easy for the reader to understand that Harding through his Normalcy platform was calling back his constituency and fellow citizens to return to the social, economic and political fundamentals of Americanism. Following words with actions, politically he put an end to Wilson's idealism and internationalism by isolationism and pragmatism. Arguably, Wilson, the mechanic and old-car seller and his small garage in the Valley of Ashes coterminous with the wealthy West Egg and East Egg suburbs epitomizes the repudiation of the ideal of a peaceful internationalism, disposed or dumped as a political litter presided over by a corroded billboard featuring Doctor T.J. Eckleburg. As Carrawy says,

> The Eyes of Doctor T.J.Eckleburg are blue and gigantic – their retinas are one yard high. They look out of no face, but, instead, form a pair of enormous yellow spectacles which pass over a non-existent nose. Evidently some wild wag of an oculist set them there to fatten his practice in the borough of Queens, and then sank down himself into eternal blindness, or forget them and moved away. But his eyes, dimmed little by many paintless days, under sun and rain, brood over the solemn dumping ground. (29)

Admittedly there are other meanings for this cubist painting recycled out of the rubbish of an industrial society, but the dimming or blurring vision of the American society that it points to echoes the repudiation of idealism for which President Wilson strove so much to offer as a corrected political and social vision to all Americans, ending up paralyzed by a stroke that put a full stop to his political career.

By normalcy, Harding also wanted a return to a laissez-faire economics after the experience of governmental intervention in the economic sector during the war. The hall marks of the economic liberalism during the Republican Ascendancy comprise higher tariffs to protect the home industry, lower taxes on business and private income to increase investment and purchasing power, all in accordance to what some economists call trickle-down economics. If the "have" acquired much more money, the "have-not" would profit from the trickling or the spilling-over effect of the abundance of wealth or cornucopia. To return to the character of Wilson symbolically inhabiting the Valley of Ashes and T.J Ecklburg that haunted it, this economic vision of things is skewed since only a small section of the people benefited from the prosperity or boom that resulted from such an economic policy. The religious reference to the Valley of Ashes or the Waste Land, to use the Eliotian equivalent, is really pertinent given the religious pronouncement putting business on a par with religion such as this one by Harding, "Who builds a factory, builds a temple." Interestingly, Wilson seems to have faith in such slogans because towards the end of the novel, he avows that he has no religious affiliation whatever to which to turn to for comfort because of the tragic death of his wife, but he confesses to another character that the blinded eyes of T. J. Ecklburg on the corroded advertising billboard have seen everything. So Wilson does not participate in the democracy of consumption of mass produced goods such as the car, but the power of advertising for business is such that he comes to believe in the illusion of getting out of the

Valley of Ashes and to go West in order to save his marital union or love for Myrtle, through commissions earned by selling old roadsters. This is what one can call swimming against countercurrent, for whilst people like Carraway are travelling to the East to share in the Bull market, Wilson with his twisted vision is thinking of going West that the same Carraway has described as the ragged edge of the universe.

Socially speaking, the Republican Ascendance is marked also by the restriction of immigration through quota policies. These quota policies led to the gradual reduction of the influence of the Ku Klux Klan and other fundamentalisms on politics and public opinion. In general, 1922 is a crucial year in the decade qualified sometimes as the "roaring twenties" with the refer to the car the Model T Ford or the Lizzie that largely stimulated all the other sectors of economy such as the production of oil, steel, iron, glass, and so on. But on the whole one has to point that this decade is defined by "having" rather "being", by conspicuous consumption encouraged by the credit system of buying by installment rather than hoarding or saving, by conformism and standardization i.e., doing like the Jones or the Babbitt (the name of Sinclair's central character) rather than non-conformism and affirmation of individuality. The quest for easy money through the buying and selling of stocks of shares in corporate companies that ended with the speculative practice of buying shares on the margin – that is borrowing cheap money from the banks to put it in the hands of stockbrokers alongside a small deposit of one's own for buying shares finished by making a huge number of Americans addicts to financial speculation ending with the bust or the Wall Street Crash of October 1929, one of the factors of what came to be called the Great Depression. It is important to note here that one of the reasons that accounts for Carraway to look East for making a career is the Bull market, a name given to Stock Exchange when the market trend is going upward, its contrary trend being called the Beaver market. It is the Bull market in New York Stock Exchange in the spring of 1922 that has lured our character-narrator Carraway,

carried it away in the surge of making money by playing the market, that is to say participating in financial speculation.

Once Carraway has managed to find lodging, a cheap weathered-up bungalow in West Egg suburb, squeezed between two magnificent buildings belonging to two settlers who arrived there earlier, one of them being Gatsby, one of the first things he thought about is to attend seriously to his business. In this respect, he says that

> There was so much to read for one thing, and so much fine health to be pulled down out of the young breath-giving air. I bought a dozen volumes on banking and credit and investment securities, and they stood on my shelf in red and gold like new money from the mint, promising to unfold the shining secrets that only Midas and Morgan and Maecenas knew. (p10)

The quote above shows to some extent that Carraway was participating in an Eldorado Expedition of the type described by Marlow in *Heart of Darkness*. Midas, Morgan, and Maecenas are all classical and contemporary mythological figures known for their material success and love of wealth. So at first sight, Carraway is attending seriously to study the art of making money at a brokerage house in New York. We remember that as Marlow says in *Heart of Darkness*, it is work on his wrecked steamboat that maintained his moral stability and not falling into degeneration. In Fitzgerald's novel, Carraway seemed to give little attention to learning the job of stock dealer, apart from two or three references to the routine. Obviously, on his arrival to New York City along with the "Eldorado Expedition" he changed his mind or vision as regards making easy money. After citing the models of wealth of the new age, he has this to say about his boyhood inclinations: "And I had the high intention of reading many other books besides," referring to the dozen books he has already bought as a start of his education.

> I was rather literary in college – one year I wrote a series of very solemn and obvious editorials for the Yale News – and now I was going to bring back all such things into life and become again that most limited of all specialists, 'the well-rounded man.' This isn't

> just an epigram – life is much more successfully looked at from a single window, after all. (p.10)

The quote above suggests that Carraway is not a man to wear blinkers and attend to one single job that is to say that of buying and selling shares. His remembrance that he was "literary in college" indicates his interest in the world of letters and liberal arts giving to his life a double orientation to become what liberal thinkers call "a rounded man" a man interested in culture, in what is best thought and written according to Mathew Arnold. In this, he also follows in the lead of his Conradian fellow, Marlow who besides attending to the boat, is interested in all that is written and said around. All readers must remember his great excitement of finding Towson's manuscript, and the precaution he took to preserve Kurtz's documents and hand them to whom it may concern. One can therefore say that Carraway came along with the Eldorado Expedition to New York City, but like Marlow he ended by giving much more attention to his avocation as raconteur of stories which ended with the publication of his book *The Great Gatsby*.

Having already played the role of editorialist, he does the same in this book marked by the first-point of view perspective. As a narrative told from the first-point of view, *The Great Gatsby* is predominantly a social satire of those sections of the American society, Carraway knows best the wealthy class to which, as we have already claimed, he himself belongs. Before going further into the social satire as it is focused on special social occasions, I would like to indicate that social satire is not just an uncommitted caricature. As Northrop Frye writes, "Irony is consistent both with complete realism of content and with the suppression of attitude on the part of the author. Satire demands at least a token fantasy, and at least an implicit moral standard, the latter being essential in a militant attitude to experience. " (Frye Northrop, 1990, 224) There is irony in the narrative that Carraway gives us, but it is social satire directed at the wealthy class that predominates.

In what follows I shall discuss the social occasions that Carraway observes and in which he participates, with an emphasis on representative characters. The first character to be looked at is Tom Buchanan, who lives in East Egg Village opposite to West Egg, these two sides of Long Island being the two wealthy social classes in conflict for social prestige. Tom Buchanan as a character is disclosed by what the narrators say of him, what he does and says, what objects surround as a décor, where he comes from, the atmosphere with which he is associated. We remember that Tom Buchanan comes upon the stage on the first visit that Carraway pays to the Buchanans with whom the narrator-observer has a family marital alliance and old acquaintanceship, Daisy Fay being a second cousin and Tom an old school chum at Yale. In terms of plot this, of course, provides motivation for calling on the Buchanans. In a flashback, Carraway tells us that he had spent two days with them in Chicago at his return from the war on his way to St Louis his hometown. This is followed up by reminiscences of the old school days with Tom, among his "various physical accomplishments, had been one of the most powerful ends that ever played football at New Haven – a national figure in a way, one of those men who reach such an acute limited excellence at twenty-one that everything afterward savors of anti-climax. (p.12)" Being a footballer suggests in advance his physical appearance and his intellect, American football being known as played physically by strong college boys and generally registered by colleges in spite of their mediocrity. Because football is a prestigious national sport colleges close their eyes over the intellectual capacities of student footballers for the prestige they could earn for their college or university. In his book a chapter, "Sports and American Culture," Richard G. Powers reminds us that it was at Yale between the years 1875 and 1882 that American football differentiated itself from Rugby under the famous coach Walter Camp. Yale dominated the league championship from 1872 until 1909 (Powers Richard G., qt in Luedtke

Luther S, 1995: 214-215), the implication of this quote for Tom's characterization is that his national fame declined at the same time as that of his college.

There are other pieces of information that Camp deliver that give a symbolic dimension to what Carraway says about Tom. Camp writes that as a national spectator sport is considered as binding sport for the college students, its alumni and the community as a whole. However, he puts on at least two curtailments that football "fostered a win-at- any cost…. (and) that the ferocious drive to drive, the primitive state of the rules, and the rudimentary quality of protective equipment led an unconscionable number of serious injuries at the turn of the century. (Camp, 215)" And for Camp to add another piece of information that helps to disclose in advance, before Carraway informs us of it, the aggressive character of Tom, the arrogance of his social class, and particularly his social indifference. Camp tells us that even Theodore Roosevelt, notorious in American politics for his bullying, and his willful physical building of his body in the frontier was shocked by the physical violence inherent to football as a national spectacle sport, but as a Progressive politician and President he was incapable to follow "the public's perception of football as a brutal upper-class reversion to barbarianism by robber-barons-to be. (Camp, 215)" Such a quote helps us to see to what extent Carraway's reference to football prefigures Tom's lack of concern for ethics, or winning at all cost, and his ironic concern with sliding back to barbarism. His ephemeral emergence as a national football icon is part and parcel of the spectacle sport that he plays. His emergence on the national stage is as brief as his disappearance from the social media of the time.

Carraway also gives us in the same flow of unconsciousness information about Tom's family. It is easy to guess that any student who goes to Yale, Connecticut one of the Ivy universities in the United States, his parents must enjoy some wealth to take in charge the considerable fees demanded by such universities. But Carraway, who, as I have already pointed, finds it necessary to underline the enormous wealth of Tom's family. Tom's family,

he writes “were enormously wealthy – even in college his freedom with money was a matter for reproach – but even now he had left Chicago and come East in a fashion that rather took your breath. (p.13)” A first comment is needed to underline the narrator-observer’s dismissing tone in this portrait, particularly in his linking of Tom’s family wealth to Chicago. For a rounded or cultured man like Carraway, Chicago that Carraway evokes certainly comprises an allusion to Carl Sandburg’s famous poem *Chicago*, the first verses of which in the first stanza about this city run as follows: “Hog butcher for the world,/ Tool maker, Stacker of wheat,/ Player with Railroads and the Nation’s Freight Handler;/ Stormy, husky, brawling,/City of the big shoulders. (Qt. in McMichael George, 1533)” This poem was written in 1914 a very symbolic date since it points to World War I and what Carraway calls the “delayed Teutonic migration” with reference to the late entrance of America in the war alongside the Triple Alliance. In the context of the novel, Tom’s family wealth and that of Tom himself are pointed at as war scandalous profiteering, a wealth associated with Chicago as hog butcher of the world.

The reader knows that Tom, in spite of his physical fitness being a footballer, stayed at home instead of enlisting himself in response to the patriotism demanded of every American. For a returnee soldier like Carraway this is simply scandalous and unethical since he had traded off his allegiance for his country for money. Part of the public opinion in the United States suspected wealthy people’s interests in the war as being among the hidden reasons for America’s involvement in the war. To fully grasp how the Chicagoan provenance of Tom tells of his character as painted by Carraway, I shall quote Carl Sandburg’s poem much more extensively:

> They tell me you (City of Chicago) and I believe them, for I have seen your/ painted women under the gas lamps luring the farm boys./ And they tell me you are crooked and I answer : yes, it is true I have seen gunman kill and go free to kill again./ And they tell me you are brutal and my reply is: On the faces of women and children I have seen marks of

> wanton hunger./ And having answered so I turn once more to those who sneer *at this my city*, and I give them back the sneer and say to them:/ Come and show me another city with lifted head singing so proud to be alive and coarse and strong and cunning./ Flinging magnetic curses amid the toil of piling job on job, here is a tall bold slugger set vivid against the little soft cities. (.Sandburg Carl, p 1533)

Carl Sandburg summarizes all the slurs associated with Chicagoans, coarseness, crookedness, cruelty, murder, strength, bulkiness, cunning, prostitution, etc, but he turns all these slurs to a badge of pride in front of "soft cities". All these characteristics of the Chicagoans find expression in Carraway's description of their representative man Tom Buchanan. In the light of Carl Sandburg's portrait of the Chicagoans, it is easy to understand the scandalous tone with which Carraway comes to report Tom's conspicuous wealth and his attempt to give it a veneer of respectability as he moves to the East Egg village in New York City: "And now he'd left Chicago and come East in a fashion that rather took your breath away: for instance, he'd brought down a string of polo ponies from Lake Forest. It was hard to realize that a man in my own generation was wealthy enough to do that. (p.12)" The tone of surprise and scandal here is false because Carraway knows well that Tom Buchanan's tremendous wealth was a result of cheating at the draft and of war profiteering. In this regard, it is the same as the cheat that his great granduncle performed when he had hired a substitute during the Civil War in order to devote himself to his hardware business.

Carraway's elliptical and allusive manner of depicting Tom turned from "Hog butcher of the world" to a man of wealth, with some resentment on his part continues, for he reveals to us later in the narrative that one of the first things he did after the war is to marry one of the belles of the Midwest belonging to a well-established wealthy family, Daisy Fay. Arguably, the marriage from a family with a recognized reputation is one way of giving prestige to his newly acquired wealth. For nearly three years passed, from 1919 two days of which Carraway

spent in the Bucchanans' home to the spring of 1922 when Carraway went East to learn and try his hand at bond selling, Carraway did not hear of the Buchanans. "Why they (the Buchanans) came East I don't know," he says. All he knows through his conversation with his cousin Daisy when she extended the invitation for a visit is "they had spent a year in France for no particular reason, and then drifted here and there unrestfully where people played polo and were rich together. (p.12)" It is not said explicitly, but one can infer that the drifting of the Buchanans is motivated by a quest of breaking into the bastion of the established aristocratic class with their newly acquired wealth. In other words, Tom as a legendary Chicagoan is seeking for the mantle of a gentleman after having been in the butchery business during the war. The turn from football to polo the sport of kings as it is often referred speaks of the aristocratic drive that animated Tom in his attempt to integrate the well-established wealthy classes in the East.

Always in the telephone conversation, Daisy tells her cousin Carraway that the Buchanans' drift is over and that the East Egg village "was a permanent move" but as he goes on to recount, "but I didn't believe it – I had no sight into Daisy's heart, but I felt that Tom would drift on forever seeking, a little wistfully, for the dramatic turbulence of some irrecoverable football game. (p.12)" Carraway's expressed disbelief about the permanent settlement of Tom Buchanan in the East Egg sounds as an equivalent for the proverb that says that "what's bred in the bone comes out in the flesh" or to use critical terms a stock character who can by no means undo what he is really, violent and win-at-all cost social type etc, and how he behaves in everyday life, bullying and so on. Temporarily at least, Carraway accepts his cousin's invitation driving over to their home in East Egg on a "warm windy evening (p.12)," thus crossing the rubicund of social class constituted by the West Eggers and East Eggers. On arrival to the Buchanans, Carraway discovers that their home is even more astounding than the "white palaces that glittered along the water" when seen from the West Egg side of the

bay. He says that the Buchanans' home was even more elaborate than [I] expected, a cheerful red-and-white Georgian colonial mansion, overlooking the bay. (p.12)" Such a description of the Buchanans' home makes it clear that Tom Buchanan has finally managed to be accepted among people with well established wealth and traditions. Possessing a Georgian colonial mansion is a way of inventing and giving an established ancestry or social pedigree to one's family. It is the style of architecture to which the Founding Fathers such as Thomas Jefferson and Georges Washington accorded their preference.

Swept away by the winds as characters in *The Wizard of Oz*, Carraway crosses the lawn of the Buchanans' colonial Georgian mansion, with "the front broken by a line of French windows (another reference to refinement) glowing with reflected gold and wide open to the warm windy afternoon (to find himself in front of) Tom Buchanan in riding clothes … standing with his legs apart on the front porch. (p.13)" Carraway notes that Tom "has changed since his New Haven years," but as he goes on to detail this change the reader realizes that the change is only the accentuation of the character traits and physical appearance he once advertised as an old school chum. "Hard mouth," "superciliousness," "arrogant eyes," "aggressiveness," "gruff husky tenor," "fractiousness," "paternal contempt," and so on are some of the epithets that Carraway employs in his depiction of the civilized facade that Tom wishes to display to the civilized world. If I have to summarize the clumsy and awkward picture that Carraway gives us of Tom, I will say that Tom is "a bull in a china shop." Carraway's tone painting is one of rejection for a parvenu, or false pretender to a style of civilization that money alone cannot buy. Carraway's depiction of Tom is of course not avoid of the older gentile class to which Carraway himself pretends to belong. In the reflection below, Carraway somewhat betrays his prejudices toward Tom, belying this statement about his character: "Every one suspects himself of at least one of the cardinal virtues, and this is mine: I am one of the few honest people that I have ever known. (p.66).

Carraway's self-praise as an honest man cannot be taken for granted, in spite of the ascription of presumably nobler origins to his relatively wealthy family. His reflections about Tom are not to be taken at face value because they might be accounted for by the fact that one class of wealthy men has supervened or replaced another in terms of prestige and civilization standards. This is what Carraway remembers Tom saying to him when they were school mates in Yale and the reflection that the latter had about him in these slighting remarks about his manhood: "Now, don't think my opinion on these matters is final," he seemed to say, "just because I'm a stronger and more of a man than you are." We are in the same senior society, and while we were never intimate I always had the impression that he approved of me and wanted me to like him with some harsh, defiant wistfulness of his own. (p.13)" Time had passed since the old school days but Carraway still keeps in mind Tom's reluctant acceptance of other people's opinions, his pride of being manlier than others, and his half approval of Carraway as a friend whose liking he sought but with a wistful defiance. This all reads like Carraway holds an old grudge against Tom's bigotry at Yale in the senior society because of differences in social status and physical strength.

Notwithstanding the narrator's attitude to Tom, I would say that Tom is painted as a grotesque cubist figure. The civilization paraphernalia like the rider's clothes that he wears do not fit him, and makes look like an effigy. In this regard, Carraway is playing a variation on the Eliotian image of "hollow man" stuffed with straw lacking moral plenitude and conviction. Carraway describes him as a "sturdy straw-haired man (p.13)" floating in the winds on the sunny porch of his mansion. To underline his moral hollowness, Carraway says he was turning awkwardly and abruptly around Carraway twice with his "broad flat hand" before being ushered in. In the first turning, Tom proudly showed him his "sunken Italian garden, a half acre of deep, pungent roses, and a snub-nosed motor-boat that bumped the tide shore (… and which he said) belonged to Demaine, the oil man. (14)" Tom's reference to

Demaine the oil man is certainly meant to impress his host with his wealthy connections, but it does not come to us without an irony, obliquely pointing to Tom's association with the scandals of corruption and bribery that marked the age in the same manner as those of the Gilded Age. Carraway as a man of the 1920s could not ignore the Teapot Dome scandal. Teapot Dome, Wyoming, and Elk Hills, California, are federal oil reserves that Albert Fall, Secretary of the Interior illegally leased to oil executives Harry Sinclair and Edward Doheney. A 1923 Senate investigation revealed that Fall received from Dehoney a loan of $ 100,000 and from Sinclair, $ 223,000 in government bonds, $ 85,000 in cash and a herd of cattle. As a result Fall was convicted for taking bribes and for conspiracy against American interests. In fact, this Teapot Dome scandal is just the tip of the iceberg of corruption that morally overshadowed Warren Harding's presidency both at the time and since. Harding's administration, as many historians pointed out, was constituted of friends from Ohio, Harding's home State. Most of these friends turned out to be corrupt and were sarcastically dismissed as the "Ohio Gang." Thus for Tom to be proud to be a close neighbor to Demaine the oil man is highly ironically because the world of oil exploration is marred by bribery and corruption. East Egg is presumably settled by those with established wealth and traditions but the reference to the Demaine and the Buchanans does not make of them the touchstones of the civilized world.

Tom's palace is true to its name if one looks at the low-key décor that Carraway gives of the high hall through which Tom conducted him, referring, among other things, to the "rosy-colored space" of the high hall, its "French windows," the curtains blown in and out by the winds like flags, the "frosted wedding-cake of the ceiling, the "wine-colored rugs, (p.14)" and so on. When he comes inside to the living room, Carraway notes the lack of excess in decoration pointing in this way to the Victorian style of décor that well-established wealthy American families aspired to. "The only completely stationary object in the room," Carraway

remarks," was an enormous couch on which two young women were buoyed up as though upon an anchored balloon. (p.14)" The Victorian or genteel style of this interior décor is underlined by the lack of bric-a-brac that people with no social ascendancy buy to decorate their living rooms. I shall turn to the women characters shortly, but for the moment it is important to underline the fact that the two women buoyed up on the coach that Carraway first saw when he entered the living room were seen as part and parcel of the decoration. One of these young women is Daisy, Carraway's second cousin and hostess, and the other is Jordan Baker a friend of hers and an icon in golf.

The way they are described in the general context of the mansion with its windows "glowing … with reflected gold," and Carraway's description of the two women as buoyed up as though upon an anchored balloon, and the supplement of the portraiture that follows makes of them what Show Walter, in her reference to the Victorian bourgeois wives, calls the "Angels in the House." All through the section devoted to Carraway's visit to the Buchanans, these two women are described as being captive birds in a golden cage. "They were," Carraway tells us, "both in white, and their dresses were rippling as if they had just been blown back in after a short flight around the house. (p.14)" The language used to describe the hostess Daisy, for example, words and phrases such as "murmur," "flutter", "flying," "singing compulsion" pertains to that of birds. There is also that bird song outside the home to which Daisy herself is attracted as if in reminiscence of her freedom. After the usual socializing and entertainment, Nick realizes the dysfunctional dimension of the Victorian or gentile home that Tom has come to establish in East Egg village. Nick gradually becomes aware for the first time that he entertains a mistress who keeps calling him on the phone, that even during holiday stay in Santa Barbara while his wife was giving birth to their daughter, Pam, he was cheating on her with a hotel chambermaid. Returning to the table from what looks like a usual quarrelling over his keeping of a mistress in the parlor, Daisy trying hard to hide her unhappy

marriage has these words in excuse for having left her invited guest or host alone: “I looked outdoors for a minute and it’s very romantic outdoors. There’s a bird on the lawn that I think must be a nightingale come over on the Cunard or White Star line. He’s singing away, - Her voice sang,” Carraway remarks, and for Daisy to go on saying: ‘It’s romantic, isn’t Tom? (p.22)”

The quote above plays a variation on John Keats’ poem, “Ode to a Nightingale” since Daisy tells us that it must have come on the Cunard or White Star Line, American-British cross-Atlantic cruising liners. At the beginning of Keats’ ode, the speaker imagines getting drunk and absorbed in a reverie wherein he is joined to the nightingale: “Oh, for a beaker full of the warm South… That I might drink, and leave the world unseen/ And with thee fade away into the forest dim/ Fade far away, dissolve, and quite forget” what the nightingale has never known: “The weariness, the fever and the fret/ Here, where men sit and hear each other groan;/ Where palsy shakes a few, sad, last gray hairs,/ Where youth grows pale, and specter-thin, and dies/ Where but to think is to be full of sorrow. Nick, through the variation that Fitzgerald plays on one of his favorite poets, Keats, evokes Daisy’s unhappy marriage, a real cheat in regard to all the poesy that first attended it. Indeed, Daisy and the nightingale stand in contrast for like the speaker in Keats’ poem, her life in the Victorian home of Tom is similar to the speaker or persona incapable to forget her bulky husband’s groaning and her weariness, the fever and the fret over this infidelity. The invitation that she has extended to Carraway to visit the “stables” that they keep just all people of her class for business or entertainment, but which obliquely qualifies her marriage life as a complete failure

To sum up the character of Tom as it has been described so far, one can say that he belongs to the category of comic character that Northrop Frye calls the *alazon* and to whom Tom stands as an *eiron*. Frye divides the characters in comedy into four predominant types: the *alazon*, that is to say the impostor or usurper, the *eiron* the (self-) deprecator, the buffoon or

bomolochoi, and the churl or *agroikos* (Frye Northrop, 1990: 172). The *alazon* or imposter or usurper is the character who blocks the advent of the desirable society out of the humorous society through laughter and the ridicule of those who block it. Referring to Ben Jonson and Alexander Pope, Frye describes the humor as a character dominated by a ruling passion. As he says "the humor's dramatic function is to express a state of what might be called ritual bondage. (Ibid. 168)" Frye adds that "the humor in comedy is usually someone with a good deal of social prestige and power, who is able to force much of the play's (in our case fiction) society into line with his obsession. (p.169)" The role given to Tom in *The Great Gatsby* is that of an impostor of a Victorian gentleman who has managed to usurp a place among the well-established society of East Egg village. His broken home, his repetitive infidelity, his snobbishness, his priggishness, and his bigotry are singled out and ridiculed by the depreciating remarks of Carraway. The respectability, the chivalric and gallant character, all of them hallmarks of what a gentlemen must be are totally absent in the way he behaves with people and especially with women. In a sense, Carraway's remark that "Tom would drift on forever seeking, a little wistfully, for the dramatic turbulence of some irrecoverable football game (p.12)" is that of an eiron or deprecator aware of the obsessive character of Tom the impostor, or usurper of a gentleman's role.

His wife Daisy who knows him better than anyone else regrets having accepted to marry him because he brutalized her during her domestic quarrel with him over his adulterous relationships. Holding her little figure bruised obviously by Tom during their retreat from the table, Daisy has this in response for Jordan Baker asking her girl friend to go out for relaxation: "You did it, Tom, she said accusingly, "I know you didn't mean to, but you did do it. That's what I get for marrying a brute of a man, a great, big, hulking physical specimen of a - (p.18)" This aggressive impulsion toward women shows us up on another occasion with the very mistress, Myrtle, over which Daisy is obfuscated. In chapter two, we see Tom

guiding his friend Carraway through the Valley of Ashes to the place of his mistress, also the garage of Mr Wilson her husband. His adulterous relationship with Myrtle has already become a gossip in the circle of his acquaintances as Tom keeps showing himself with her in "public cafes." Yet, as if he is proud of cuckolding other men in assertion of his manhood, he forcefully takes Carraway out of the train stopped at a drawbridge to the very home of the cuckolded husband on the pretext that he wishes to have him sell an old car of his for a commission. On this occasion, Myrtle comes upon the stage, telling her husband to mind his manners and fetch chairs for the two visitors. Tom takes advantage of Wilson's short absence to fix a prompt dating in the private apartment that he hires for her in New York City.

The three characters took the train, which was still waiting for the drawbridge to go down, in separate compartments up to New York City where they hired a taxi to travel to Myrtle's private apartment. Tom's manners are keenly observed by Carraway. First, Carraway describes a dog scene wherein Myrtle tells the taxi driver to pull up and "back up to a grey old man who bore an absurd resemblance to John D. Rockefeller" a vendor holding a basketful of mongrel puppies. Apart from the suggestion that the capitalists of the old days have been supplanted by a new mongrel breed of wealthy men like Tom, Carraway reports the failure of Tom to be a touchstone of gallantry. In response to his mistress's asking the mongrel puppy vendor whether it is a boy or a girl, Tom contradicts the puppy vendor's assertion that it is a boy dismissing him with the vulgar expression, "it's a bitch. (p.34)," thus saying the bad thoughts that he has about the female gender as a whole.

Once in her private apartment of entertained courtesan, other incidents are reported to expose his ungentlemanly manners, and his failure to be the exemplar of the high society that he wishes to represent. During the evening party that lasted nearly the whole night in the company of Catherine, the hostess's sister, also that of the McKnees the hostess's downstairs neighbors, called up for the occasion, Carraway comes to know how Tom and Myrtle built

their adulterous relationship during his chat with the hostess. A little bit drunk, she recounts that "it was on the two little seats facing each other that are always the last ones on the train. I was going up to New York to see my sister and spend the night. He had on a dress suit and patent leather shoes, and I couldn't keep my eyes off him, but every time he looked at me I had to pretend to be looking at the advertisement over his head. (p.42)" Myrtle or Mrs Wilson revealed beforehand her disappointment of having discovered out that her husband was not the gentleman that she had thought to have married. A few days after her marriage, a man came to the Wilson's home to get back the suit that her husband had borrowed from someone else for the wedding and presumably also for her dating. She took her relationship with her husband as a bad bargain, and I would argue that, as the proverb has it, Myrtle still does not realize that "it is not the cowl that makes a monk." Fascinated by Tom's dress suit and patent shoes, she follows Tom into a taxi at the first flirt, thinking she has found out at last the gentleman she has wished for all along her life.

Tom is described as a womanizer of the first kind and a brute inside. Still proud of the love story she is recounting, Myrtle inadvertently drops out the name of his "Angel in the Room" Daisy. Mad at the revelation of his wife's name, Tom, as Carraway tells us, "broke her nose with his open hand. (p.43)" The cheerful atmosphere is dissolved into one of domestic violence, not without some verbal irony at the expense of Myrtle who desperately wishes for social mobility by marrying a gentleman. Myrtle's second love story goes all wrong as her sister Catherine and Mrs McKnee conducted her bleeding, through the furniture crowded living room to the bathroom in order to stop her hemorrhage with towels, trying all the while to protect the tapestry representing scenes of Versailles by spreading it with copies of the Town Tattle, a scandal journal of the time. The Town Tattle, many numbers of which were set on the table with the new number that Mrs Wilson bought on her way to her private apartment suggest that Tom is presumably concerned with his reputation. However, given the fact that

his relationship with Mrs Wilson is a secret to no one, the fact that Tom's scandalous relationship is not reported in one of the tattle number reveals, perhaps, that he is no longer a celebrity for the paparazzi of his time to follow his moves, or perhaps that he bribes these paparazzi not to report the decadent style of his life. The spread of the copies of the Tattle Town on the Versailles scenes tapestry refers to what looks like a cover-up that the journal practices by payment of huge amounts of money by the celebrities caught by scandal.

So, one of Tom's ruling passions or humors is lust. For him, women are just sexual preys. Nothing resembling love is involved in his relationship with women. Frye says that the *alazon*, impostor or usurper type of character in social satire resembles that of a heavy surrogate father blocking the advancement of the desired society. This is the case of Tom, father of a daughter called Pamela or Pammy, a libertine at heart, who wants to preserve social purity. In the first chapter of the book, Carraway reveals us the patriarchal tendency of Tom. Towards the end of Carraway's visit to the Buchanans, a conversation is engaged among the characters as Jordan Baker takes her leave from the table saying "Time for the good girl to go to bed. (p.25)"As if she was excusing on her behalf to Carraway for Jordan Baker's abrupt manner of leaving, Daisy comes out with the following comment: "Jordan's going to play in the tournament tomorrow … over at Westchester. (p.25)" All of sudden, at the reference to the world of sports, Carraway, who seems to be a fan of sports and eager reader of sports magazine, explains to us why from the beginning of the dinner evening, he has the impression that Jordan Baker's face is familiar to him. It is because "its pleasing contemptuous expression had looked out at me from many rotogravure pictures of the sporting life at Asherville and Hot Springs and Palm Beach, (p.25)" he says. And for him to add that he also heard some unpleasant story about her that he has forgotten.

During the leave taking, as Jordan goes upstairs to her room, Daisy tries to be cheerfully socializing by suggesting for the two characters to be involved in a romantic relationship,

inviting her cousin Carraway to come more often to visit her in order to meet her there. And for Tom to intrude into the conversation in a paternal protective manner: "She's a nice girl," said Tom after a moment. "They oughtn't to let her run around the country this way. (p. 25)" In a sarcastic rejoinder by a woman who is well aware of her husband's libertinism as an *agroikos*, a churl or rustic. Frye claims that "we find churls in the miserly, snobbish, or priggish characters whose role is that of the refusal of festivity, the killjoy who tries to stop the fun…. (p.176)" Tom reveals himself as a churl on several occasions keeping apart from festivity on several occasions in the novel. This is evident in this comment about his first attendance at the parties that Gatsby organizes: "Tom was evidently perturbed at Daisy's running around alone, for on the following Saturday night he came with her to Gatsby's party. (p.25)" Carraway follows up this comment on the character of Tom as a killjoy, a churl, saying

> Perhaps his presence gave the evening its peculiar quality of oppressiveness – it stands out in my memory from Gatsby's other parties that summer. There were the same people, or at least the same sort of people, the same profusion of champagne, the same many-colored, many-keyed commotion, but I felt an unpleasantness in the air, a pervading harshness that hadn't been there before. (p.111)

In the above quote, Carraway refers to Tom's refusal of the mood of festivity during Gatsby's party. During this party, we see Tom's falsely conservative and his cultural lag in the social distance that he keeps from the other guests. He grows particularly sensitive when his wife Daisy seems to enjoy finding herself among the celebrities of the time she has only heard about, especially those who have made their names in the cinema. For a snobbish, priggish, arrogant man that Tom is, Gatsby's party is just a "menagerie (p.115)," a qualification that Daisy quickly dismisses by saying "At least they are more interesting than the people we know. (p.115)" It has to be observed that all during the party Gatsby, out of romantic antagonism, ridicules Tom by introducing him to the other celebrities as "Tom the

polo player." Having no longer any claim to this status at all, Tom is turned into some sort of buffoon.

To sum what has been said so far, one can say that Tom performs the role of a many-faceted blocking character, in the "humorous" section of the American society of the 1920s. Turned toward the past, this conservative society looks down snobbishly on the desired society that looks favorably toward the entrance into modernity notwithstanding its defects. Tom as a representative grotesque figure of the humorous society defines masculinity in singular terms considering other forms of masculinity such as the one performed by Gastby as abnormal. Gatsby, he says to his wife, is a "Nobody from Nowhere" and all the newly rich are bootleggers. Foolishly, he wants to turn back the clock of time to stop the social progress into the modern, desired, but not yet well defined society in the novel by boasting that he is the "first man to turn a garage into the stable. (p.125)" The humorous society that Tom stands for is a socially exclusive society whose social conservative identity is best defined by the "party of three on horseback – Tom, a man named Sloane and a pretty woman in a brown riding habit (p.108)" from East Egg intruding into the home of Gatsby in West Egg at an unusual hour of the day. Gatsby generously extends hospitality to them while in return the males (Tom and Mr Sloane) are shocked to hear Mrs Sloane inviting Gatsby to attend her dinner party just because he does not belong to the East Egg Village. Arguably, the East Egg Village functions like a clan, which like the Ku Klux Klan of the time excludes people who do not show what the American nativists of the 1920s call one-hundred percent Americanism. In the way, Carraway recounts this encounter there is something that looks like the practices of dissuasion practiced by the Klan to preserve the social order that the close presence of Gatsby's festive parties threatens with dissolution.

In his *Anatomy of Criticism*, Frye argues that "Central to the *alazon* group is the *sinex iratus* or heavy father, who with his rages and threats, his obsessions and his gullibility, seems

closely related to some of the demonic characters of romance, such as Polyphemous. (Frye Northrop, 1990:172)" I shall come to the romantic dimension of Fitzgerald's novel in the next chapter, here I would point to the pertinence of Frye's parallels that he establishes between the *alason* or imposter to the demonic character Polyphemus in relation to Tom Buchanan. As rendered by Homer in his *Ulysses*, Polyphemus is a Cyclops giant who imprisons Ulysses' crew at one of their stops on their way back home to Ithaca in his cavern with the intention to devour them. At one point of Homer's narrative, Ulysses, drives a wooden stake hardened into his single eye, and instructs the remaining members of the crew out of the cave to go out under the cover of the Cyclops' sheep. When Polyphemus realizes that Ulysses and his crew have escaped from the cave, he shouts for help from other fellow giants saying that "Nobody" has blinded him. "Nobody" is the name that Ulysses gives to the giant when he is asked his name by Polyphemus for the first time. Tom's reference to Gatsby as the "Nobody from Nowhere," makes one feel a self-irony. As I have already said above, this point will be developed in the next chapter in my discussion of the absorption of elements of romance in *The Great Gasby*. So, for my purposes at this point, I shall just underline the self-irony contained in his name calling. If Gatsby is a "Nobody from Nowhere," then Tom in the context of the fiction turns into a surrogate Polyphemus.

This self-irony that Tom creates in his ill-considered ways draws attention to the variation that Fitzgerald plays on Conrad's character-hero Kurtz. Readers of the *The Great Gastby* may perhaps object to this parallel by pointing to the fact that if there is one character in the novel to be compared to Kurtz, it is Gatsby himself because at the climactic moment in the novel when Fitzgerald's hero is killed by Wilson, it is his name which is associated with the famous Conradian formula, "Mistah Kurtz – he dead." Taking this famous announcement of the death of Kurtz to Marlow by one of his black servants, Fitzgerald has his narrator-character, a variation on Conrad's Charlie Marlow, utters it himself when he finds Gastby shot dead, his

body on a rubber mattress floating in his pool, and with Wilson a few feet away also dead having blown his own brains. Answering a phone call from one of his collaborators, a certain Slage, from Chicago, Carraway reminds him that he is not talking to the right person recapping Conrad's formula by saying "Look, here – this isn't Gastby. Mr Gastby is dead. (p.173)" So, I shall argue that Gastby is indeed patterned on his Conradian counterpart, but it is the virtuous side of that character that he represents, with Tom standing as his monstrous double the one that has degenerated in contact with the timeless African forest. I shall return to the parallel that one can draw between Gastby and Kurtz shortly. In the meantime, I shall develop further the analogy I have established between Tom and Kurtz in relation to their degenerate character.

All through the novel, Tom is shown as being interested in the problem of regression, degeneracy, or backsliding to a primitive state. In itself this concern ironically reflects the fears of the retrograde forces of the humorous or conservative society that he is in tune with in his convention role as *alazon* or impostor fighting the burgeoning of the desired society. The irony of this concern with degeneracy and the fall of the white races on the part of such a conventional character is that he embodies the very concern with degeneracy that he projects on other people. His grotesqueness and bulkiness and his breaking of every refinement with which he comes into contact make of him the degenerate type that he wants to fight with all his force to salvage Western civilization. During their conversation with Tom at his first visit to the Buchanans, Carraway finds into a discussion about the threat to Western civilization when he says to Daisy in excuse of his apparently provincial ways and his embarrassment at his awkwardness with the city ways, "You make feel uncivilized …. "Can't you talk about crops or something? (p.19)" Tom interrupts the conversation and takes up the opportunity to express his opinion on the state of civilization in the modern world, claiming that "Civilization's going to pieces." As he goes on to explain his pessimism, he asks Carraway

"Have you read 'The Rise of the Coloured Empires,' by this man Goddard." (p.19) Theodore Lothrop Stoddard's book published under the title of *The Rising Tide of Color Against White World-Supremacy* (1920) expresses the fear that white civilization is under siege because of the changing political relationships after World War I signaled by the emergence of Japan as a world power, the agitation for Independence in India, Egypt, and in America itself by Marcus Garvey who advocated the creation of a black empire in Africa, and also paradoxically in Ireland whose inhabitants were considered by some Victorians as "white monkeys." Lothrop Stoddard's book is a follow-up or sequel to Madison Grant's *The Passing of the Great Race*, sharing with it the concern that the white race or Nordic race would be swamped by amalgamation or miscegenation by other less developed races. This problem with the other will be developed in the third chapter on the self/other dialectic performance of romance in the orientalized east. At this point, I have only to observe that Tom's concern with degeneracy has much to do with the threat to his status quo, that is to say the supplanting of the high society to which he pretends to belong by another emergent wealthy class.

Tom is surprised to hear that Carraway has not read "Goddard's book" and recommends it for him on the basis that the theory is scientifically proved. Being white, Carraway is supposed to show the same concern for his race. As he proceeds to explain "Goddard's theory", his wife teases him about his presumably fashionable scientific readings and the bigoted ideas that he derives before coming back to a comment on his narrow mindedness and his obsession with masculine, racial, and class domination. "We've got to beat them down," whispered Daisy, "winking ferociously toward the fervent sun. (p.19)" This fear for the well-established rich class of West Egg side leads his pessimism assume a universal dimension, adhering to the most apocalyptic ideas about the state of the world. In the sixth chapter of *The Great Gastby* mostly devoted to the description of Gatsby's visit to the Buchanans at the request of Daisy has the following rejoinder in response to the other characters' complaint

about the boiling heat of that June dog day: "I read somewhere that the sun's getting hotter every year …. It seems that pretty soon the earth's going to fall into the sun - or wait a minute, it's the opposite – the sun's getting colder every year. (p.124) Obviously, in the context of Gatsby's visit to the sanctity of the Buchanans' home and his contact with his wife and daughter, Tom's blind-minded adherence to such apocalyptic thinking about the universe is due to the fact that he is witnessing the mixing about what should kept apart. For him Gatsby's "intrusion" belonging to another class into his home is ominous of the end of the world. Another explanation for Tom's shock at the visit of Gatsby will be offered in the third chapter of this thesis where I shall show that class and race are collapsible concepts in Tom's mind.

Following the lead of previous critics, I would argue that Kurtz, like his variation in Gatsby's novel, reflects the Victorian concern with degeneracy, and backsliding in contact with what the Victorians called the "primitive" races. In parallel with the social Darwinism of the Victorian period deployed as a justification for the colonial or imperial enterprise whose best expression was the "Scramble for Africa," there developed, as Peter Childs puts it "theories of degeneration (that) threatened Europe with the possibility of a reversion to less complex and more barbaric form of society. (Childs Peter, 2008: 49)" These theories constitute the obverse side of the modern theories of "evolution," "progress," and "reform" and show instead a concern with "atavism," "regression," and "decline." Edwin Lankser's *Degeneration: A Chapter in Darwinism* (1880) and Max Nordau's *Degeneration* (1895) were perhaps the two most notorious books about the theme in the Victorian period. Such theories just as in the case of the ones propagated by Stoddard and Madison Grant reflect the fears of the rise of working classes, libertinage, dandyism, masturbation, hysteria, the Suffragette movement and other similar "perversions" as same-sex love scandalously performed by Oscar Wild obliged to quit London to satisfy his urges in colonial Algeria. All these phenomena

foretold the sentiment that the process of degeneration was under well way and had to be stopped by all means. Signs of degeneration were detected even seen in the field of arts, such as the literary movement known as naturalism. As Peter Childs sustains this threat of a regressive evolution was "felt to also be a threat to imperial dominance (since) the moral justification was based precisely on a rhetoric of social and racial superiority. (Childs Peter, 2008: 51-52)"

It is this genteel or Victorian notion that Western civilization is vulnerable and liable to regression that Conrad's novel in his characterization of Kurtz on whom Fitzgerald patterns his characterization of Tom Buchanan. It is not the place here to argue whether Conrad was for or against imperialism, but what is particularly interesting to note is that Kurtz the so-called civilization bearer, embodiment of Western values and ideals, sent as an emissary into the Congo goes native, backslides or regresses into savagery by adopting the African ways of life, their food ways, and their ritual celebrations. This regression could not but strike the cord of horror in the late Victorians fed on the theories of degeneration as well as through fictions like those of H. G .Wells such as *The Time Machine*. What makes the atrocity of Kurtz's regression worse than that of Wells's characters is the fact that it is set in an imperial territory rather in a Dystopian setting as is the case of Wells's fiction. The culture shock that Kurtz experiences when he realizes that his social identity is dangerously impinged on by those he meant to put under scientific observation and control largely accounts for that notorious marginalia of his "Exterminate all the brutes" noted on his monograph on the *Savage Customs of the Interior Regions of Africa*. The web of irony constituted around Kurtz's atavistic regression cannot be unraveled in such a short space, but it is worth noting that in the final analysis it is the ideal white man who is found at the very centre or the heart of a region of the "Dark Continent" or the "heart of darkness." The ironical twist here is that the white blank on

that map advertised in a shop window, which used to fascinate Marlow in his boyhood assumed dark shading with its "discovery" when it turned into a European colony.

Fitzgerald's stylization of his characterization of Tom on the Conradian hero Kurtz gives a particular ironic twist to his novel. It is true that Tom, unlike Kurtz, does not write a monograph on the "savage" customs brought by the newly rich class of West Egg. Neither does he write Kurtz's notorious marginalia. This can be accounted for by the fact that Scott Fitzgerald's narrative like that of Conrad works by suggestion rather than explicit statement in this case. Indeed, Tom, like Kurtz, is depicted as a brute full of pseudo-scientific, racist knowledge to which he keeps referring, and for him all those who are not or do not look like "Nordics", the sun-tanned Gastby included, are all brutes to be "beaten down" or "exterminated." Gatsby's parties with all their jazz songs, drinking bouts, and dancing are for him indicative of that atavistic regression that Kurtz considers as a "horror," and which Tom expresses as usual in ironic narrative in understatements as when he compares Gatsby's party to a "menagerie."

Gastby as it is said above is the double of Tom, the ideal or positive side of Conrad's character. Fitzgerald's variation on the characterization of the Conradian hero is brought out by what psychologists call neurotic splitting, and is in consonance with the binary characterization peculiar to the genre of romance, which Fitzgerald's novel absorbs, and which I shall discuss with much more details in the second chapter of this study. Gatsby as a Western hero, as noted in the above sections, has taken Cody as a surrogate father or godfather. The latter's picture, as underlined by Carraway, stands conspicuously on the dressing table in Gatsby's room, which as a keepsake means that it is the only father that he recognizes. Here, we are given to understand that Tom has involved himself in that phenomenon peculiar to the family romance that Freud calls parricide. This symbolic parricide can be accounted for in terms of the non-satisfaction with the model of the

biological father and original family. The national archetype of the hero is taken as a model instead. During his visit to New York City at the request of Gatsby who wishes to invite his flame, Daisy, through him, Carraway is given a peep into the past life or I would rather say the unconscious of his companion. The latter wants to introduce himself to him, and also to break the ice between them before asking him to do the errand for him. Well aware that a huge number of rumors are spread about, he addresses Carraway in this way: "I'll tell you God's truth." Carraway recounts that Gatsby raised his right hand as if inviting divine retribution on if he lies, before resuming his family story saying "I am the son of some wealthy people in the Middle West – all dead now. I was brought up in America but educated at Oxford, because all my ancestors have been educated there for many years. It is a family tradition. (p.71)"

Carraway's doubt about this elliptical and quite enigmatic piece of information does not matter much since Carraway will edit later. Psychologically, what counts in the light of this invented family story is the reported death of his rich parents. In the context of the fiction, this might be taken as means of covering up the provenance of his wealth and the style of life that he displays to the public by disclosing his education at Oxford, not saying exactly which Oxford he meant and the tremendous wealth bequeathed to him by his dead family. From this point he goes on to elaborate a whole fantasy that has much to do with what Freud calls wish fulfillment: After that, Gatsby tells him, "I lived like a young rajah in all the capitals of Europe – Paris, Venice, Rome – collecting jewels, chiefly rubies, hunting big game, painting a little for myself only, and trying to forget something very sad that had happened to me long ago. (p.72)" Carraway knows that his companion is telling a lie through his teeth, but he restrains himself from laughing off Gatsby's fantasy. Expressing his disbelief, Carraway calls Gatsby's persona, disguise, or mask a "Turbaned 'character leaking sawdust (in other words an effigy) at every pore as he pursued a tiger through the Bois de Boulogne (Ibid.)," a red

district in Paris caricaturing Gatsby's pretended big game hunting as a chase of prostitutes. Carraway's latent orientalism such as this one will be discussed in the third chapter of this research.

Now, I would argue that in recounting his fantasy, Gatsby may be regarded as a man mindful of the mysterious image that the public opinion has circulated about his real identity, and of which as he will avow later in the narrative is well acquainted with. To polish further that public image, he describes himself to his companion as a decadent aristocrat, who is so disgusted with life that he has looked at World War I when it broke out as an occasion to put an end to it. But as Kurtz in the Congo forest, he says that he "bears an enchanted life (… since) in the Argonne Forest I took the remains of my machine-gun battalion so far forward that there was half a mile gap on either side where the infantry couldn't advance. (p.72)" The result of his bravery during the war is rewarded with promotion to the rank of major and military decorations, one of which is awarded by the "little Montenegro down on the Adriatic Sea. (p.72)" This reference to Montenegro might be indicative of a fault line in the fantasy through Gatsby's real identity tries to peep out. Through a metaphoric displacement, the disguise falls out since "Montenegro" in French sounds as "Monte Negro," which in English translates as "ascend," "go up," "mount," or "climb" Negro. Freud tells us that in a dream work that equates with literature images are essentially condensations of the repressed impulses forming a disguise through which the id or unconscious passes the censorship of the superego and ego. So I would claim that psychologically speaking "Montenegro's" recognition of Gatsby's bravery belies an attempt to "pass" for someone he is not.

In the African American culture "passing" constitutes an important experience involving mulattoes, in real life or in fiction, light enough to pass for white persons. According to Arthur P. Davis (1974:11) one of the first American authors to "come out," just as we say it today for gays and lesbians, today is Walter White, whose complexion was so fair that he was

able to pass for a white person and investigate the racial problem of lynching from the inside. His passing and lynching experiences are recounted in his books and plays such as *Rope and Faggot: A Biography of Lynching* (1929), *The Fire in the Flint* (1926), and *Flight* (1926). Among other authors who belong to what is called the "passing-lynching school" one can mention Nella Larson and James Weldon Johnson, the former known for her novels *Passing* and *Quick Sand* (1928) and the latter for his *Autobiography of an Ex-Colored Man* (1912). Ralph Ellison's *Invisible Man* can also be said to be placed in the "passing" literature tradition. The issue of passing will be discussed in ample details in the third chapter which deals with the self/other dialectic. Ambiguity as to the racial dimension is certainly there as the novel emphasizes the fact that Gatsby has a dark complexion, described as "sun-tanned". I just wish to point out here to the fact that Gatsby's "passing" involved in his association with Montenegro can also refer to the question of class. As Patrick Brantlinger astutely observes,

> Racism often functions as a displaced or surrogate class system. As a rationalization for the domination of 'inferior' peoples, imperialist discourse is inevitably racist; it treats class and race terminology as covertly interchangeable or at least analogous. Both hierarchy of race and a hierarchy of racist; both are the results of the evolution of nature.
>
> (Brantlinger Patrick, 1992: pp 200-201)

So it can be claimed that Gatsby seeks to betray the humble origins as a Midwesterner by associating his name with Montenegro. Carraway is skeptical of Gatsby's self-fashioning as an aristocrat and warrior, but his incredulity fades away when Gatsby throws all the medals that were awarded to him during the war on his lap, and hands him a photograph of his in a blazer, holding a cricket in Oxford. Now just like the reader, Carraway does not know where to stand as regards the mystery of who Gatsby really is. Perplexed by the pieces of material evidence, he reevaluates the judgment that he has passed on the character of Gatsby early saying: "Then all is true. I saw the skins of tigers flaming in his palace on the Grand Canal; I

saw him opening a chest of rubies to ease, with their crimson-lighted depths, the gnawing of his broken heart. (p.73)"

Decidedly the question of truth about Gatsby's identity is certainly difficult to solve, but in chapter VI Carraway discloses other pieces of information which lead us toward possible psychoanalytic interpretations of the whole story of Gatsby. Recounting how Gatsby first came into contact with Dan Cody, an episode of his life that I have already analyzed above, Carraway says the following about his change of name of James Gatz to Jay Gatsby. To account for this unnaming and renaming of the character, Carraway says the following: " I suppose he'd had the time ready for a long time, even then. His parents were shiftless and unsuccessful farm people – his imagination had never really accepted them as his parents at all. (p.105)" At the end of the novel, the biological father appears on the stage in flesh and bone after having read about his son's death on Chicago newspapers in order to attend his funeral. On the whole, Gatsby's statement that "his family is dead" is confirmed as a symbolic parricide that Gastby performs by adopting Dan Cody as a surrogate father and archetypal model. Gatsby is said to have be cheated out of his inheritance, but it is also said that Dan Cody fashioned him by giving him the contours of a man. I would claim that what Gatsby got from Cody as a legatee is showmanship and character. It is this showmanship and character that allowed Gatsby to date Daisy in his uniform as a doughboy; it is showmanship and character that earned him military promotion, and a bursary to go to Oxford for a short span of time as a recognition for rendered military service; and finally it is showmanship and character that permitted to enter the world of bootleggers and make a dazzling fortune in three years after his return from the war.

Showmanship and character are also behind the protean dimensions that make him a composite character in the novel. In the comedy of manners that he comes to play with Tom, he finds himself first performing the host or entertainer role in the parties that he organizes in

his palace. In this respect, Northrop Frye writes that "if we study this entertainer or host role carefully we shall soon realize that it is a development of what Aristophanic comedy is represented by the chorus, and which in its turn goes back to the *Komos* or revel from which comedy is said to be descended. (Frye Northrop, 1990: 175)" Until nearly the last two chapters, Gatsby is described mostly as a master of ceremonies that most of the revelers do not know in person because they are not invited. His parties are described as some sort of carnival in which people including New York City commuters, English men from abroad, cinema celebrities, West Eggers elbowed each other, eating, drinking, and dancing to popular music like the Blues. In short, the society that gathered in Gatsby's mansion is infused with the popular carnival spirit marking off what Frye calls the inclusive desired society. According to Carraway's description of this carnival spirit, "People were not invited – they went there. They got into automobiles which bore them to Long Island, and somehow they ended up at Gatsby's door. Once there they were introduced by somebody who knew Gatsby, and after that they conducted themselves according to the rules of behavior associated with an amusement park. (p.47)" The folkloric or popular spirit that prevails in these parties makes Carraway make an analogy between Gatsby's mansion and Coney Island, the famous holiday resort. As Carraway says it in emphasis, "Sometimes (revelers) came and went for the party with a simplicity of heart that was its own ticket of admission. (p.47)"

In this popular carnivalesque spirit, where no one knows the master of ceremonies because of lack of etiquette and formality, Gatsby naturally becomes the object of women's gossip in which males sometimes invite themselves. The scene in chapter devoted to the description of one of Gatsby's parties and wherein "Two girls and Jordan leaned together confidentially (p.50)" seems to reproduce the cover page of the Town Topics, a gossip magazine satirized as Tattle Town in *The Great Gastby*. I would not go in the satiric dimension of the Town Topics here, as Sharon Hamilton has already amply dealt with it. I prefer instead to the fact that

Gatsby's life is so mysterious and enigmatic to the revelers who attended his parties that he becomes an object of gossip and rumor. For example, in the scene referred to of the three women gossiping together, one of them leans and says to the others that "Somebody told me they thought he killed a man once. (p.50)" This hearsay sent a thrill through the whole surrounding group including three men called the "Mumbles," which as caricatures are there to confirm and inflate the rumors as in a pantomime. So when the hearsay about the murderous character of Gatsby is called into question by another woman saying "I don't think it's so much that …; it's more that he was a German spy during the war, (p.50)" one of the Mumbles, is said to have nodded in confirmation, mumbling that "I heard that from a man who knew him in Germany. The gossip about Gatsby's real identity among the females and the Mumbles takes an argumentative turn as the first female comes back in defense of the truth of hearsay with the argument: "Oh, no, (…) it couldn't be that because he was in the American army during the war." Observing the change in favor of her idle gossip that Gatsby is a murderer or killer, she clinches her argument by "leaning forward enthusiastically (and inviting the gossips to) look at him sometimes when he thinks nobody's looking at him. I'll bet he killed a man. (p.50)"

I would not develop further this idle gossip that goes so far as to affirm that Gatsby is cousin to the Kaiser. What I wish to underline is that in the first chapters of the novel devoted to the observation of the comedy of manners and social satire, Gatsby as a character is not well defined. This is in accordance to the decorum of comedy and social satire, for in being unobtrusive as master of the revels, he is in the role of the *eiron* or deprecator. In this respect, Frye writes what follows: "Central to this group (eiron figures), is the hero, who is an iron figure because as explained, the dramatist tends to play him down and make him rather neutral and unformed in character. (Frye Northrop, 1990: 173" Technically, this is what explains the invisibility of the character, which paradoxically gives him a heroic stature by

making him the object of talk by all the other characters. Contrary to Tom, for example, few details are given about what and how he looks like. As if in emphasis of his invisibility, his physical appearance also remains very sketchy. The sole details given pertain to the magnetic pull of smile that never quits him, the sun-tanned complexion, and the scarlet suit that he puts on. In short, the characterization of Gastby as a hero operates through suggestion, allusion, or understatement rather than through explicit statement or overstatement.

I would argue that this suggestive or allusive type of characterization is a variation on the Conradian character, Kurtz. Like Kurtz, we keep hearing about him before he appears on the stage. For example, Carraway hears about Gatsby in the first chapter during his visit to the Buchanans, when Jordan Baker, an *habituée* reveler in Gatsby's parties, mentions his name and tells him whether he knows him since he is a neighbor of his in West Egg. When Gatsby comes back home in the evening, he just sees his silhouette in his garden because of the obscurity, but he does not dare to introduce himself to his neighbor through a shared acquaintance with Jordan, for as he says, "Gatsby gives a sudden intimation that he was content to be alone – he stretched out his arms toward the dark water in a curious way, and as far as I was from him, I could have sworn he was trembling. (pp.26-27)" He goes on saying "Involuntarily I glanced seaward – and distinguished nothing except a single green light, minute and far away, that might have been the end of the dock. When I looked once more for Gatsby he had vanished, and I was alone again in the unquiet darkness. (p.27)" Obviously, obscurity distorts Carraway's vision of Gatsby in the same as darkness distorts Marlow's vision of Kurtz compared to an "atrocious phantom" and an "apparition". The impressionist image of the stretching of the arms forward into the dark by Kurtz and his African mistress is reproduced by Gatsby, but it does not have the same sinister ring as in Conrad's novel. On the contrary, it has a romantic overtone that will be discussed much more amply in the next chapter.

In short, Carraway, just like Marlow, hears about the hero but he does not see him until the third chapter that he meets him in a party of his to which he is invited. Even this meeting happens in a casual way while Carraway is searching for Gatsby to thank him for the invitation. Lost amidst the crowd of anonymous revelers, Gatsby is not easy to find though he has looked in everyone about his whereabouts. The irony is that it is Gatsby himself who happens to have recognized Carraway while sitting at the same table. As he recounts, "At a lull in the entertainment the man looked at me and smiled. (p.58)" The reader without being told anything about "the man" recognizes him as Gatsby just by the smile that his face wears. With a finger bowl of champagne in his hand, Gatsby accosts Carraway as follows: "Your face is familiar," he said. Weren't you in the First Division during the war?" "Why, yes. I was in the Twenty-eighth Infantry," Carraway answers. Hence it happens that Gatsby and Carraway are two doughboys, affectionate names for World War I American veterans, who had fought in the same division. The hero's and the narrator-character's introduction turns into the unexpected situation where two ex-servicemen living close to each other in the same neighborhood find each other. This might account for Carraway's much more tolerant and sympathetic attitude to Gatsby than the stay-at-home Tom.

Both Gatsby and Kurtz are "remarkable," the way is Conrad's. Both of them have used illegal means to amass a great fortune, one consisting of ivory and the other of greenbacks. However, Scott Fitzgerald plays a variation in the way this illegally-amassed wealth is perceived and spent. Indeed, through the suggestive or allusive technique of characterization, we come to know that Gatsby is a "bootlegger," first recruited by Meyer Wolfshiem whose name is associated with the scandal of Football World Series of 1919. Carraway is inadvertently introduced to this Wolfshiem who mistakes him for a recruit for the "gonnegtion." Obviously, Gatsby has gone a long way in the business of bootlegging becoming the head of a gang managing a chain of drug stores since he is always on the phone

to receive news from and give directions to his hand men across the country. He is untouchable in New York City because of his friendship with the commissioner. While alcoholic drinks in his time can be enjoyed only in speakeasies, Gatsby offers it barrels in his mansion, a mansion that used to belong to a very wealthy brewer. In his role as master of revelers, Gatsby shows up as a modern Robin Hood offering alcoholic drink of all sorts to thirsty people, forbidden to enjoy life with a drink by obsolete and inapplicable laws (the Volstead Act and the Eighteenth Amendment) meant to legislate people's private lives. As a big shot, Gatsby is immune to legal prosecution. A motor police man even excuses himself when he has wanted to stop and give a fine to Gatsby for speed excess.

The idle gossip about his being a gangster and a bootlegger blemishes his image only in the eyes of fake fundamentalists such as Tom. At the time when it is explicitly proclaimed that "the business of America is business," material success is looked at favorable even though it is the work of bootleggers and gangsters. In this respect, Rod W. Horton and W. Edwards write the following words accounting for what looks like a paradoxical elevation of Gatsby to the role of hero in the 1920s:

> The gangster became a sort of public hero, as though American worship of success had finally burst out all moral bounds in its admiration for the slick operator. Motion pictures and cheap fiction transformed ruthless killers into a sympathetic combination of Robin Hood and the standard Horatio Alger hero, with the result that innocent children equipped with miniature tommy guns supplied by respectable toy manufacturers turned from the traditional game of cowboys and Indians to play at gang wars in which playmates were "bumped off" or "take for a ride in the tradition of modern thuggery.
>
> (Horton W. Rod and Edwards W. 1967: 309)

This might be partly the case with Gatsby, but his image as a gangster and bootlegger is redeemed in the novel in the way he deals with his illicitly amassed fortune and the purpose he wants to achieve with it. We remember that his counterpart Kurtz in *Heart of Darkness* has hoarded a vast quantity of ivory, and that his obsession for getting even more has made his

head look like ivory, and that for fear of getting disposed of this wealth, the "natives" started to bury it in the ground. The great variation in the characterization of Kurtz and Gatsby resides in their attitude to wealth. Unlike the former, Gatsby has "worked" even as a slick operator to amass wealth not for wealth's sake but for the sake of love, that is to say in order to regain his old sweetheart Daisy. At first sight, his revel parties might remind us of the "unspeakable rites" celebrated by Kurtz in Conrad's novel, but looking deeply at them one finds a huge difference. For one thing, Gatsby's revels are employed as a decoy, meant to draw his flame to him if by any chance she hears about them.

So, the significant variation in the characterization of the two heroes is that Gatsby through his conspicuous consumption of his wealth is involved in a potlatch. The theory of the potlatch is fully developed by Georges Bataille in his three-volume book entitled the *Accursed Share* as part of what he calls a General Economy, an economy where objects are withdrawn from their status as commercial commodities into gifts through the process of gift exchange. The emphasis in *The Great Gatsby* is put on the luxury in Gatsby's mansion as well as what is a "useless" consumption of feasts. These two features remind us of the gifts of potlatch as practiced by the Aztec merchants and some North American Indians who squandered amassed wealth for the purpose of acquiring a superior rank among their respective communities. But the establishment of rank by Gatsby by the display of luxury, the offering of gifts like the costly dress that he gave to one of the revelers in replacement of the one she inadvertently tore during one of his parties, and feast consumption is not solely directed to that end but for that of lost love that he wants to regain. It has to be noted that Gatsby does not return from war as fast as he should because he was poor, and he knows well that Daisy would not marry below her rank. In the mean time, Daisy, as Carraway tells us, has no choice but to accept Tom's marriage proposal. The romantic rivalry between Gatsby and Tom will be developed in the next chapter; here it is important to note that if there is something that Gatsby worships it is

that of love. It is his worship at the altar of Eros and his belief in his one love up to his tragic end that make Gastby "great" or to use Conrad's word, "remarkable" in the eyes of the character-narrator, Carraway.

Conclusion

It follows from the above discussion of the three important characters in *The Great Gatsby*, Carraway, Tom, and Gastby that Scott Fitzgerald has played a modernist variation on the Western hero by a narrative technique based on suggestion rather than explicit statement. This allusive or suggestive technique makes the figure of the characters as constituted of a collage of images. Temporal variation, wherein the character-narrator keeps going forward and backward with digressions and flashbacks as he goes through the processes of his memories, contributes largely to the cubist way of constructing characters. Apart from collage and the disorienting changes of perspective from which the three characters are painted, one also notes the variation that Fitzgerald plays on the characterization peculiar to comedy on the one hand and to that of Conrad on the other. Fitzgerald's characterization plays a variation on the characterization of comedy in the sense that Gatsby and Tom share among them the four major roles that Frye distinguish as archetypes of comedy. It also plays a variation on Conradian modernist techniques of characterization such as the delay of entry of the hero on the stage, the play on the effect of obscurity and light on perception. Partly conceived as a comedy of manners and social satire, we can say that *The Great Gatsby* is of the vein of James Joyce's *Ulysses*. The novel starts in Spring the season correcting to the genre of comedy according to parallels established by Frye, but the story goes through summer and autumn corresponding respectively with romance and tragedy. It is to this displacement of Scott Fitzgerald's from comedy to other genres and the personal style with which he integrates them into the novel that will be dealt in the chapter that follows.

References

Bradbury and James Mcfarlane, eds. *Modernism 1890-1930*, London: Penguin, 1985.

Bataille Georges, *The Accursed Share: An Essay on General Economy*, tr. Robert Hurley, New York: Zone Book, 1991.

Bratntlinger Patrick, "Victorians and Africans: The Genealogy of the Myth of the Dark Continent," in Henry Louis Gates Jr., *"Race," Writing, and Difference*, Chicago: The University of Chicago Press, 1994.

Bristow Joseph, *Sexuality*, London: Routledge, 2003.

Childs Peter, *Modernism*, London: Routledge, 2008.

Clifford James, *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*, Cambridge: Harvard University Press, 1998.

Coben Stantley, *Rebellion Against Victorianism: The Impetus for Cultural Change in the 1920s America*, New York: Oxford University Press, 1991.

Clark Peter, *Hope and Glory: Britain 1900-2000*, London: Penguin, 2004.

Conrad Joseph, *Heart of Darkness*, London: Penguin, 1994.

Currell Susan, *American Culture in the 1920s*, Edinburg: Edinburg University Press, 2009.

Cunnliff

Davis Arthur P., *From the Dark Tower: Afro-American Writers 1900 to 1960*, Washington D.C.: 1974.

Fitzgerald Scott F., *The Great Gastby*, London: Penguin, 1994.

Frye Northrope, *Anatomy of Criticism: Four Essays*, Princeton: Princeton University Press, 1990.

Eliot T.S. "The Hollow Man" in *T.S. Eliot, Selected Poems*, London: Faber and Faber, 1980.

Hamilton Sharon, "The New York Gossip in the Great Gatsby," *The F. Scott Fitzgerald Review*, Vol. 8, 2010.

Horton W. Rod and Edwards Herbert W., *Backgrounds of American Literary Thought*, New York: Appleton-Century Crofts, 1967.

Lawrence R. Broer and Walther John D., *Dancing Fools and Weary Blues: The Great Escape of the Twenties*, Bowling Green, Ohio: Bowling Green State University Popular Press, 1990.

Lehand Richards,

Leo Lemay J.A. ad P.M. Zall, eds., *Benjamin Franklin's Autobiography: An Authoritative Text, Backgrounds and Criticism*, New York: W. W. Norton, 1986.

Mahaffey Vicki, *Modernist Literature: Challenging Fictions*, Oxford, MA: Blackwell Publishing, 2007.

Melville Herman, *Moby-Dick*, London: 1986.

Pound Ezra, "Pour l'election de son sepulchre," in Michael Roberts, ed. *The Faber Book of Modern Verse*, 1965.

Powers Richard G., “Sports and American Culture,” in Luther S. Luedtke, ed. *Making America*, Washington D.C.: United States Information Agency, 1995.

Said Edward W., *The World, the Text, and the Critic*, Harvard: Harvard University Press, 1984.

Sandburg Carl, “Chicago,” in George MCMichael, *Concise Anthology of American Literature*, Washington D.C: United States Information Agency, 1985.

Veblen Thorstein, “Conspicuous Consumption,” in Inge Thomas, *A Nineteenth-Century American Reader*, Washinghton D.C.: United States Agency, 1993.

Vine Robert V., *The American West: An Interpretive History*, Glenview, Illinois: Scott, Foresman and Company, 1984.

Watts Cedric, “ Heart of Darkess,” in J. H. Stape, ed. *Joseph Conrad*, Cambridge: Cambridge Companion to Joseph Conrad, 2004.

Weeks Jeffrey, *Sex, Politics and Society: The Regulation of Sexuality since 1800*, London: Longman, 1989.

Willoughby Doug and Susan, *The USA 1917-45*, London: Oxford, 2000.

CHAPTER TWO

Chapter Two

The Great Gatsby and the Tragic Failure of Romance

Introduction

He had intended, probably, to take what he could and go, but he found that he had committed himself to the following of the grail.

The above citation tells us much about the absorption of romance genre by *The Great Gatsby*. Following such hints to romance in Fitzgerald's novel a huge number of critics have already categorized the novel itself as a romance. I would not contend with such claims because I abide by the definition of the novel that Mikhail Bakhtin defines as a hybrid form, or an anti-generic form that feeds on other genres. So besides its description as a romance, other critics have also pointed out its tragic dimensions. I have also underlined in the previous chapter the inclusion of aspects of comedy in *The Great Gatsby*. I would argue that this kaleidoscopic combination of aspects of comedy, romance, tragedy, and I would add to this checklist of genre, the elegy, allegory, and the pastoral is in the nature of the hybrid form of the novel, and the operation of the process of displacement that Northrop Frye has explained in his *Anatomy of Criticism*. In what follows, I am not solely interested in what critics call dialogism or intertextuality, which is the echoes that can be heard in the novel in its voiced or polyphonic evocation of other romances, tragedies, elegies, pastorals by other authors. I will certainly point out parallels whenever necessary, while doing so I am fundamentally interested in the modernist variations that Fitzgerald plays on the archetypal aspects of the absorbed genres. I shall not put emphasis on characters as in the first chapter, but on imagery, narrative structure or plot, setting in its spatial and temporal dimensions and so on.

So the first task in such a case is to define what I mean by each genre in order to single their most prominent aspects the better to see the variations that Fitzgerald plays on them. I shall start with the definition of romance since romance features are the most obvious in *The Great*

Gatsby. In my definition I shall rely principally on Northrop Frye (1976, 1990) and other critics such as Roland Barthes (1991) and Barbara Fuchs (2004).

Variations on the Aspects of Romance

Far from demeaning the genre of romance, Frye elevates to what he calls the "secular scripture." This appellation derives from the order that romance occupies in his literary cycle that he elaborates in accordance to natural cycles that of seasons and the power of the hero and his/her status. According to Frye, romance corresponds to the summer season and is closest to myth in which he includes biblical myth. The Bible for him is the "great code" the one that allows us to decipher the meaning of literary works. The hero in myth is divine, and it is romance that comes closest to myth if we have to look at the power of the hero, moved in all cases by desire. For him romance is marked by wish fulfillment dream, and involves all classes of people so that we have "chivalric romance in the Middle Ages, aristocratic romance in the Renaissance, bourgeois romance since the eighteenth century, and revolutionary romance in [contemporary] Russia. (Frye Northrop, 1990: 186)" Frye concludes this categorization by adding that "there is a genuine 'proletarian' element in romance to which is never satisfied with its various incarnations, and in fact the incarnations themselves indicate that no matter how great a change may take place in society, romance will turn up again, as hungry as ever, looking for new hopes and desires to feed on. (ibid.)" As I will show shortly nearly all the types of romance described by Frye are included in *The Great Gatsby* in emergent or residual forms.

Frye follows up this definition of romance as a wish fulfillment dream across various classes and periods by indicating the characteristics of its plot or narrative structure. The most outstanding feature in this regard is adventure giving to romance that sequential and processional form that fits in well more with fiction than drama. The hero's adventure sets off with minor adventures leading to the major or climactic adventures announced right at the

beginning of the romance. It is the accomplishment of the major adventure that rounds off the romance story. Frye concludes his definition of peripatetic nature of plot characteristic of romances by writing that "We may call this major adventure, the element that gives literary form to the romance, the quest. (Ibid, 187)" Frye adds that the successful completion in the quest in romance passes through three main stages. In the first stage called the *agon* or conflict the hero meets with preliminary minor adventures in his journey. These adventures are certainly perilous but not all fatal. In the second stage, named the *pathos*, the hero meets with the major adventure involving a crucial battle in which "either the hero or his foe, or both must die; and final in the third stage, the *anagnoris*is or recognition stage the hero is exalted. He concludes by saying that "the romance expresses more clearly the passage from struggle through a point of ritual death to recognition scene that we have discovered in comedy." (Ibid. 187)

In *Anatomy of Criticism*, Frye skips the centrality of the love story of which he talks in his *Secular Scripture*. As he put it in the latter work, that "the central element of romance is a love story." (Frye Northrop, 1976: 24) In saying this Frye takes to task those critics and readers who reduce romance because of the centrality of love to task to "sensational literature." He argues that those readers and critics who dismiss romance as "sensational literature" are essentially those who confuse the love story as erotic writing with such base writings as pornography and the obscene. Frye does not detail further the place of love in romance notwithstanding his recognition that it is at the core of romance.

As far as this point is concerned, I would turn to Fuchs who regards the erotic dimension of romance as a dilatory strategy, a deferral contributing to the production of the romance as a genre. As he contends, the corpus of writings of texts categorized as romances "illustrate the ubiquity and malleability of romance as a set of strategies that organize and animate narrative." (Fuchs Barbara, 2004:36) Fuchs goes on to argue that these "strategies consist of

the complication or delay of a linear quest; first by the successive of obstacles deployment to progress, where eros can function either as an impediment to the quest or as its very goal." (Ibid.) What Fuchs adds about the narratological function of romance as a strategy of deferral is particularly interesting in the case of the modernist variation of forms and themes in *The Great Gatsby*, that are addressed in this research. In this regard, Fuchs sustains that romance as a narratological strategy marked by erotic delay or deferral gives to texts that it inhabits a "circularity… expressed both in the importance of revelations, returns, and restorations, and … the doubling or flashbacks of the narratives themselves." (Ibid)

The last point to be developed in this definition of romance from archetypal and narratological perspective that is as love story and story of a quest leads us to its peculiar characterization. Frye argues that characterization in romance is marked by a dichotomy, with the hero on one side, and his foe on the other. In terms of aesthetics, such a clear division in characterization can be qualified as a binary or Manichean characterization. "The enemy in romance," Frye writes, "may be an ordinary human being, but the nearer the romance is to myth, the more attributes of divinity will cling to the hero and the more the enemy will take on demonic mythical qualities." (Frye Northrop, 1990: 187) In this context of the rapprochement of myth to romance, the hero comes to stand for a Messianic solar figure, descending to deliver us from the clutches of the Satanic figure of his foe. Finally, Frye reminds us that romance takes place in this world with the cycles of nature summer and autumn representing the respective opposite poles of the characterization of romance. Contending with those critics who associate the hero of romance with a solar divinity, Frye comes out with the following interesting comment: "If the hero of a romance returns from a quest disguised, flings off his beggar's rags, and stands forth in the resplendent scarlet cloak of the price, we do not have a theme which has necessarily descended from a solar myth; we have the literary device of displacement. (Ibid: 189)" In saying this, Frye largely accounts for

the American dream or the Horatio Alger's myth "from rags to riches" that Gatsby embodies in his transformation from a clam digger living with his desperate farmer father in the backwards of the Midwest to that of a Sheik, or prince in his "pink dress" presiding over the huge feasts in West Egg, a suburb of New York.

The question of definition and the aspects of romance being cleared up, I shall turn now to discuss the extent to which Fitzgerald managed to play modernist variations on romance both as a genre and as a narratological strategy of erotic deferral in his *The Great Gatsby*. I would argue that Fitzgerald has integrated the two major elements of romance, the quest and love story in large measure. These two elements cannot be separated since they interweave. I shall risk repeating myself by saying that the whole story of Gatsby as narrated by himself and as recounted by the character-narrator Carraway turns about wish fulfillment dream. The quest motif if we have rearrange Gatsby's story in chronological order starts with the dream of Gatsby to escape from the Middle West, a section of the country given over to poverty when the flourishing agricultural sector that fed the whole world during World War I went into decline after the war. The Mid-Western farmers who bought machines to mechanize agriculture in order to increase the production of crops needed during the war found themselves hugely indebted and incapable to pay back their debts after the war for the simple reason that they produced more than they could sell in the domestic market. Those countries to whom they sold their crops during war no longer needed these crops after the war they renewed production of their own crops. To make matters worse, the decision of the Republicans to raise the tariffs to protect their industries from foreign competition harmed the farmers who continued to produce at the same rate whilst the foreign markets were closed to them in retaliation. There is an anachronism in this relation of the fate of the Mid-Western farmers, but the agricultural sector in the United States witnessed several crises at the end of the nineteenth century which saw the rise of the populist movement, and even during the first

decade of the 20th that might explain the poverty of Gatsby's biological father and mother and his obsessive dream to escape from the farm.

In the context of the closure of the frontier officially announced by Frederick Turner in 1893, Gatsby cannot envisage an escape into the territories as characters such as Hucklebury Finn do. The image of Gatsby's parents as poor farmers underlines the bankruptcy of the American dream of the free, and democratic, and happy yeoman farmer and ideal citizen defended by Thomas Jefferson and later Frederick Jackson. The displacement of this Jeffersonian dream by a Hamiltonian dream based on material, industrial success and the belief in the democracy of goods is not just a matter of cultural fantasy. Its emphasis on imagination and wish fulfillment notwithstanding romance, as Gerald Heng argues in his *Empire of Magic: Medieval Romance and the Politics of Cultural Fantasy*, is often informed by history. Therefore, in our particular case, the dreams or reveries that kept Gatsby's "heart in a constant, turbulent riot (… and) the fantastic conceits that haunted him in bed at night (p.107") speak of a historical romance. It is of romance as an empire of magic that Carraway talks about when he writes that "for a while these (Gatsby's) reveries provided an outlet for his imagination; they were a satisfactory hint of the unreality of reality, a promise that the rock of the world was founded on a fairy's wing. (p.106)" But this empire of magic though built on imaginative flight participates in a cultural fantasy that has its historical roots in the displacement of one type of dream by another type with all the inversed values that this displacement implies.

Like the hero of romance, such as those in The Quest of the Grail, the young Gatsby is involved in a quest of self-fashioning his own identity being ashamed of his parents described as "shiftless and unsuccessful farm people. (p.105)" He is described as being "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 meretricious beauty. (p. 105)" In the previous

chapter, I have underlined that as a Western hero, the name Gatsby has the same stem as the name of the shot gun known as the Gatling. Here seen in the context of romance, I have to point that the name becomes ambiguous since it also evokes the name of the exalted knight or hero Galahad, who accomplished the quest of the Holy Grail in the company of chosen knights from Camelot, the court of King Arthur. In his introduction to *The Quest of the Holy Grail*, P. M. Matarasso, writes that "the name Galahad, found as Gilead in the Song of Songs, is one of the mystical designations of Christ. His arrival at King Arthur's court at Pentecost combines the themes of the decent of the Holy Ghost on the apostles and the appearance of the Resurrected Lord to the disciples in the upper room. (Matarasso P. M., 1969: 17)" Matarasso bases his deduction on the derivation of the name from Gilead as another name of Christ in the Song of Songs and certainly also on the interpretation of end of *The Quest of the Holy Grail* wherein Galahad's requests the Lord to "grant him release from this life … to live in the spirit and have joy everlasting" (Ibid: 279) at the moment he asks for it, a request that is granted in due course after Galahad has accomplished similar miracles as those that had been accomplished by Christ, one example being the healing of a physically disabled man.

The variation that Fitzgerald plays on this romance of the Holy Grail consists in the characterization of the young Gatz as a man who has quitted his parents, a demand made by Christ to potential converts, to join with him. The other interesting idea to note is the description of the seventeen-year Gatz as becoming a "clam-digger and a salmon fisher," in short a fisherman, another name given to Jesus Christ as a fisher of men to the Christian faith. Still, there is another dimension of the character as a hero involved in a quest is his parting from the world of women. All those who have read *The Quest of the Holy Grail* certainly remember that the ladies of Arthur's court have tried to dissuade the knights from quitting them for the quest of the Holy Grail. The same is the case with the young Gatz about whom Carraway says the following: "He (Gatz) knew women early, and since they spoiled him he

became contemptuous of them, of young virgins because they were ignorant, of the others because they were hysterical about things which in his overwhelming self-absorption he took for granted. (p.105)"

From the above quote and the dreamy character assigned to Gatsby, one understands his attempt to make his wish fulfillment dream real by taking his first adventure enrolling in the "Lutheran College of St Olaf's in southern Minnesota, (p.106)" working as janitor to pay his way through, as he says. In *The Quest of the Holy Grail*, there are many such stopovers of knights in hermits' abodes where monks give advice as to the right way to proceed in their adventures. Symbolically at least, this seems to be the case with Gatsby's temporary stay in the Lutheran College of St Olaf's. No advice is received in this religious college but the hero drops out because he is "dismayed at its ferocious indifference to the drums of his destiny (p.106)"This decision reflects his definitive departure from the traditional, puritanical or Franklin's way of making money the better to show divine Election. This interpretation is corroborated by the biological father at the end of the novel wherein the latter shows him a manual of self-improvement written by a certain Hopalong reminiscent of Franklin's *Poor Richard's Almanac*, with his son's annotations as to the strict discipline that he has to observe to reach to the top. It has to be observed here that the self-improvement that Gatsby is questing for though formulated in terms of material success has spiritual overtones in the American cultural context.

The failure of Gatsby's first adventure undertaken as he says it with "an instinct toward his future glory (p.106)" in no way diminishes the quest dimension of the novel. Indeed it is very common for knights in *The Quest for the Holy Grail* to meet with such failures, but they continue their quest after a straying moment. In the novel, the young Gatsby "drifts back to Lake Superior (…) still searching for something to do on the very day that Dan Cody's yacht dropped anchor in the shallows alongshore. (p.106)" The word "drift" in the archetypal

context in which I am reading the novel evokes the wanderings of knights errant in the Chivalric romances such as *The Quest of the Holy Grail*. Such Knights often complain of lack of adventure and they are very happy when they meet with miracles. It is what happens in Fitzgerald's novel. The anchoring of the millionaire Dan Cody's yacht in the shallow waters of Lake Superior is one such miracle that our Knight Errant Gatsby is searching for. As expected of knights in Chivalric romances when they see, for example, damsels in distress, Gatsby quickly borrows a boat and rows in the direction of Dan Cody's *Twolomee* a name that arguably refers to the Tuolomne County in California where many people made their fortunes during the Gold Rush, to warn its owner about the danger of being wrecking by a menacing rise of violent winds.

Aside from the excitement of this unexpected adventure and miracle, our hero is described as being open-mouthed with excitement at the view of the yacht, which as I said above, is reminiscent of damsels of distress in chivalric romances. For Gatsby, the "yacht represented all the beauty and glamour in the world. (p.106)" Our hero wins the favor of Dan Cody for the adventure he has undertaken to save the damsel-yacht in distress and practically dies to his old self by accepting to be renamed as Jay Gatsby by the surrogate father (Dan Cody). Besides the adventurous or ambitious character that makes Dan Cody embark Gatsby on the yacht, there is that smile that characterizes Gatsby, and which he always wears on his face because he "had probably discovered that people liked him when he smiled. (p.106)" This smile remains an identifying feature of the hero that reminds us about Galahad's "aura," which according to Matarasso, "draws men to him (Galahad) and makes it a matter of despair to his companions when, as he often does, he vanishes without trace. (Matarasso P.M., 1969: 17)"

Gatsby sloughs off his old identity as a farmer's son and becomes the adopted son of the surrogate father Dan Cody, who after buying him a new wear is embarked on Dan Cody's yacht and goes on a five-year long voyage to the West Indies and to the Barbary Coast. Using

the selective method of narration, Fitzgerald does not give details regarding the adventures that Gatsby goes through his journey. It is easy for the reader familiar with sea voyages such as the ones recorded by Herman Melville's *Moby-Dick* and *Omoo*, Richard Henry Dana's *Two Years Before the Mast*, and Conrad's *Lord Jim*, and *The Nigger of the Narcissus* to guess the type of adventure that sailors of all sorts have to confront during sea voyages. The reference to the Barbary Coast is very suggestive because of its association in the American consciousness with captivity in both physical and moral senses of the words. Frye would certainly characterize this sea voyage to the Barbary Coast as a theme of the descent of the questing hero and his companions into hell. Historically, it is worth recalling that more than one hundred sailors were kept as captive hostages in Algiers for eleven years, from 1785 to 1796 after payment of ransom and the signing of a treaty of peace between the two states. Apart from the sufferings endured by the captives, this captivity contributed to the shaping of the newborn nation by pushing America to build its navy, and to draft the Constitution giving more power to the Federal Government to avoid humiliations by affirming its identity in front of foreign states.

I shall not dwell on this chapter of American-Algiers history too much, since a huge number of books and articles have been produced about it over these last few years. I prefer instead to refer to another instance of American captivity in the Barbary Coast this time in the Rif Region of Morocco, a captivity that caused a furor in the American press of the time. This captivity concerns the abduction of an "American" millionaire Ian Hanford Perdicaris on May 18, 1904, from his home in Tangier by Muali Ahmed er Raisuli, a leader of Riffian rebels who contested the legitimacy of the new Moroccan Sultan Abd-el-Azziz IV for his proneness to the West. Paul Baepler writes that this American captivity which took place during the election campaign for Presidency was seized as an opportunity for the Republicans under the leadership of Teddy Roosevelt to show American resolve. Roosevelt it should be noted is the

President who built the White Fleet and made go in a journey through the whole world for it to see American naval power. He is also famous for the adage of "speak softly and carry a big stick." In compliance with this policy, the Republican convention for the election of 1904 adopted the slogan of "We want either Perdicaris alive or Raisuli dead. (Baepler Paul, 1999: 285" Baepler raises the question that the whole story of captivity as to the real identity of Perdicaris and how the Republicans manipulated it for raising public interest in the New Nationalism and the Square Deal program promised by Teddy Roosevelt. What matters for us is that the story of captivity found its way to Leslie's Magazine number 58 issued in September 1904 just two months after the release of Perdicaris under the title of "In Raissuli's Hands: The Story of My Captivity and Deliverance May 18 to June 26, 1904. (Perdicaris Ion Hanford, 1904)"

The Barbary Coast in this case Algeria provides the setting for the red hot desert romance, *The Sheik* published by Edith M. Hull in London in 1919, and adapted to a film by the American film company, the Famous Players Lasky Corporation in 1921 under the same title. This film features the archetypal American lover of the time, Valentino playing the role of an Arab Algerian abductor of an American lady who soon falls in love with him. As Sari J. Nasir put it,

> as the result of the tremendous success of *The Sheik* many pictures released in 1922 featured "sheik" in their titles: *The Sheik of Araby* (R.C. Pictures Corporation, 1922), *The Sheik's Wife* (Harilal C. Twiwedi, 1922), *Soak the Sheik* (Pathe Exchange, Inc, 1922), *The Village Sheikh* (William Fox, 1922), and others. Although none of these pictures acquired the popularity of *The Sheik*, they helped introduce the word "sheikh" into popular usage.
>
> (Nasir Sari, J., London: Longman, 1976)

This largely explains the reference to the sheik of Araby in the children's song inserted in *The Great Gatsby*. To come back to the Barbary Coast, I contend that it stands as the place of captivity in both fact and fiction in American cultural imagination. To add further to this

negative association, the "French Algeria" to which the "Barbary Coast" arguably refers because of Fitzgerald's stay there in the 1920s was the Babylon of the French Empire in North Africa because of its notoriety for prostitution, forbidden in France, but exceptionally legalized there as an enticement for sexual tourism. (Zerar Sabrina, 2015) So I would argue that from whatever angle we look at it, the Barbary Coast is a place of captivity symbolizing the adventurous descent of our hero into hell in keeping with the decorum by the genre of romance.

Admittedly, Gatsby does not go into details regarding the five-year long adventure of the hero in the West Indies and the Barbary Coast but we are expected by the author to read between the lines that he has undergone a series that deeply shaped his character for new adventures to come. In the novel, as Viel Michel observes, "five of the seven main characters in *Gatsby* are readers. (Michel Viel, 1997: 441)" Among these reader-characters, the one which appears first is Tom Buchanan interested in such pseudo-scientific, apocalyptic literature as Goddard's referred to as "The Rise of the Colored Empires (p. 19)"in *The Great Gatsby*. Always in the same chapter, Carraway in his description of the dispersal of his hosts in the wake of their quarrel over the phone intrusion of Tom's mistress in the Buchanan family recounts "how Tom and Miss Baker, with several twilight feet between them, strolled back into the library. (p. 23)" Later after Carraway has heard from Daisy how her husband had mistreated her, leaving her alone in the hospital even during her difficult delivery of her daughter Pamela, he comes back with Daisy to the "crimson" living room only to see "Tom and Miss Baker (sitting) at either end of the long couch and read(ing) aloud to him from the *Saturday Evening Post* – the words, murmurous and uninflected, running together in a soothing tune. (p.24)" The *Saturday Evening Post* is described as a magazine and to all evidence as a golf idol, Miss Baker is reading for pleasure the sports section with the hope, perhaps, of discovering a feature article about her.

Carraway is also described as a book worm of sorts. In his words, he had rather a literary character having contributed in a series of editorials for the Yale News while in college. He also remarks that Jordan Baker is finally familiar to him, recalling that he has seen her portrait somewhere in a sports magazine. The first thing he did when he settled in West Egg is to buy "a dozen volumes on banking and credit and investment securities (…) had the intention to read many other books besides. (p.10)" During evening party in Myrtle Wilson's private apartment, we are given to see the same Carraway reading from *Simon and Peter*, a popular fiction published by Robert Keable in 1921, while Tom and his Mistress Myrtle are arguing in another room. The title of Keable Robert alludes to Simon Peter, one of the apostles, and the first Pope of the Catholic Church. In an age when Eros holds the sway over the life of the young, and when a huge number of female star fans threw themselves out of the windows at the death of their love idol Valentino or the Sheik, there is no surprise whatever that Keable's popular fiction featuring a sexual affair of a Catholic priest in France ready to give up his faith for the love of a woman became one of the bestsellers of his time. The reason why *Peter and Simon* finds its way to Myrtle's private apartment is its interest for her particular forbidden love case as a mistress of Tom, a married man whose wife is presumably Catholic.

To continue the list of books read by Carraway, we can refer to his reading of the annotations on the back cover of a "ragged copy of a book called Hopalong Cassidy," once owned by Jimmy Gatz, and pulled out by his father from his pocket as a keepsake to show for Carraway during Gatsby's obsequies. Carraway as a narrator-character even reproduces for us these annotations. As he tells us, the bereaved father opened the book and turned it around for me to see. On the last leaf was printed the word schedule, and the date September 12, 1906. (pp. 179-180)" The schedule has nearly a dozen lines, so we might easily suppose that it could not be remembered without taking time to keep notes of it as he did with the checklist of revelers to one of Gatsby's parties. Or simply, he might have been offered Gatz's copy of

Hopalong Cassidy's book by the father to keep in memory of his friendship with his son. Whilst informing us of the kind of reading that Carraway does, *Hopalong Cassidy*'s book also tells us of the kind of literature that inspired the hero during his youth. To close the list of readers in *The Great Gatsby*, I have also to refer to Myrtle's reading of the *Town Topics*, a scandal magazine of celebrities many issues of which are spread on her living room table in her private apartment; the drunk "stout, middle-aged man with enormous owl-eyed spectacles (p. 51)" that Carraway and Jordan Baker stumbled across in Gatsby's "high gothic library" while looking for Gatsby to thank him for the invitation to attend his party. Owl Eye, as he is later called in Fitzgerald's book, too much excited about the huge number of cardboard books on the shelves is told to have " rushed to the bookcases and returned with Volume one of the *Stoddard Lectures*. The name Stoddard is ambiguous since its alliteration with the name of the notorious Goddard, Tom's favorite author, and John L. Stoddard (1850-1931) the famous American globetrotter and travel author of a ten-volume collection recounting his experiences.

There are other matters for reading in *The Great Gatsby* such as Dr T. J. Eckleburg's advertisement read or interpreted differently by Mr Wilson and Mavro Michaelis his next door café owner, and Klipspringer's interpretation and musical performance of "Valdimir Tostoff's Jazz History of the World (36),", the "The Sheik of Araby", and " The Love Nest" in Gatsby's parties. I would not expand further on readers and reading in the novel, listing being not my first objective. I would rather contend that all the reading matter and readers explicitly referred to express Scott Fitzgerald's worry not to confuse his novel with the kind of readings that he has mentioned and which reflect more or less what the characters are really. We often say that "we are what we eat", transposing this modern saying we can say that "the characters are what they read or consume". The reading matter is indicative of their taste, and the most that can be said is that this taste is of philistine nature, not a cultivated one.

This taste is fostered by the popular consumer culture of the 1920s. In condemning this lack of cultivated taste for refined arts, Fitzgerald reminds us of what his contemporary fellow poet Ezra Pound when he complains about philistinism of the modern age, which in his words, "demanded an image/ Of its accelerated grimace,/ Something for the modern stage,/ Not, at any rate, an attic grace; / Not, not certainly, the obscure reveries/ Of the inward gaze,/Better mendacities/ Than the classics in paraphrase! / The 'age' demanded chiefly a mould in plaster,/ Made with no loss of time/ A prose cinema (sic.), not, not assuredly, alabaster/ Or the sculpture of rhyme. (Pound Ezra, 1965: pp 81-82)" Pound comes at the climax of his complaint about philistinism with these very pessimistic words "All things are a flowing/Sage Heraclitus says;/ But a tawdry cheapness shall outlast our days. (Ibid. 82)"

It follows that the reader that Scott Fitzgerald has in mind in writing *The Great Gatsby* is not the consumer of the popular consumer culture but an ideal reader. This projected ideal reader supposes that his fiction aspires to the status of the liberal world of letters or Culture, which in the words is the "best thought and written." In this case, to come to the integration of romance in the novel, the ideal reader of course is presumed to know the conventions of the genre, and is in the capacity to supplement or fill in the blanks in the narrative operating with what T.S. Eliot calls the "mythic method." Modernist works, by definition of many authors including Eliot, Pound, Joyce, Virginia Woolf, are, to use Roland Barthes, "writerly texts" demanding refined readers, readers capable of turning into writers themselves in the very act of reading through the complexity and technically highly refined cultural fare presented to him/her.

So whilst reading Fitzgerald's, we are in fact invited to supplement the elliptical style in which Gatsby's romance is recounted. Even if his adventures as a romance hero are not explicitly stated, we supplement the void, for example, with the themes of descent when he refers to his cruising voyage to the West Indies and the Barbary Coast. This theme of descent

corresponds, as Frye says, to the "break of consciousness" and "forgetfulness" whether the person is awake or in a dream state. On his return from the Barbary state, Gatsby has in terms of character forged a stronger character, but at the decease of Dan Cody he is robbed of his inheritance by Dan Cody's mistress Ella Kaye through a legal means that he does not understood. Technically, this allows the author to pursue the recounting of the hero's romance and his quest with his "singularly appropriate education (p.107)"that he received as a sole but significant legacy from Dan Cody. This quest and the adventures inherent to it become much more complex as the questing lands him in Camp Taylor, a World War I military camp mainly reserved for the working class in Louisville, Kentucky. The love story, a second structural element in romance, comes in to complicate the fabric of the story and to delay the end of the romance itself. The love story involves Gatsby a military poor recruit and Daisy a wealthy "charity girl" who fraternized with soldiers in the military training camp where the former is stationed.

In his article "'His Mind Aglow': The Biographical Undercurrent in Fitzgerald's *The Great Gatsby*," Bert Bender contends that Fitzgerald is deeply influenced by Ernst Haecklel's *The Riddle of the Universe at the Close of the Nineteenth Century* (1900). The influence of Haeckle's conception of the universe and humanity based the linked principles of accident and heredity, he argues, largely accounts for the recurrence of the words "accident" and its derivatives in *The Great Gatsby*. For example, in the reported words of Carraway, Gatsby "knew that he was in Daisy's house by a colossal accident. (p.154)" This influence might well be the case as it recurs toward the end of the novel when Carraway describes the movement of Gatsby's body on the pool as "an accidental course with its accidental burden." However, I would put forward the idea that even if Fitzgerald read Haeckle's theory of the universe and humanity, this does not wholly account for the accidental nature of the events in the novel. For one thing, romance is not strange at all to accidental encounters like the allegedly

accidental meeting of Gatsby with Daisy in her childhood home. Secondly, World War I American soldiers involved at the very last minute after so much tergiversation in a war considered idealistically as "the war to save democracy" and as "the war that will end all the wars," the doughboys as the soldiers all across classes came to be called, were at least imaginatively also knights recruited for a crusade. It is therefore not surprising that Daisy the "charity girl" with all her high social status invites doughboys like Gatsby to her home. As reported by Carraway, Daisy for Gatsby "was the first 'nice" girl he had ever known. In various unrevealed capacities he had come in contact with such people, (that is to say wealthy people) but always with indiscernible barbed wire between. (p.154)" Obviously, the affection of the American people for the doughboys caught them off guard of the crossing of social barriers.

In her eyes, at least, he is a knight among all the knights training for the crusade to "save the world for democracy. Technically, what is interesting instead to note is the way that Gatsby, through Carraway, recounts his love story. It is at this moment of the narration of the romance that love or at least the regaining of a love object that he himself calls the Grail becomes the central goal of Gatsby's adventures. The material quest turns into a spiritual quest peculiar to the romance genre that Frye qualifies as a "sacred scripture." The "agon" or the conflict phase also becomes more prominent with the introduction of the love theme. As Carraway tells us Gatsby the lieutenant was not only enchanted by the beauty of Daisy's childhood house with all its mystery and romantic atmosphere, but also excited that "many men (Camp Taylor's officers) had already loved Daisy – it increased her value in his eyes. He felt their presence all about the house, pervading the air with the shades and echoes of still vibrant emotions. (p. 155)" This is the type of desire that René Girard in his *Violence and the Sacred* qualifies as "mimetic desire." To paraphrase Girard in another context, Gatsby "desires (Daisy) the (love) object because the rival (that is the other doughboys) desires her. (Girard René, 1992: 145)"

This is always the case of romance wherein the lady of the house or the heroine is besieged by a huge number of suitors.

To this external conflict that will later assume a concrete form in the love battle between Tom and Gatsby, there is the inner conflict that makes Gatsby feel guilty that he is reaching out for Daisy under the disguise of the lieutenant uniform that he is wearing as popular loved doughboy. As Carraway puts it, "However might be glorious his fortune, he was at present a penniless young man without a past, and at any moment the invisible uniform might slip from his shoulders. (pp. 154- 155)" In other words, Gatsby is afraid that he is passing for someone that he is not and can be discovered at any moment during his dating with Daisy. Fraud or disguise for a good cause is a very commonplace in romance because Gatsby's month dating with Daisy ultimately ends with a reciprocal true love that makes short shrift of social status. What comes out of the dating is the mutual idealization of the hero and heroine, one of the conventions peculiar to romance. As Gatsby recounts about his dating, through the narrator-character, "he didn't despise himself and it didn't turn out as he had imagined. He had intended probably to take what he could and go – but now he found that he had committed himself to the following of a grail. He knew that Daisy was extraordinary, but he didn't realize just how extraordinary a 'nice' girl could be. (p. 155)" Symbolically, Gatsby's participation in the Great War, just as in Chivalric or Greek romance, is undertaken for the sake of the beloved.

As it is imagined, Gatsby's love story in the war-time context of the Great War as World War I was first called reminds us of the many love stories that marked the Troyan Greek War in many of its aspects. The latter war as it is recounted in Homer's the *Iliad* is caused by Paris's abduction of Menelaus' wife Helen. For example, Marcella Taylor maintains that "Nick is the poet narrating the exploits of cultural hero: Menelaus seeking to recover Helen from Paris. (p.65)" This argument sounds logical within the limited context of Gatsby's return

to New York City wherein Taylor puts it. However, if put in the larger context of the story, Gatsby's archetypal counterpart would be Ulysses or Odysseus. I have already pointed to this parallel in the first chapter in the dissertation in relation with Tom's disdain of Gatsby as a "Nobody from Nowhere." I have sustained that this rejection of Tom reminds us of Odysseus' naming of himself as a "Nobody" to Polyphemus the Cyclops in order to escape identification. One of my suggestions is that Tom is the counterpart of this Greek man-eating giant, blinded by Odysseus with a stake, and at the escape of the Greek hero from his grotto cries for his brethren to help him saying that Nobody has harmed him. Here it is worth adding that out of pride, Odysseus or Ulysses commits his fatal hero. Once in his galley, ready to depart, he taunts the Cyclops by identifying himself as Odysseus. In response to this taunt, the Cyclops starts hurling rocks at the departing galley praying his father-god Poseidon to throw a curse on him, and that he may never get safely at home, or at the very least, "if he's fated to see his people once again and reach his well-built house and his own native country, let him come home late, and come a broken man – all his shipmates lost, alone in a stranger's ship – and let him find a world of pain at home. " (9: 590-95)

To understand more fully the variation that Fitzgerald plays on both Homer's epic romances *The Iliad* and *The Odyssey* in *The Great Gatsby*, we have to go back to the war-time context in which the second part of the novel is set. As I have underlined it the United States of America entered the Great War on the moral of "saving the world for democracy." On a more general level, the Great War is a war between Civilization represented by the Triple Alliance in association with America and Culture represented by the Axis Powers, Austria and Germany principally. In a sense, then, the Great War, just like the Troyan Greek war, was legitimized by the violation of Hellenistic civilization by the "barbaric kultur" of the Germanic people. Hence, Helen as a symbol for Greek culture justifies both wars. In this context, Gatsby is one of the warrior knights recruited for fighting and preserving the honor

and purity of the Greco-Roman civilization against the encroachment of the latter-day "Huns" with their debased culture. The question that arises if the story is placed within this mythological context is what Greek hero Gatsby stands for in the original romance epic.

I would contend that Gatsby stands for Odysseus. If he can be regarded as such, which female character is his Penelope? The answer to these questions will be found in the love story between Gatsby and Daisy. Some readers will object to such a parallel between the two romances on the basis that unlike Odysseus and Penelope, Gatsby and Daisy do form a married couple, but just lovers. It is in this point exactly where Fitzgerald shows a greater degree of variation on the conventions of romance as developed by Homer. Fitzgerald offers us a cue for understanding this variation when he refers to the Platonic conception that Gatsby has of himself (p.155). This invocation of Plato leads us to the love story between our hero and his beloved Daisy. This love story is told with a tone that reminds us of Plato's *The Phaedrus* and *The Symposium* wherein love is defined in its various aspects. I would concentrate on the parallels between *The Symposium* and *The Great Gatsby* because both make love much more central than in *The Phaedrus*, the last part of which is devoted to another philosophical concern.

The first thing to note in this parallel is that *The Great Gatsby* consists in a large measure of five or six interwoven love stories. The nature of these love stories will be dealt with shortly, for the moment let us come back to the platonic conception of love that Gatsby has developed toward Daisy and in what ways we can explain that he considers himself as married to Daisy, the Penelope figure. Plato's *The Symposium* as the title of this dialogue suggests is a dialogue about love at a dinner party hosted by Agathon, in celebration of a prize he won as a tragedian. This dialogue is recounted by Appollodorus to a friend of his on the road leading to Athens. Appolodorus is too young to have attended Agathon's party, but he tells it in "Aristodemus' own words. (Plato, 2002: 528)" Aristodemus was older and went

uninvited to the party in the company of Socrates. In order to be prolix in the eulogy that each and every guest at Agathon's party has addressed to love who all agree has been overlooked in the eulogies that the Greeks address to their gods, I would just summarize them. For Phaedrus, who all agree should open the dialogue, love should be praised on the basis of its ancestry, the fact of being to be born after the earth, fostering in the hearts of the lover and loved courage, valor, patriotism, and the sense of sacrifice. He closes his story saying that "love is the oldest and most glorious of the Gods, the great giver of all goodness and happiness to men, alike to the living and to the dead. (Homer, 2002: 534)" Phaedrus' eulogy of Love is followed by the one addressed by Pausanias, who starts by making a caveat by distinguishing between what he calls the Uranian Love associated with the heavenly Aphrodite and the earthly Love connected with the earthly Aphrodite. Their attributes are strikingly different according to the kind of conduct they lead us to observe when we fall in love. "Earthy Love," he tells his audience, "is a very earthy Love indeed, and does its work at random. It is he that governs the passions of the vulgar. (Homer, 2002: 535)" Pausanias ends his eulogy by telling that for him, "the love of the heavenly Aphrodite (is) heavenly in himself and precious to cities and to men, for he constrains both lover and beloved to pay the most earnest heed to their moral welfare, but all the rest are followers of the other earthly Aphrodite." (Ibid, pp 538-539)

Eryximachus, a physician by profession, Aristophanes, and Agathon take their turns in addressing their respective eulogies before Socrates intervenes to close the dialogue. For Eryximachus, Love exercises a healthy influence on all kinds of things, profane and sacred, but he sees from the point of view of medicine that he "described as the science of what the body loves, or desires, as regards repletion and evacuation. (Ibid. 540)" His observation is that it is Love that is responsible for all the harmony that can established between jarring elements such as hot and cold, sweet and sour, wet and dry, and so on and so forth. The distinguishing

hallmark of Love is harmonic union. Eryximachus concludes that “the power of love in its entirety is various and mighty, nay, all embracing, but the mightiest power of all is wielded by that Love whose just and temperate consummation, whether in heaven or on earth tends toward the good.” He adds a supplement to this summary about the influence of Love on us as human beings, individuals, and societies by saying that it is he that bestows our every joy upon us, and it is through him that we are capable of the pleasures of society, aye, and friendship even, with the gods our masters. (Ibid, 541)” Aristophanes follows up with his eulogy of Love by underlining first the origins of man in the generic sense, and the changes that he has undergone since the beginnings. Besides males and females, there was at the beginning a third kind, partaking of both sexes, “globular in shape, with rounded back and sides, four arms and four legs, and two faces, both the same , on a cylindrical neck. (Ibid, 542)” Out of arrogance their hybris, he continues, this third kind tries to climb to the heavens to be among the gods. Outraged, Zeus divides them to put an end to their disturbance, ordering Apollo to repair them surgically speaking. The physical trace of this historical splitting of the third kind of man, according to Aristophanes, is the navel. He adds that since their bisection, each half seeks desperately to find another half “asking for nothing better than to be rolled into one” incapable of breeding because their privates remained on the outside, at the back. So out of pity, as Zeus realizes that the half men and the half women are dying out, he “moved their private parts to the front” to perpetuate this race of men and women to perpetuate its own species. It is in this bisection that Aristophanes locates the beginnings of our amorous disposition or the innateness of Love in human beings. Just like the previous philosophers, he closes his eulogy by reminding us of “the happiness to be found in the consummation of our love, and in the healing of our dissevered nature by finding each his proper mate. (Homer, 2002: 546) ”For Aristophanes, Love as god deserves our hymn since it

is he who guides the soul mates to find each other, in the hope that its worship will restore us "in our old state and establish us in joy and blessedness. (Ibid)"

Agathon follows up Aristophanes' eulogy with his own by adopting the opposite view of Love developed by Phaedrus regarding the ancestry of this god. To his mind, Love is the youngest among all the Greek gods. His imperishable youth shows in his defiance of age and his shunning of the aged, his liking for the company of the young and dainty things, his delicacy and tenderness, his power to contain our pleasures and lusts, his valor and his temperance. For Agathon, "Love is himself so divine a poet that he can kindle in the souls of others the poetic fire, for no matter what dull clay we seemed to be before, we are every one of us a poet when we are in love. (Ibid,549) He is even found at the core of inspiration of arts even those presided over by other gods. Without having attended the school of Love, Apollo would not have invented the art of archery, healing, and divination, Hephaestus the art of smithy, the Muses the art of poetry, Pallas the art of weaving, and Zeus the art of governing the other gods and men. Agathon ends his rhetorical peroration in eulogy of Love, saying that "love besides being in himself the loveliest and the best, is the author of those very virtues in all around him. … It is he that banishes estrangement and ushers friendship in; it is he that unites us in such friendly gatherings as this … (Ibid. 549)

The four eulogies about Love above can bring us to bear on the critical appreciation of *The Great Gatsby* as Fitzgerald's "Symposium" with all the love stories that it includes technically as a dilatory device for the continuation of the story but as the development of love or the lack of it as a central theme of the novel. However, the most important eulogy about Love that can be bear on the analysis of the romance dimension of the characterization of Gatsby and Daisy is the final eulogy the one that is developed by Socrates, which he himself avows is inspired by Diomtima, the "Mantean woman," who is said to be "deeply versed in this (Love) and many other fields of knowledge. (Homer, 2002: 553" After

deconstructing the previous eulogies through his usual dialectics, Socrates manages to convince the other philosophers at Agathon's party is after all Love is not to be worshipped as a god, but as a spirit, a medium, born out of Resource, the son of Craft, and Need, the very day Aphrodite the goddess of love was given birth. As such he is neither mortal nor immortal, but as son of Need he is always longing for immortality that ordinary people seek to realize through procreation. But those who seek immortality or friendship among the gods, they begin, Socrates tells us by loving beauty in people and follow up loving not the beauty we see, but that which is unseen, that is the beautiful soul. From here, we go on to love beautiful thoughts and ideas, ever ascending under the influence of love. Edith Hamilton and Huntington Cairns summarize Socrates' final thought about love as follows: "So we draw nearer to the vast sea of beauty until at last we perceive beauty itself, not existing in any being, but beauty alone, absolute, simple, and everlasting. Thither looking we become the friends of God. To that consummation we are led by Love. (Hamilton Edith and Huntington Cairns, preface to the Symposium, Plato, 2002: 526)"

In their preface to Plato's *The Symposium*, Edith Hamilton and Huntington Cairns' draw parallels between Socrates' vision of love with Saint John's vision of love summarized in his saying that "If we love one another God dwelleth in us." For us, in the context of the romance dimension of *The Great Gatsby* this rite of ascent to the friendship of God through love is primarily a feature of romance. This is developed more amply by Frye in the "Theme of Ascent" chapter of his *The Secular Scripture: A Study of the Structure of Romance*. Frye distinguishes between "two forms of upward quest, one a sublimated quest ending in virginity, the other a sexual quest ending in marriage. (Frye Northrop, 1976: 152)" Adding further comment on the latter, he writes that "The Traditional symbolic basis of the sexual quest goes back to the Song of Songs in the Bible, (and) is the identification of the mistress's body with the paradisal garden. (Ibid, 153)" The love story between Gatsby and Daisy in its

beginning stages resembles the ascending Platonic vision of love as envisaged by Socrates and theorized by Frye as one of the dominant features of romance. This structural theme of ascent is evidenced by the following quote wherein Carraway reports Gatsby's vision of his love for Daisy. Gatsby starts by imagining that at a dating of Daisy on an autumn evening, that "out of the corner of his eye, (he) saw that the blocks of the sidewalks really formed a ladder and mounted to a secret place above the trees. (p. 118)" This imagined ascent up the ladder under the influence of his love for Daisy echoes Socrates in his description of the quest of the lover for the sanctuary of Love as one of "mounting the heavenly ladder, stepping from rung to rung." (Plato 2002: 563)

What follows up the above quote is even more revealing of the Platonic conception that Gatsby harbors. As Carraway goes on narrating this vision, he writes that

> His [Gatsby's] heart beat faster and faster as Daisy's white face came up to his own. He knew that when he kissed this girl, and for ever wed his unutterable visions to her perishable breath, his mind would never romp again like the mind of God. So he waited listening for a moment longer to the tuning-fork that had been struck upon a star. Then he kissed her. At his lips' touch she blossomed for him like a flower and the incarnation was complete.

The knot of symbols in the above quote is too complex to be untied, but in this quote we have that Christian image of "multifoliate rose" of which T.S. Eliot speaks in his *Waste Land*, but much more importantly we have the Platonic vision of beauty, friendship with God and his visionary marriage with Daisy. This mystical reading takes us back to Fitzgerald's patterning of Daisy's characterization on that of her counterpart in Homer's *Odysseus* and *The Iliad*, Penelope.

So at his departure for the war, Gatsby considers himself as being wed at least platonically or mystically to Daisy. This is why we argue that in terms of conventions of Greek romance Daisy is for Gatsby what Penelope is for Odysseus or Ulysses. The description of the parting

scene preceding the day of Gatsby's departure for the war front is suggestive of this mystical union of two soul mates which have found each other, as Aristophanes would have described it. The two lovers are described as holding each other in their arms with the fire in the hearth of the living room in Daisy's childhood home symbolizing the flame of passion that unites the two lovers. This scene echoes similar heart break experienced by Penelope and Odysseus at the departure for the war in *The Iliad*. But the variation that Fitzgerald plays on Homer's characterization of Penelope and Odysseus shows up much more prominent at the *Nostos*, that is the return or homecoming of the hero. We remember that in the *Odyssey*, Odysseus' return home from the war is delayed for several years by several misadventures due to his insult to the gods. There is no need to discuss at length here his captivity by Circe and Calypso in their respective Islands, his imprisonment by Polyphemus the Cyclops in a sealed cave, his adventure at the time of crossing of Charibdis and Scylla with the dangerous chant of the sirens, the Island of the Lotus Eaters, and how he finally managed to reach Ithaca alone as a disguised beggar with his house besieged by the suitors of Penelope. The important thing to note for us is that Gatsby just like his Greek counterpart is also delayed in his *Nostos*, or return home for other reasons, principally due to his poverty, and the fact that as war officer he was given the privilege to attend a British University of his choice, Oxford in his case. He took a long time to write to his beloved and at his homecoming he was as poor as when he departed for the war except for the medals of valor that he won and the privilege of having entered the sanctuary of a prestigious British University like Oxford.

It is in the variation of the Penelope figure that is to say Daisy that one discovers Scott Fitzgerald at his best in the deployment of the mythic method as a touchstone for showing and measuring the pettiness of the modern world as far as love is concerned. In *The Odyssey*, as all the readers of this romance have in mind that scene where Penelope besieged by a huge number of suitors who obliged her to invent a strategy or tactic consisting a promise that she

will wed one of them when she has finished weaving a shroud for Odysseus's aged father, Laertes. However, Penelope unweaves each night what she weaves during the day, thus keeping her suitors off for three whole years until one of her maids betrays her. Penelope at her loom is itself a metaphor for the self-reflectivity of the text about the adventures of Odysseus going up and down or forward and backward in accordance with the curse first laid by Athena and then by Poseidon, the god of the seas. In *The Odyssey*, Penelope in contrast with the nymphs like the Sirens, Circe and Calypso is the embodiment of virtue or virtuous love, though technically speaking it is the erotic deferral of these nymphs that contributes to the production of the text itself by blocking the tying up of the plot with quick realization of the love quest for Penelope and Ithaca.

Daisy does not cut a high figure if compared with Penelope though Gatsby yearns for her presence. After an exchange of a few letters with her lover, she finally gives up to the pressure of the outside world marked by a big change in terms of cultural and social terms. Whenever I read this section of the novel about Daisy's change of heart and her impatience to see Gatsby back home, I remember these last verses of T. S. Eliot's *The Journey of the Magi*: "We returned to our places, these Kingdoms,/But no longer at ease here, in the old dispensation/ With an alien people clutching their gods/ Should be glad in another death. (Eliot T.S., 1965: 105)" Following in the lead of Van Gennep and Turner, Joseph Campbell has fully developed the tripartite division of the mythic hero's voyage, the departure, the initiation, and the return emphasizing the difficulty for the hero to reintegrate his/her community at his/her return because of the changes that happened to the hero or his community. In our case, it is the community that has dramatically changed, including the heroine Daisy, who unlike Penelope is incapable to stand up to the pressure of the completely metamorphosed outside world.

Carraway captures for us this social metamorphosis in the following quote: "For Daisy was young and her artificial world was redolent of orchids and pleasant, cheerful snobbery and

orchestras which set the rhythm of the year, summing up the sadness and suggestiveness of life. (p.157)" What is described here are the turbulent times in which Daisy is caught and to which she cannot face with the artificiality of her character. The narrator-character goes on to mention how Jazz penetrated deeply into American social and cultural life and gave the age a new temper, a new flavor, and more importantly a new tempo that overwhelmed completely Daisy: "All night the saxophones wailed the hopeless comment of the "Beale Street Blues" while a hundred pairs of golden and silver slippers shuffling dust. (p. 157)" W.C. Handy's "The Beale Street Blues" (1916) especially its Gilda Gray's version (1919) is the first Jazz song to earn widespread mass white popularity. Its migration from Memphis to St Louis in Kentucky speaks for its influence on white audiences caught in the whirl of its syncopated dancing rhythms. The reference to pairs of golden and silver slippers shuffling indicates a fairytale, a romance atmosphere, affluence, and hedonism, or the predominance of the pleasure principle of the new age. In his portrait of the Jazz Age, Carraway speaks of a "fever" that has seized the post-World War I youth all hungry for enjoying themselves.

I have previously referred to T. S. Eliot's return of the Magi to their places and kingdoms, no longer at ease with the old dispensations. As described by Carraway, the heroine is no longer easy with the old dispensation. Seized by the fever of the new age, she lost self-control and "began to move again with the season; suddenly she was again keeping half a dozen dates a day with a half a dozen men, and drowsing a sleep at dawn with the beads and chiffon of an evening dress tangled among dying orchids on the doorstep beside her bed. (p.157)" Obviously, Daisy has neither the patience nor the self-control that allowed her Greek counterpart to withstand the courtship of the huge numbers of suitors that besieged her in her home. Love for her and for the new age is a perishable, marketable commodity to be consumed instantly and sold to the highest bidder. So the one person that outbids the other suitors at the auction of love and marriage is Tom Buchanan. In the words of her hometown

girlfriend Jordan Baker, after being "presumably engaged to a man from New Orleans," in February after the Armistice, Daisy broke her engagement to marry Tom Buchanan of Chicago in June "with more pomp and circumstance than Louisville ever knew before. (p.82)" Tom Buchanan, Jordan Baker continues her narration, "came down with a hundred people in private cars, and hired a whole floor of Mulbach Hotel, and the day before the wedding he gave her a string of pearls valued at three hundred and fifty thousand dollars. (p.82)" Thus functions the market of love and marriage in the Jazz Age among the wealthy.

Jordan Baker, who plays the role bridesmaid, further recounts how during the bridal dinner she goes to Daisy's room to find her totally collapsed and heavily drunk. She describes how Daisy throws the strings of pearl to the waste-basket holding in her hand one of the love letters that Gatsby addresses to her arguably announcing her homecoming. We are given to understand that he has taken his instant decision to quit Oxford and come back home after Daisy has written him a letter informing him of her forthcoming marriage with Tom Buchanan. But for Daisy all looks like a last- minute mourning over her love for Gatsby. So, all her temper tantrums about having "changed her mind" about marrying Tom and her lachrymose fits turn out to be mere signs of the fickleness of her love. Jordan Baker tells us how Daisy quickly regains her senses after being put into a "cold bath." Refusing to let go Gatsby's letter, she takes it with her to the tub before she "squeezed it up into a wet ball and only let (Jordan Baker) leave it in the soap-dish when she saw that it was coming to pieces like snow. (p.83)" Hence, to paraphrase this image, Daisy's love for Gatsby has melted like snow to give place to her highly paid-for love for Tom. As Jordan Baker says it with a surprising tone, "Next day at five o'clock she married Tom Buchanan without so much as a shiver, and started off on a three month's trip to the South Seas. (p. 83)"

The Great Gatsby and the Odysseus Romance

Apart from deferring the end of the principal love story, Tom and Daisy's love story or marriage increases dramatically the Agon or conflict in the romance aspect of *The Great Gatsby*. I would argue that Fitzgerald's variation in the characterization of the Penelope figure Daisy is very productive in terms of both textual production and the pleasure of the text. We remember that in the *Odyssey*, the romance reaches its climactic stage when Odysseus settles his account with the suitors that besieged his beloved in his home during his ten-year absence. Operating selectively at the level of characterization, Fitzgerald makes the beloved of his hero fickle in her love in order to launch into the narration of a quite lengthy battle about love between two clearly identified but opposite characters, Gatsby who still believes in his love for Daisy, and Tom her husband. Gatsby returns home physically, but his *Nostos* is not yet over since, as we shall see shortly, he is inhabited by nostalgia (from Nostos return and alagos suffering). Nostalgia, as Barbara Fuchs points out, is one of the dominant features of romance, especially of Greek romances such as Homer's *The Odyssey*. As she tells us even Menelaus who returns safely home with Helen from Troy, heavily loaded with riches of all sorts grows nostalgic among all his possessions when he remembers his war experiences in Troy. Odysseus himself becomes one of the objects of Menelaus' yearning. "And there is one (Menelaus) I miss more than the other/dead I mourn for; sleep and food alike/grow hateful when I think of him/No soldier took on so much, went through so much, as Odysseus. That seems to have been his destiny, and this mine -/To feel each day the emptiness of his absence,/Ignorant even, whether he lived or died (Homer 1998: 4.114-120) " As for Odysseus, at every stage of his wandering return journey nostalgia seizes on his imagination as he remembers his Penelope and his Ithaca. Thus during his captivity on Calypso's Island we see him sitting "on the rock shore and broke his own heart, with eyes wet/scanning the bare horizon of the sea." (Homer 1998: 5.159-166)

If I said earlier that Gatsby's return to home is not final, it is because the same nostalgia seizes him at his discovery that Daisy is gone with Tom on their wedding trip. In Carraway's voice, Gatsby recounts how he "made a miserable but irresistible journey to Louisville on the last of his army pay." (p 158) He stayed there a whole week walking the streets and revisiting the very places they drove to in Daisy's white car when he dated for a whole month her during his encampment in Camp Taylor. His description of Daisy's house has not lost its luster, and Louisville itself even during her absence was endowed with a "melancholy of beauty." (p.159) As I read nostalgic remembrance that Gatsby gives us of his re-visiting of the plays where he dated Daisy, I recall these lines from Imru-Ul-Qais expressing the woeful plight on the departure of his beloved cousin Unaizah. Standing broken hearted at her ruined abode, he begs his friends to sympathize with him for his grievous separation from his beloved:

> Stop, oh my two friends, let us weep on account of the remembrance of my beloved,/ and her abode situated on the edge of a sandy desert between Dakhool and Howmal/ And between Toozih and Makrit, whose traces have not obliterated on account of what has blown and re-blown them from the South and North wind/ You will see the dung of the white deer in the courtyards and enclosures, as though they were seeds of white pepper. (Qt in Zerar Sabrina and Bouteldja Riche, 2015: p. 233)

I wonder whether Fitzgerald has read or not *The Seven Poems Suspended in the Temple of Mecca* (translated by F. E. Johnson 1883), some scholars of pre-Islamic poetry such as Jacques Berque say ten odes, but the few verses by Umru- Ul-Qais asking his friends to sympathize with his grief over the loss of his beloved strangely resemble the sympathy that Carraway has for Gastby as he recounts his nostalgic visit to the place where he has dated Daisy. I know that this might just be an aleatory inter-text even if I discuss the orientalist dimension of Gatsby's novel in the third chapter of this research. The reference of the "caravansary" in Fitzgerald's novel sustains this belief that the author knows something about

the Orient at least through the Sheikh film series of his time, and according to Sabrina Zerar, he had had a first-hand experience of the caravansary during his visit to the South of Algeria in the 1920s. (Zerar Sabrina, 2014)

However, I shall drop this point for the moment and return to it later in the third chapter, because what I want to point out in drawing the literary affinity between Umru-Ul-Qais weeping over the "ruins" and the reading of the footsteps of his departed beloved on desert sand and Gatsby's following of his beloved footsteps on the sidewalks is the importance of "place" in the definition of nostalgia. Following the lead of Seth Grabner (2007), I shall call this dimension of nostalgia "History's Place." That place is sometimes qualified as Arcadia in the pastoral mode of writing. I shall come back to the dimension of the pastoral very shortly, but I have first to give the definition of nostalgia the better to qualify Gatsby's romance. Grabner distinguishes between two types of nostalgia, which, I have already underlined it, is derived from the Greek words *Nostos* return home and *Algia* pain that a memory of a place or a time gone causes to the nostalgic. I shall not go over the etymological and the historical evolution of the word nostalgia as Grabner does, nor over all the theories developed around the concept, but I shall address directly to her distinction between what she calls "restorative nostalgia" and "reflective nostalgia". In her adoption of this distinction for the analysis of "nostalgia and the city in French Algerian literature," the title of her critique, Graebner makes her own this citation by Svetlana Boym: "restorative nostalgia puts emphasis on *nostos* (return home) and proposes to rebuild the lost home and patch up the memory gaps. Reflective nostalgia dwells in *algia* (pain or suffering) in longing and loss, the imperfect process of remembrance. (Boym Svetlana, qt in Graebner Seth, 2007: 12)"

Technically "nostalgia" is a technique through which romance delays the closure of text production. With this in mind we have to tackle the issue that pops up in reading the above citation that distinctly differentiates between two types of nostalgia. In other terms, what type

of nostalgia does Gatsby shows in his yearning for the loss of Daisy's love? I would argue that Gatsby develops successively the restorative and the reflective types of nostalgia in his commitment to regaining his lost love. At one moment in the novel at the climactic point of his obsession for winning back Daisy at the end of one of Gatsby's parties, there is this dialogue about "the past" between Gatsby and Carraway. First, this is the comment of Carraway's intention to fight for the love of Daisy:

> He wanted nothing less of Daisy than that she should go to Tom and say: 'I never loved you.' After she had obliterated four years with that sentence they could decide upon the more practical measures to be taken. One of them was, after she was free, they were to go back to Louisville and be married from her house – just as if it were five years ago. (pp. 116-117)

Gatsby is somewhat bewildered that Daisy does not understand his wish fulfillment dream, though in his words she used to show a deep understanding in this regard, in the sense that they were committed to each other for ever whatever may happen. Standing before him walking up and down the alleys covered with fruit rinds and crushed flowers, the result of the stampeding of the guests, Carraway ventures his misgiving about the recovery of his past love experience with Daisy: "I wouldn't ask too much of her," Carraway ventured, " You can't repeat the past." As if beaten by a bug, Gatsby reacts aggressively: "Can't repeat the past?" he cried incredulously, "Why of course we can." This is one instance which explicitly describes the restorative nostalgia that Gatsby strongly believes in. Some critics like André Le Vot suggest that Gatsby resembles Marcel Proust's hero's engagement "A la recherche du temps perdu," the title of the French novel that is translated into English in 1924 the same year that Scott Fitzgerald wrote *The Great Gatsby* in Paris. Le Vot's suggestion has truth in it, but I have already argued this concern with nostalgia for the past and history's place is part and parcel of the romance conventions. That Gatsby wants to stop the time and rewind the clock back to a lost past is expressed through the imagery related for example to clock time. The

quote below provides a perfect example of what seems like a nostalgic recovery of Daisy during the secret meeting that Carraway arranges for them in his own home. Standing alone with Daisy in Carraway's living room, a situation throwing us back to the first encounter of the protagonists in Daisy's childhood home, Carraway depicts it as follows:

> Gatsby, his hands still in his pocket, was reclining against the mantelpiece in a strained counterfeit of perfect ease, even boredom. His head leaned back so far that it rested against the face of a defunct mantel-piece clock, and from this position his distraught eyes stared down at Daisy, who was sitting, frightened but graceful, on the edge of a stiff chair. (p.93)

The Great Gatsby and the Faust Legend

As *The Great Gatsby*'s love plot reveals, the nostalgia that he conceives right from the beginning of his return to the place where he has first experienced his Platonic love for Daisy, is not meant to be restored peacefully. The regaining of the love object is perceived as a war between the male contenders of the erotic triangle: Daisy, Tom, and Gatsby. The battle is not rendered in physical terms, but first as a symbolic and then verbal battle. But to undertake this battle, the two fighters have to be equal in social status to give epic grandeur to the action. In this respect, I have to say a few words about the way that Gatsby's success story and the romance that props it up after his return from the war and his visit to Daisy's childhood home on the last soldier's pay. This success story happened offstage, and is the object of a huge number of rumors that have already been with above. It is recounted to it in a bare outline by Mr Wolfshiem toward the end of the novel. This Wolfshiem is a negative figure in the novel, who reminds us in many of his aspects of Mephistopheles, with whom we, as readers, have come into acquaintance in Christopher Marlowe's *Doctor Faustus* and Goethe's two-volume version of the same myth or romance. Aside from the negative, anti-Semitic associations of this character as a Jew, he is described as a dubious character involved in the scandal of the 1920s Football World Series and is obviously holder of a suspicious underground company

named the "Swastika Holding Company (p.176). The story of how Gatsby came to be recruited into this company is recounted by Wolfshiem:

> 'My memory goes back to when first I met him,' he said. 'A young major just out of the army and covered over with medals he got in the war. He was so hard up he had to keep on wearing his uniform because he couldn't buy some regular clothes. First time I saw him was when he come (sic) come Winebrenner's poolroom at Forty-third Street and asked for a job. He hadn't eaten anything for a couple of days. Come on have some lunch with me,' I said (sic). He ate more than four dollars' worth of food in half an hour.
>
> (pp. 177-178)

We gather from the above that Gatsby is at his lowest when he encounters Wolfshiem, and that the latter has well identified his victim. Gatsby is in need of any job to make ends meet, and he is ready to be involved in any business however illicit it may be. In the name of 'Winebrenner's pool into which he walked, there is the wine, hence the implication is that consciously or unconsciously Gatsby is ready to join the prosperous bootlegging business in order to get rich very quickly and settle his accounts with his enemy Tom. Of course, there is no better way to achieve his ends than sealing a pact or a bond with the Mephistopheles-figure, Wolfshiem.

In reporting to Carraway how he recruited Gatsby to his underground business of bootlegging and gangsterism, Wolfshiem grows very proud. To Carraway's question whether it is he who started him in business, Wolfshiem proudly responds:

> I raised him up out of nothing, right out of the gutter. I saw right away he was a fine-appearing, gentlemanly young man, and when he told me he was in Oggsford (sic) I knew I could use him good. I got him join up in the American Legion and he used to stand high there. Right off he did some work for a client of mine up to Albany. We were so thick like that in everything – he held up two bulbous fingers – 'always together'. (p.178)

It has to be noted that Wolfshiem employs the word "use" when he refers to Gatsby's recruitment and his placement in the American Legion to serve his own ends. His "bulbous fingers," "the hair in his nostrils quivering slightly" (p.178), his "flat nose," "his tiny eyes"

(p.75), his very secretive nature whilst referring to the demonic imagery often assigned to Jewish characters in fiction also qualifies as the manipulative figure of a Mephistopheles. We also understand that Gatsby stands as a Faust figure passing a willing wager or bond with Wolfshiem/Mephistopheles. Both characters in this case thinking to use the other for his peculiar ends.

I would contend that Gatsby-Wolfshiem association gives the reader the feel of the adventures characteristic of romance. On the first occasion that Carraway meets with Wolfshiem in the company of Gatsby, the former thinking that the latter has brought him for recruitment in the "Connegtion." In the course of the dinner with Wolfshiem in the "Old Metropole," Wolfshiem nostalgically remembers the seamy side of his life, rife with racketing and war gangs during one of which one of his gang members by the name of Rosy Rosenthal was shot in front of the Old Metropole. Carraway remembers Wolfshiem's broodings as follows: "The Old Metropole, brooded Mr Wolfshiem gloomily, filled with friends with faces dead and gone. Filled with friends gone now for ever. I can't forget so long the night they shot Rosy Rosenthal there." (p.76) It has to be understood that the association with Wolfshiem, the Mephistopheles figure is a risky business and that Gatsby as a Faust figure looks like one of the survivors of a gang war that has made him the right arm of Wolfshiem. So on the whole, Fitzgerald has spared the reader a lot of details about Gatsby's adventurous participation in gang wars and bootlegging by just making him a favorite associate of a Mephistopheles figure. This is, as it is argued all through this research, an index of the suggestive, elliptical, or compressed narrative peculiar to *The Great Gatsby*.

It has to be noted that the Faust story adopted from a German legend principally deals with a pact that Faust passed with Lucifer through Mephistopheles. The purpose of Faust as the title of Doctor appended to his name is to increase both his knowledge and to reach immortality by trading off his soul to Lucifer or Satan. It dramatizes in an allegorical manner

the Christian idea of damnation. I have already referred to Christopher Marlowe's and Goethe's versions of this legend without referring to the striking distinctions between them. To my mind, the most important distinction is that Marlowe sticks closer to the legend by having his hero truly damned and sent headlong into the sulfurous hell. In his play, we are offered in a contrastive or contrapuntal to the Christian way of reaching immortality by the appearance of a virtuous Old Man, who instead of giving in to the temptations of Mephistopheles endures bodily torments for the sake of true immortality. The Christian moral is that there is no short circuit way to salvation and eternal life such as the one that Dr Faustus has taken. Goethe's version written during the Enlightenment figure is strikingly different in the sense that Lucifer through Mephistopheles is playing into the hands of God without knowing it until the time comes for Faust to honor the pact or bond that he has signed with Mephistopheles to be honored. According to Adrian Anderson, Goethe's Faust is patterned on the Book of Job without the religious dimensions attached to the former. As he puts it, in "Goethe's drama, Faust is not a religious person devoted to God, but rather a person ceaselessly striving for the highest level of meaningful activity. As Mephistopheles states, he demands the most beautiful star in heaven, and Earth's highest pleasure. (Anderson Adrian, 2018: 1)"

In the light of what happens in *The Great Gatsby*, I would sustain that the Faust version to which *The Great Gatsby* complies with is that of Goethe in the sense that like Goethe's Faust, Gatsby is not condemned to hell for sealing a pact or bond with Mephistopheles figure of Wolfshiem. We remember that the hypothecation of Faust's soul to the devil does not end with damnation in Goethe's version because as it is foretold in the prologue, Mephistopheles is just an unwitting agent of God testing the loyalty of Faust and humanity in general as in the Book of Job. As it is predicted in this prologue, "Of all the spirits that negate, the rogue gives me least to do. For man's activity can easily abate, he soon prefers uninterrupted rest. Hence it

seemed best to give this companion (Mephistopheles) who entices and brings things about and must, as devil, create." (Qt in Shell Mark, 1993: 125) So after 24 years of the hypothecation of his soul to the devil, God intervenes in some sort of *deux ex machina* to save his soul by God who regards it as His own security. As Mark Shell puts it, Faust's soul in Goethe's version of the story is "raised … above the down-to-earth hypothecation in the panctual bond, so that it becomes a heavenly chrysalis from which Faust is born a heavenly angel." (Shell Mark, 1993: 125) Written in the Enlightenment period the question of evil and good can be settled only in favor of good in compliance with the hopeful temper of the period marked by the flourishing of the sciences in all fields. So we can only expect the tragedy of Faust in Goethe's hands to turn into a secularized Christian comedy at the last minute.

It follows from the above analysis that Scott Fitzgerald follows to a large extent in the lead of Goethe as regards the Faustian dimension of his novel. I would start my argument about this aspect of *The Great Gatsby* by going back to Conrad's *Heart of Darkness*, which as I have sustained in the first chapter of this research has had a deep impact on American fiction in general and particularly on the one produced by Scott Fitzgerald. Conrad's narrator has this about the imperial conquest, the use of violence to access the wealth of other people around the earth:

> When you look at it, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it much. What redeems [conquest] is the idea only. An idea at the back of it; not a sentimental pretence but an idea; and an unselfish belief in the idea – something you can set up, and bow down before, and offer a sacrifice to … (Conrad Joseph, 1994: 10)

I would say that all the characters in *The Great Gatsby* bow down to some idea, which in the parlance of anthropologist is the equivalent of fetishism. I shall return to this shortly as regards modern fetishism of the other characters, but what has to be noted for the moment is that even though Gatsby bows down to an idea, it is not a material fetish, but a spiritual one,

that is to say, the Platonic love that he has for Daisy. Suggestively, the latter and Jordan Baker are depicted as "silver idols weighing down their own white dresses against the singing breeze of the fans." (p.121) However, as I would sustain in this research, Gatsby is redeemed in the sense that until the end of the novel he believes in the Platonic love that he has for his romantically idealized girl. It is in this aspect of redemption that we see the resemblance between Goethe's Faust and Gatsby.

I would like to come back to the parallels that Taylor Marcella (1982) has established between the Greek hero Menelaus and Tom on the one hand and Daisy and Helen on the other. I have already argued that this comparison is inadequate because of its placement within Homer's epic the *Iliad*. Whilst I maintain the refutation of Marcella's argument, I have to agree that the parallels that she made are pertinent if placed in the context of the embedded romance in the German legend of *Dr Faustus*, as redeployed in Christopher Marlowe's *Doctor Faustus* and Goethe's version. In Goethe's version of Dr Faust, the third chapter is suggestively called "Before the Palace of Menelaus." Mephistopheles through his agent Homunculus conceived the latter's "laboratorium" to penetrate Faust's unconscious and to perceive what he wishes for during his sleep. Having got hold of this dream, he whispers the idea in Faustus' ears when he wakes up. Curiously, Mephistopheles listens to his created agent, encourages though reluctantly Faust to go into quest of Helen in Greece. He even helps the questing hero through the persuasion of Helen to enter Faust's castle and to flee with him by blackmailing her of revealing her past affair with Achilles. However, unlike the Paris-Helen episode in Homer's *The Iliad*, Faust refuses Mephistopheles' importunate urging of Faust to get away with Helen in front of the advance of Menelaus' troops on him, preferring instead to take a stand against Menelaus, being sure of his victory. It follows that Scott Fitzgerald plays the same variation on the Faust legend and Homer's *The Iliad* that Goethe plays on them by reshuffling their embedded triangular romances. Gatsby, just like Faust and

Paris, whilst involved in the underground activities of Wolfshiem/Mephistopheles makes the courageous choice not to kidnap Daisy and make away with his object love as in Homer's *The Iliad*. Besides signifying the break with the bond that he has with Mephistopheles/ Wolfshiem, which arguably explains his refusal to attend Gatsby's funeral ceremony at the end of the novel, Gatsby's decision to confront Tom expresses the depth of his love for Daisy/Helen. Thus, Gatsby makes the best of a sorry business and redeems himself in front of the eyes of the reader.

The contrast with Christopher Marlowe's *Doctor Faustus* becomes evident in the light of what has been said above. In Marlowe's play, Faust is described as being in complete bondage to Mephistopheles and his desire for Helen is invoked as a lust rather than a Platonic love. Arguably, we can say the most famous lines of Marlowe's play are those uttered by Faust at the second appearance of Helen, in response to Mephistopheles: "One thing, good servant [Mephistopheles], let me crave of thee/ To glut the longing of my heart's desire;/That I may have unto my paramour/That heavenly Helen which I saw of late." (Marlow Christopher, 1604, vi) Marlow's Faustus' misconception of love as a mere lust to be glutted is the one that finally sends his soul to Hell. One of the ironies in Marlowe's play is that Faustus strongly believes that Helen's kiss will make him immortal. "Sweet Helen," he exclaims at the end when his soul is already in the hands of Mephistopheles, "make me immortal with a kiss." Completely forgetful about the fate that awaits for him at the kiss of Judas of Helen prepares to him, he has these mistaken words out of his mouth as he lays dying: "Her lips suck forth my soul: see where it flies." In the theological context in which Marlowe has set his play, the "age-old conceit of the soul on the lips, breathed out in a kiss, gains a new and somber meaning, and the mythological parallels which he [Faustus] goes on to cite – Semele and Arethusa – are apt comments on the fate of those who aspire beyond the human condition." (Maxwell J. C., 1979: 163)

The word "kiss" and the acting of kissing are very recurrent in Gatsby's novel, a recurrence that could be accounted for by the fact that love stories are central to the romance that it has absorbed. However, we have already argued that in the case of Gatsby the kiss that he gives to Daisy is not set within the Christian mythological framework within which Marlowe set his play but within the Platonic dialogue of *The Symposium*. The idea behind it is much more aesthetic and mystical than the fundamentalist Christian doctrine that inspired Marlowe. I have already given a quotation how the kiss that he gives to Daisy has made him see the cobblestones of the sidewalk on which Daisy and he are promenading during one of their dates transformed under the power of his love and the admiration of the heroine's beauty into that "heavenly ladder" that Socrates says leads rung by rung up to the vast area of beauty and the friendship of God. So until toward the end of the novel, it is this eulogy of love that Scott Fitzgerald, through his main character's love of beauty and the idea of love, addresses that prevails, and which says something of the importance of Love for the prosperity of the beloved community. However, as we shall see shortly, by contrast with Gatsby's love for Daisy, the rest of the loves in the other love stories incorporated in *The Great Gatsby* looks "go after the fashion of four-footed beast" (Plato, 2002: 497) of earthly love of which Phaedrus talks in the Platonic or Socratic dialogue of the same name. If there is one single reproach that Scott Fitzgerald has got to his age, it is the defilement of love by material hedonism and the consumption culture that makes of love and friendship commodities, just like other perishable marketable commodities, instead of being elevated into ideals cementing the society or the community of the beloved of which Homer talks in *The Symposium* and later Aristotle in his *Nicomachean Ethics*. If one has to talk about "ethics" in Scott Fitzgerald's novel, as Lee Oser does for Yeats, Eliot, Joyce, Woolf, and Beckett in his *The Ethics of Modernism* (2008), this is assuredly be the Platonic and Aristotelian ethics of love and friendship which are placed at the centre of the beloved community.

So far I have made the case that Gatsby has made a bargain with Mephistopheles in order to make money quickly and be the match to Tom in his struggle to the regain of Daisy's love. His restorative nostalgia for a happy past love affair with his love with Daisy is the one motivation for hypothecating his soul to the devil, which as I have argued redeems him in the eyes of the reader. My argument is that this episode of his life is patterned on the romance part of Goethe's Dr Faustus in the sense that Gatsby does not renounce to his love in front of Tom's power. On the contrary like Faust in Goethe's he makes his stand against Tom, who in this context can be regarded as Menelaus. The question that arises now is how this conflict or confrontation between these mythical characters is conducted in the novel, and how far successfully Fitzgerald engages with the convention of romance. The one thing to note right from the beginning is that Gatsby/Faust does not use physical force to win back his love and realize his restorative nostalgia of marrying Daisy from the very home of her childhood in Louisville. What he employs instead is an archaic form of combat inspired from the practice of the Potlatch.

Much has already been said about the evening parties organized by Gatsby in his newly acquired mansion in West Egg Village. I have myself advanced the idea that these parties are part and parcel of a decoy for attracting Daisy living across the other side of Long Island. Whilst I stick to this idea, I wish now to add that technically or symbolically speaking these parties constitute a form of Potlatch, the function of which is not only to delay the climactic battle between the two characters Gatsby/Faust and Tom/Menelaus for the love of Daisy/Helen, but to produce a carnivalesque text. The Potlatch represents a form of gift exchange, which has received ever-increasing attention from anthropologists, sociologists, and now literary critics since Mauss produced his now famous scholarly work on the topic entitled *The Gift*. According to Mauss, the gift is the predominant form of exchange in archaic societies such as the Melanesian societies and the American North West, wherein he

identified “four forms of the potlatch … comparatively identical. (Mauss Marcel, 2007: 50)” This gift exchange operates on the basis of three obligations, to give, to receive, and to reciprocate. Its function is to preserve authority over one’s tribe and to reach a respectable rank among one’s peers especially when gift exchange involves the chiefs of the tribe.

Mauss’s idea of the potlatch has been revisited and deepened by eminent scholars like Georges Bataille in his seminal work *The Accursed Share* published in two volumes. Bataille sees another function in the potlatch as practiced in the Mexican Society as described by the Spanish scholars who accompanied the Conquistadors during the conquest of that part of Latin America now known as Mexico. In his defense of what he calls the General Economy, in contrast to classical economy. Bataille argues exchange in the archaic society did not start with barter as the theorists of classical economy like Adam Smith claim but with gift exchange, or the potlatch. What he claims is revealed by the Spanish archives about the Aztec merchants who at their return from their expeditions are not interested in accumulating or hoarding their wealth, but in distributing it in the form of gifts. As he tells us, “the merchant” is the man-who-gives, so much so that his first concern from an expedition was with offering a banquet to which he invited his confreres, who went home laden with presents. (Bataille Georges, 1991: 65)” Bataille observes a similar practice of ritual prodigality or what he calls the wasteful expenditure in the archives pertaining to the Indians of the American Northwest. Thorstein Veblen in his *The Theory of the Leisure Class*, arguably influenced by Marcel Mauss, establishes a parallel between the Potlatch and the phenomenon of conspicuous consumption of commodities that could not have escaped the attention of Scott Fitzgerald, his contemporary. I have already quoted Veblen in the first chapter when I compared Dan Cody to the “gentleman of pleasure”. On the whole, Veblen has detected the function of potlatch of the Indians of the American North West and the conspicuous consumption of commodities by the newly rich in the America of the last decade of the nineteenth century. What he says about

conspicuous consumption and the potlatch deserves to be quoted at length for the insight it sheds into the function of the parties that Gatsby organizes in Fitzgerald's novel:

> Conspicuous consumption of valuable goods is a means of reputability to the gentleman of leisure. As wealth accumulates on his hands, his own unaided effort will not avail to sufficiently put his opulence in evidence by this method. The aid of friends and competitors is therefore brought in by resorting to the giving of valuable presents and expensive feasts and entertainments. Presents and feasts had probably another origin than that of naïve ostentation, but they acquired their utility for this purpose very early, and they have retained that character to the present; so that their utility in this respect has now long been the substantial ground on which these usages rest. Costly entertainments, such as the potlatch or the ball, are peculiarly adapted to serve to this end. The competitor with whom the entertainer wishes to institute a comparison is, by this method, made to serve as a means to the end. (Veblen Theodore, 1993: 455)

Obviously, as I have argued above Veblen in his Theory of Leisure Class is appropriating the argument that Mauss developed about the potlatch, and through him this idea of "potlatch as rivalry," the phrase is borrowed from Bataille because of its explicitness, percolates down to Scott Fitzgerald in his description of the parties arranged by his hero in his mansion. In this aspect of appropriating "archaic ideas" such as the Potlach from the findings of anthropology, Scott Fitzgerald is not alone in modernist fiction since we find the same idea of gift exchange in Joseph Conrad's *Karain: A Memory*. This dimension of Conrad's novel is researched by Antony Fothergill in his "Conrad's guilt-edged securities: *Karain: a Memory* via Simmel and Benjamin. (Fothergill Antony, 2002)" It follows that Scott Fitzgerald has used what we can call the potlatch ritual to combat his rival by establishing himself as a more worthy gentleman of leisure in the eyes of Daisy, his Helen. The reader who does not understand this symbolic battle that Gatsby/Faust wages against Tom/Menelaus stands in this case like the female guest Lucille who has received a "Croisier's" new evening gown that costs Gatsby hundreds of dollars a gift in exchange for the one that she has torn out during one of his parties. Asked by her friend whether she has accepted the gift, Lucille responds positively, and for her friend to add a comment showing her ignorance as to the ritual game or battle that Gatsby is waging by offering gifts to his guests: "There's something funny about a fellow that'll do a thing like

that," said the other girl eagerly. He doesn't want any trouble with anybody." (p 49) This may be true as far as Gatsby is regarded as someone who wants to hide his underground activities, but in the context of the novel, this is a subtle variation on the military battle between Faust and Menelaus featured in the romance part of Goethe's *Dr Faust*. Fitzgerald remains true to his elliptical, or suggestive narrative method called the mythic method by T.S. Eliot.

It has to be noted that Gatsby steals the show from his rival during the second party at which the latter attended. In the first chapter, I have amply demonstrated how Tom is ridiculed by Gatsby who keeps introducing him to the other famous guests as the "polo player" knowing well he was not really a sports hero. Tom also shows that he is not the match to Gatsby as far as the emerging society of the time is concerned. As Gatsby moves very easily among the guests, socializing with everybody, Tom remains aloof and bored whilst his wife is dallying with her former lover Gatsby. At the end of the second party, we see ladies married to wealthy males of the old generation refusing to quit the party as soon as their husbands wished them to do. They were ultimately forced to leave by being practically lifted from the celebration ground. The same is the case with Tom and Daisy. Daisy wants to stay further in the party enchanted by all the celebrities around her. When Tom criticizes the kind of people attending the party, she lashes at him saying that they are far better than the people that they usually frequent.

However, the first rounds of the battle for the love of Daisy are first won by Gatsby, who not only managed to draw his love to his abode through the complicity of Jordan Baker and Nick Carraway, but to be involved in what seems a long adulterous affair with Daisy. The description of the renewal of contact between Gatsby with Daisy arranged in Carraway's home in a rainy day in the evening makes of Gatsby look like a Gothic figure such as Heathcliff in Emile Bronte's *Wuthering Heights*. The way that Gatsby goes out just at the moment Daisy arrives at Carraway's home only to come back a few moments later drenched

in the rain reminds us of the behavior of Heathcliff with Catherine in Bronte's romance. His tilting of the clock backward on the chimney breast whilst looking with enchantment at his love sitting on a coach in front of him echoes a similar encounter between the two lovers before their separation, and at the same expresses Gatsby's feeling that he had at last managed to rewind the time backward making his restorative nostalgia a reality.

To come back to the war between Tom and Gatsby that the latter wages through the organization of potlatch celebrations, one has also to point to the "derogatory" but highly symbolical description that Carraway gives of Gatsby's mansion. The latter is called "a colossal affair by any standard – it was a factual imitation of some Hôtel de Ville in Normandy, with a tower one side, spanking new under a thin beard of ivy, and a marble swimming pool, and more than forty acres of lawn and garden. (p.11)" It is to this mansion that Gatsby takes Daisy for a visit once they have renewed contact in Carraway's home. Carraway's description at this early stage of the narrative before he comes to know the relation between Gatsby and Daisy sounds as a sneer at the pretentions of its wealthy owner, who feels the need for such a grandiose house for a home. But in the eyes of Gatsby no house is grandiose or luxurious enough for Daisy, his lost love. If Gatsby has Daisy vicariously invited to Carraway's home, it is in order to maximize Daisy's surprise at the discovery that it belongs to his former love and thus enchant her heart again. Once seen from the outside, Gatsby makes her visit the interior of the mansion, which is even more luxuriously furnished with antiquities of all sorts. His own room has a fabulous, fitted wardrobe full of designer clothes bought from England, which Gatsby proceeds to lay out on the bed for Daisy to see. The association of Gatsby's mansion with "Hotel de Ville in Normandy," though made with a sneering tone, symbolically links the name of its proprietor with the famous Duke of Normandy, William the Conqueror, and of course Tom with the vanquished Anglo-Saxons with whom he identifies himself.

But Carraway prefers to identify Gatsby with Trimachio another flamboyant character involved in similar potlatch parties as Gatsby in *The Satyricon*, the work of the Roman author Petronius. Trimalchio is a nickname meaning "the Greatest King," who became free and sole heir to his master's immense fortune that he fructifies by undertaking several entrepreneurial ventures. To display his fortune, he hosts extravagant parties to celebrate his success story. Carraway's association of Gatsby with Trimalchio in the quote below has some truth in it if we look only at the flamboyance of the parties hosted by the two characters, but here the comparison stops because the purpose of their ostentatious display of the potlatch is strikingly different. Contrary to Trimalchio's potlatch in Petronius' work, the potlatch in *The Great Gatsby* has the function not only of boasting a superior social rank but also to retrieve a lost Platonic ideal, that of love. "It was when curiosity about Gatsby was at its highest," Carraway tells us, "that the lights in his house failed to go on one Saturday night – and, as obscurely as it had begun, his career as Trimalchio was over. (p. 119)"For Gatsby/Faust there is no sense to go on with the flamboyant display of wealth in potlatch parties as Trimalchio does in Petronius' *Satyricon*, because he has, as I have contended above, won his symbolic battle for the love of Daisy/Helen at the expense of Tom/Menelaus. What he needs now is rather privacy not Trimalchio's self-exhibitionism in order to enjoy the capture or recuperation of his Platonic love. That is why he fires his old personnel to recruit the henchmen or the protégés of Wolfshiem, the Mephistophelean figure to safeguard his conquest in the romance.

So to summarize Gatsby's love romance up to this stage, I can say that Gatsby has scored a victory of sorts before the final or climatic showdown during Gatsby's visit at Tom's home and then in hired a parlor of suite in the Plaza Hotel on the south side of Central Park, New York at the request of Daisy. During Gatsby's visit, Tom of course has tried to reciprocate Gatsby's insulting display of power and wealth during the potlatch party that he has attended with his wife. It has to be observed that in the potlatch the receiver of gifts has the obligation

to reciprocate with more costly gifts than the ones he has received if he wants to maintain his prestige in the eyes of the first donor. But during Gatsby's visit, Tom has nothing to show for maintaining his prestige except the ridiculous transformation of a garage into a stable, proudly announcing to Gatsby that he is the first man to do so. He turns the rivalry into innuendos about Gatsby's illegal activities in his chain drug-stores wherein alcoholic drinks are sold under the counter. "You can buy anything at a drug-store, (p.127)" Tom challenges Gatsby at one critical moment when the group is haggling about whom will drive with whom and in which car in an improvised excursion to down-town New York.

This excursion is preceded by a battle of the gaze. Jean Paul Satre has fully rewritten Hegel's master-slave dialectic with the concentration on the function of the gaze as another means of combat for life in the dialectic of lordship and bondage. It is at the moment that Daisy proposes the excursion to New York that the characters involved in the erotic triangle exchange gazes betraying the secret love that Daisy and Gatsby now share, and making Tom realize for the first time that his wife is cheating on him. As the following quote shows, Tom manages to gaze down his wife, but even with her eyes down, she renews compliments to her lover for his gallantry:

> Who wants to go to town? demanded Daisy insistently. Gatsby's eyes floated toward her. Ah, "she cried, "you [Gatsby] look so cool." Their eyes met, and they stared at each other, alone in space. With an effort she glanced back at the table. 'You always look so cool,' she repeated. She had told him that she loved him, and Tom Buchanan saw. He was astounded. His mouth opened a little, and he looked at Gatsby, and back at Daisy as if he had just recognized her as someone he knew a long time ago. (p.125)

Tom has for a long time ignored the existence of his wife, but all of sudden resurges what René Girard calls "mimetic desire," a desire for an object love by two or many contenders, which otherwise would have passed unnoticed.

Tom finally is compelled to agree with the idea of excursion proposed by his wife seemingly to oblige his wife. But at the moment of the departure, Daisy openly prefers driving in her lover's car, a yellow Rolls Royce instead of her husband's old, blue coupé. To keep his wife with him, Tom proposes to switch cars, with him driving Gatsby's Rolls Royce, though he derides it as a "circus wagon," and Gatsby Tom's blue coupé. But even then, Daisy prefers to stay with her lover leaving the Rolls Royce for Tom, Carraway and Jordan Baker to drive in. This clearly shows that Gatsby has scored his first victory of the tournament, but the match has not yet revealed all its secret surprises.

From Romance to Tragedy

Everything seems to be lost for Tom when he stops at Wilson's Gas Station to fill up the empty tank of Gatsby's yellow Rolls Royce only to see his old blue coupé driving ahead at all speed and his wife Daisy waving her hand to the rest of the group. It is at this precise moment that the principal romance plot interlocks with the subplot of another romance to give a tragic turn to the narrative as a whole. As Carraway puts it, whilst Wilson and Tom are arguing over the sale of his old coupé, and filling up the tank of the yellow Rolls Royce, a feminine shadow is looking in their direction from behind a slot of a drawn curtain. The woman is Myrtle, who is no one else but Tom's mistress who mistakes Jordan Baker for his wife Daisy. As we shall see shortly, the collision of the two love triangles Tom-Daisy-Gatsby and Wilson-Myrtle-Tom will turn romance into tragedy in the novel. But at this stage, it is important to point to the rapid increase in the conflict or *agon* between Tom and Gatsby over who will have the final favors of Daisy, with Tom boiling up for his wife's infidelity, and trying to catch up with Gatsby who is driving ahead with his wife. The tension drops for a moment after the excursionists have hired the parlor of a suite in Plaza Hotel on the south side of Central Park New York City to refresh themselves, but it flares up again when Tom verbally tries to silence his wife's "crabbing" about the Indian Summer heat. Her lover intervenes to defend her

scolding Tom: “Why not let her alone, old sport? remarked Gatsby. “You’re the one that wanted to come to town. (p.133)”

Gatsby’s remark sounds as a throwing of a gauntlet between the two characters. This is symbolized by the “telephone book [that] slipped from its nail and splashed to the floor. …” To Carraway’s proposition to pick it up, Gatsby replies suggestively, “I’ve got it.’ Gatsby examined the parted string “Hum!” in an interested way, and tossed the book on a chair. (p.133)” All this looks like Gatsby wants to settle his account with his antagonist by taking up the gauntlet, complying thus with the good old days of knights when challenges are launched by throwing gauntlets and accepted by taking them up. The two challengers for the fight thus get on their high horses preparing for a jousting with verbal lances for the lady of their heart. The irony of it all is that while the two contenders are preparing to wage their battle on the upstairs suite, downstairs in the ballroom a wedding ceremony is loudly celebrated by playing Mendelssohn’s Wedding March inspired by Shakespeare’s *Midsummer’s Night’s Dream*. The irony resides in the fact that both Tom and Gatsby consider themselves as being married to Daisy, the former in reality and the latter in his “incorruptible dream.” Daisy urges her husband to forget about the incident and to call up the reception for a bellboy to bring ice for a julep refreshment. “As Tom took up the receiver,” Carraway recounts, “the compressed heat exploded into sound and we were listening to the portentous chords of Mendelsshons Wedding March from the ballroom below. (p.132)”

The Mendelsshons Wedding March is an occasion for the excursionists to reminisce the marriage of Daisy with Tom five years earlier in mid-June of a hot boiling summer in Louisville. Shakespeare’s Midsummer’s Night that inspired Mendelsshons Wedding March, it has to be remembered, is a romantic comedy defying the law of forced marriage dictated by Euges a noble who wishes his daughter Hermia to marry a man of his choice Demetrius, for whom she prefers Lysander. There is no need to go over the whole story here. It is sufficient

to point out that the obstacle of the humor society is defeated through a complicated plot that involved fairies, love potions and induced dreams, and that finally ended with the desired society with the celebration with a group wedding. In *The Great Gatsby*, the same idea crops up as to why Daisy married Tom, with the heat blamed for her inconsiderate choice of the man who comes her way. There is no Oberon or a Puck love dropping love potions on the eyes of the lovers whilst asleep, and thus making them switch in their love objects, but the unbearable midsummer heat seems to have played the same role as in a waking dream, with a guest crasher known as Biloxi remembered by Daisy as having fainted during her wedding. This reminisced anecdote is soon followed up by a renewal of attack on the part of Buchanan who wants to expose Gatsby's underground activity as a dangerous bootlegger, having beforehand investigated his enemy's activities.

Tom's interrogation of Gatsby starts with the accusation that he is violating the sanctity of his home. "What kind of a row are you trying to cause in my house anyhow?" asked Tom after Gatsby has answered convincingly a question about his education in Oxford. This reference to his "house" sounds as grand as the reference to big "houses" such as that of the House of the Atreus in Greek Tragedy. Whilst Daisy tries to calm down the situation and regain self-control, he has these ridiculous words coming from a mouth of an inveterate adulterer: "Self-control:" repeated Tom incredulously. "I suppose the latest thing is to sit back and let Mr Nobody from Nowhere make love to your wife. Well, if that's the idea you can count me out… Nowadays people begin by sneering at family life and family institutions, and next they'll threw everything overboard and have intermarriage between black and white. (p.136)" This verbal self-irony does not miss to trigger the narrator's comment that Tom "saw himself standing alone on the last barrier of civilization. (p.136)" Carraway does not spare Tom another sarcastic comment. "Angry as I was, as we all were," he says, "I was tempted to laugh whenever his opened his mouth. The transition from libertine to a prig was so complete.

(p.136)" Up to this point in the verbal battle, Tom is only making his case worse in the eyes of his wife, allowing Gatsby to put a wedge temporarily between Tom and Daisy, by reminding Tom that over the last five years that he had spent alongside with him, Daisy had never really loved him.

Remaining true to his dream, Gatsby reinforces his argument by saying that the only reason why she married him is that he was poor and that Daisy was tired of waiting. Completely bewildered and alarmed by what he has heard, Tom turns to Daisy and seeks to understand how this could be true. When he finally comes to understand that what Gatsby has recounted is just a love story with a proletarian slant gone wrong, he regains confidence asking how a man of his condition could have approached Daisy in her childhood home, concluding that Daisy is in love with him just as she used to be at the time of marriage. Pulled into the argument, Gatsby urges Daisy to avow that she never loved Tom, an avowal that she reluctantly makes before taking it back at Tom's reminisces of the loving situations they lived together. A second reversal of the situation happens when Daisy comes to admit that she loved Tom once beseeching Gatsby as follows: "Oh, you want too much!" she cried – isn't that enough? I can't help what's past. She began to sob helplessly. 'I did love him once – but I loved you too. (p.139)" Because of the restorative nostalgia still nudging him, what the narrator calls the incorruptible dream, Gatsby cannot accept an argument about the sharing of his one love even if that happened in the past. For him, the past has to be rewritten to suit his dream of Daisy as having been spiritually married to him from the very beginnings. The chapter of her history with Tom is just an interlude to be obliterated from her memory and his own.

It is because of his incapacity to move from a restorative to a reflective nostalgia, a transformation that happens too late for the old romance between Daisy and Gatsby to be taken over, that makes him lose Daisy for a second time. As he tries to pull her apart to make

her admit that the chapter of romantic romance that she lived with Tom has never taken place, Tom blows Gatsby's cover by revealing his underground, illicit activities as a gangster bootlegger "in the bunch that hangs around Meyer Wolfshiem … selling grain alcohol over the counter (p.140)," and with a probable participation in the betting scandal of World Football Series of 1919. Such a stunning blow completely tilts the balance in favor of Tom, for even as Gatsby desperately tries to save his face by denying Tom's accusation Daisy is described as gradually changing sides as regards her lover. Carraway reports how "with every word [by Gatsby] she was drawing further and further into herself, so Gatsby gave that up, and only the dead dream fought on as the afternoon slipped away, trying to touch what was no longer tangible, struggling unhappily, undespairingly toward that lost voice across the room. (p.141)" The midsummer night's dream for marrying Gatsby evoked as a counterpoint in the Mendelsshon's Wedding March celebrated in the ballroom is dead for Daisy, who is now being alarmed at being left in the company of a gangster bootlegger.

Tom who is all through novel is described as the humor standing as an obstacle for the birth of the desirable society of romantic comedies such as the one described in Shakespeare's *Midsummer Night's Dream* avails him of the privilege of giving his frightened wife the lesson of going home in the company of Gatsby. The romance that Daisy has to date lived with Gatsby is momentarily displaced by what sounds as a cautious tale to women who want to live their own romances outside the wedlock: "You two start on home, Daisy," said Tom. "In Mr Gatsby's car." This is followed by the description of Daisy's frightful attitude at her husband's suggestion: 'She looked at Tom, alarmed now, but he insisted with magnanimous scorn." "Go on. He won't annoy you. I think he realizes that his presumptuous little flirtation is over. (p.141)" The word "portentous" attached to the description of the Mendelsshon's Wedding March assumes its tragic meaning with the shape that Gatsby's incorruptible dream will take shortly afterwards.

In his *Anatomy of Criticism*, Frye argues that the difference between comedy and romance on the one hand, and tragedy on the other is the position of the hero in his society. In comedy just as in romance, the society is inclusive. In tragedy, the hero is isolated from society. Gatsby's isolation from society in the last round of his fight with the humor (Tom) is expressed in the contrapuntal contrast between the situation of our hero at the end of his row with Tom, and the society celebrating the wedding downstairs in the ballroom. It is in these oppositions between the excluding society of the excursionists upstairs and the inclusive desirable society of the celebrators of group wedding of Shakespeare's *Midsummer's Night Dream* that inspired Mendelsshon's Wedding March that we see the parodic variation that Scott Fitzgerald plays on Shakespeare's romantic comedy and Mendelsshon's Wedding March. The isolation of the tragic hero Gatsby is expressed by Carraway in the following comment at his leaving the Plaza Hotel in the company of Daisy: "They were gone, without a word, snapped out, made accidental, isolated, like ghosts, even from our pity. (p.141)" Such a comment anticipates the tragic fall of the hero from the dream of Platonic love he still clings to by underlining his isolation even from Daisy with whom he will drive back home.

In tragedy as defined by Aristotle, we are familiar with concepts like fate, harmatia or weakness, the wheel of fortune, hybris or over-ambition and more particularly the notion of catharsis consisting of fear and pity. Much has been said about the car as a symbol expressing social status. I agree with this interpretation, but it does not exhaust all the meanings attached to it in the novel for sometimes the car constitutes a character on its own. For one thing, the car as a motorized vehicle indicates greater special mobility. It is as transformative of the degree of transport movement as the train in the nineteenth century, and the plane in the twentieth. Much more importantly, as some sociologists have already underlined it, the car brought out a social transformation in the moral fiber by allowing the young people much more freedom for sexual flirtation. It is significant that the first time Jordan Baker saw Gatsby

it is in Daisy's car wherein they are flirting. As far as the final tragic scenes of the novel are concerned, I have to point to the fact that the car stands for the tradition wheel of fortune that goes up and down according to the state of the hero in the drama of his life. One of the features characteristic of both the car and tragedy is "accident." We remember that Gatsby and Fay Daisy left the Plaza for home in Gatsby's car and that in the course of their travel, near George Wilson's garage in the Valley of Ashes, Daisy who is behind the driving wheel runs down Myrtle without stopping being surprised by the appearance of the victim in the middle of the road. It is explained to us that Myrtle's dashing in front of Gatsby's car is due to her thinking that it is transporting Tom whom she wants for herself as a husband. Later in the story, Gatsby recounts to Carraway how he has desperately tried to turn the wheel in the right way to avoid the deathly collision. Gatsby's car came to be referred to as the "death car", the car that hit and run and remains as invisible as death itself. In addition to Gatsby's falling into the motorized world of the wheel, the panicked driver is fate itself since her surname Fay sounds as fate or *fatum* in Greek. For the moment, I shall skip the tragedy of the Wilsons to concentrate on the tragedy that befalls Gatsby.

Readers familiar with the concept of harmatia or flaw and hybris, both of them stand moral concepts as Frye reminds us, will certainly ask themselves in what ways has gone against the law of nature to deserve a tragic end. I would content that if one has to speak about a weekness in the character of Gatsby, it is sentimentality. Notwithstanding his association with gangsterism and the world of the bootleggers, he remains at the core a sentimental lover. It is often said in the novel, that he killed a man, that is he is a murderer, but to my mind the sole man he killed is his former self as a rugged individual. His sentimentality has much to do with his passion for his beloved. In the novel, he is often associated with the romantic image ever stretching his hands toward the ineffable. I shall come back to the romantic pattern of imagery shortly, but I suggest that we call his romance with Daisy as a sentimental romance. Being

sentimental is not negative in itself, but it is definitely so in the callous and cruel world in which Gatsby evolves. It denotes fragility, and vulnerability to colossuses such as Tom who is always described as being "fractious." As Carraway comments "Jay Gatsby had broken up like glass against Tom's hard malice. (p.154)"

As for hybris, we see it in the passionate, obsessed or soaring mind of Gatsby's attempt to reverse time to correspond with his dream wish to take over his love experience with Daisy where he left it over when he went on military service. In his restorative nostalgia, Gatsby is in a way involved in the breach of law against Chronos or Father Time, a figure that comes in all modernist literature from Thomas Hardy's *Jude the Obscure* to Marcel Proust's *A la recherche du temps perdu*. I have already indicated that the soaring mind of Gatsby's being a friend of God through the inspiration of his love for Daisy echoes Plato's *Symposium* in its last section when Socrates envisions love or the acting of loving beauty as a ladder leading rung by rung until it reaches the vastness of beauty itself which is God himself. But these last words in the eulogy of love by Socrates ends with an attenuating carnivalesque scene that brings all the Platonist ideas about love down to their true dimensions. As soon as Socrates finishes his eulogy, the company of philosophers forming the *Symposium* is disturbed by a "knocking at the door, followed by the notes of a flute and the sound of festive brawling in the street. (Homer, 2002: 563)" This festive crowd guided by the heavily drunk Alcibiades burst into Agathon's courtyard as if the carnivalesque body reinstates its place by right amidst all the idealism about love celebrated by the philosophers. If Gatsby falls victim to a tragic irony at the end of the novel romance it is because he is incapable to bring his soaring mind down to earth, that is to say to the carnivalesque dimension of life as the *Symposium* suggests, even when he realizes that Daisy is no longer the ideal object love that he has imagined her to be.

At one occasion of the novel, Daisy and Jordan are described as a "silver idols weighing down their own white dresses against the singing breeze of the fans. (p.121)" At another occasion, at Carraway's curiosity about the peculiarly indiscreet voice of Daisy, Gatsby's complete his suspended statement, "it's full of …" saying "Her voice is full of money." And for Carraway to give the full image: "That was it. I'd never understood before. It was full of money – that was the inexhaustible charm that rose and fell in it, the jingle of it, the cymbals' song of it … High in a white palace the king's daughter, the Golden Girl. (p.126)" These references to silver idols and to the Golden Girl with as regards Daisy might at first sight speak about the transformation of Gatsby's quest of the grail into a search for a crass materialism of the gold coast, a name given to Long Island in that novel carrying the same name, written by Nelson de Mille, one of Fitzgerald's writers. However, set in the context of the quest for a lost platonic ideal of love, the metaphors associated with Daisy reveals Gatsby's high illusions that make him overlook the fact that he is worshipping a "Golden Calf" while thinking that he is following the spiritual idea of love. Every one of us, Conrad says in his *Heart of Darkness* bows before an idea or ideal of his/her own, it happens that Gatsby falls into idolatry or fetishism under the compulsory power of a false illusion. In this case, we can say that Daisy like Kurtz intended is the greatest fetish of all, herself bowing down before money.

In his "Meaulnes, Gatsby and the Possibilities of Romance," Coyle writes that "The books are parallel exercises in writing a roman in a post-romantic age." (p.15) Whilst I agree with the historical incongruity of the romantic mode of writing in an ironic age, I would tend to cite in this case Georges Lukacs' definition of the hero of the novel as "the product of estrangement from the outside world." (p.66) For Lukacs "the psychology of the novel's heroes is [objectified] as seekers" (p.60) but they are seekers "in a world that has been abandoned by God. (Lukacs George, 1971: 88)" Such hero seekers of the novel and we may

say romance because the novel is a genre that absorbs other genres, are called by Luckacs problematic hero because of the inherent contradictions in their character. Like the hero of the novel romance seeks a Platonic love in a world in which love or God is no longer central to the life of his community. By looking nostalgically backward, he becomes the enemy of time and the object of an ironic tragedy. Now, we might argue that the *harmatia* or flaw and *hybris* or the obsessive soaring mind of our hero can be indications of his amoral character. Both Aristotle and Hegel have sustained tragic fall in terms of ethics. However, I have already made the case that the underground activities of Gatsby do not really support such ethical interpretation of tragedy, arguing that the pursuit of money for sake of winning back Daisy redeems his venture. As far as I am concerned, I would give up ethical theories of tragedy for the non-ethical one developed by Northrop Frye in his *Anatomy of Criticism*, and which Georges Lukacs gives credit in saying the problematic hero is a hero who lives in a world abandoned by God, and God in Christian theology at least is associated with love.

With Frye's idea in mind, one might ask what *nemesis*, the Greek word for unbalance, or disequilibrium that Gastby has caused to deserve his tragic fall. Putting the tragic fall of Adam in the background, Frye argues that man "enters the world in which existence itself is tragic. Merely to exist is to disturb the balance of nature. "Every natural man," he adds, "is a Hegelian thesis, and implies a reaction: every birth provokes the return of an avenging death." Echoing modern existential theories, Frye concludes that "This fact, in itself ironic and now called Angst, becomes tragic when a sense of a lost and usually higher destiny is added to it." (Frye Northrop, 1973: 213) So through we have tried to provide the reasons, the flaw and the state of hybris, that might account for the tragic fall of Gatsby, I might as well have not done it because the tragic is inherent to man's existence no matter his degree of innocence. A huge number of critics have already point out that death lurks at every corner of Fitzgerald's novel, and show explicitly in the overwhelming elegiac tone or mood of the whole narration.

I shall summarize very briefly how romance is displaced into tragedy to make clear the variation that Fitzgerald plays on this mode of writing. I have already pointed out that Myrtle's death in a hit and run accident forms a subplot that will be utilized by the author in his next chapter as he relates it to the romance of the New World. I shall turn instead to the way the other characters react to this tragic death and how it eventually hits Gatsby. Carraway recounts the gap between the moment of the crash and the tragic death of the hero through what he hears during the coroner's inquest and what newspaper have reported about what is called the tragic death of Gatsby and Georges Wilson. We remember that Tom, Jordan Baker, and Carraway who are driving far behind Gatsby's car stopped at Wilson's home to see what has happened only to realize that Myrtle was fatally run over running in the direction of New York city. The whole scene turns into a detective whodunit story. This brief outline that Frye gives of the detective story will allow us to understand the conventions that preside over it. The fact that we are now in ironic phase of literature largely accounts for the popularity of the detective story, the formula of how a man-hunter locates a *pharmakos* and gets rid of him. […]But as we move away from this we move toward a ritual drama around a corpse in which a wavering finger of social condemnation passes over a group of suspects and finally settles on one. The sense of victim by lot is very strong, for the case against him is only plausibly manipulated. (Frye Northrop, 1973: 46) "

Frye's definition of the detective whodunit story superbly summarizes the whole drama played around the badly mutilated corpse of Myrtle. Michaelis the owner of a coffee joint close to Wilson's home is interrogated as a first witness by the coroner about what has really happened. The coroner manages with difficult to grasp his strange-sound Greek name, Mavromichaelis. Michaelis gives his version of two cars crossing in their way toward and backward New York City. "A pale well-dressed Negro" comes in as a second witness to say that the car that ran over Myrtle is of a yellow color. A first finger of accusation is pointed to

Tom by the grieving Wilson who heard his voice in the surrounding crowd. Tom pushes through the crowd to reach Wilson to forcefully clean his name saying that he has just arrived from New York in his blue coupé and that the yellow car that he has filled some time earlier in the day is not his. As the interrogation of witnesses goes on it becomes clear that the accident is not all that arbitrary because Myrtle is trying to stop it. The reader knows of course more than the other characters that she wants to get to her lover. To avoid all further suspicion slipped away after having put the grieving Wilson in his office and closed the door after him. Wilson for a second time points a finger of accusation at Michaelis as a suspect lover of his wife while recounting how he has discovered that his wife is cheating on him. In the meantime, Tom together with Jordan and Carraway arrive at home in the East Village. Declining Tom's invitation to enter home for a bite, Carraway stays outside to wait for a taxi to be ordered for him and take him to West Egg. It is whilst waiting for the taxi that Carraway sees Gatsby hidden in the foliage of Tom's garden waiting to see whether Tom will molest her and intervene in the case she sends a signal.

However, as Frye writes it so well, the sense of a victim chosen by lot is very strong, for the case against him is only plausibly manipulated in detective stories. The manipulation is discovered by Carraway as he curiously approaches the pantry section of Tom's to see through a rift at sill "Tom and Daisy sit[ting] opposite each other at the table, with a plate of cold fried chicken between them, and two bottles of ale. (p.152)"From Tom's intent talking, handing of Daisy's hand, and her nodding of her head in agreement, Carraway deduce that husband and wife have reconciled themselves at the expense of the gullible Gatsby who thought that the day would end with the husband's molestation of his wife. Carraway qualifies all this show as a conspiracy against the victim, Gatsby. Tom has also managed out of the stage to manipulate Catherine, the sister of Tom's dead mistress Myrtle, does testify against Tom, her lover. Carraway just says that the day after the fatal accident, Catherine came to the

Wilsons heavily drunk, and that "Someone, kind or curious, took her in his car and drove her in the wake of her sister's body. (p.162)" The implication is that Tom has succeeded to smother his affair with Myrtle, and that probably he has substituted one sister for another as his mistress, for at the end of the novel, Carraway tells us that Tom has renewed his womanizing practices, having come out of jewelry's shop with a gift for a mistress of his. Tom's manipulation does not stop here, for as he avows later to Tom he has designated Gatsby as the author of the hit and run accident that took the life of his wife.

It follows from the above summary is that Gatsby falls in the category of tragic characters known as the *pharmakos,* or sacrificial victim. He is a willed sacrificial victim because he tells Carraway that he will lie for Daisy's sake by telling the police that it is he who is behind the driving wheel at the time of the accident. What captures our attention is that Daisy does not repay all the trust and the love he has put in her. Still overwhelmed by the illusion that she loves him, he stays all the night outside the Buchanans' house waiting for her to signal for him to rescue her, not knowing that loyalties has shifted. Advised by Carraway to escape in order to avoid arrest, he refuses to do so preferring to stay close to his beloved on behalf of whom he is willing to testify. Serenity, Frye tells, is one of the hallmarks of tragedy. So Gatsby after the night spent as vigil on Daisy in her husband's home, he returns to his own place in the early morning. It is not long before Carraway joins him to warn him about the premonitions that she had about him. However, Gatsby remains very serene, smoking cigarettes together, refusing to run away for the simple reason that "he couldn't possibly leave Daisy until he knew what she was going to do. (p.154)" The narrator adds that "he was clutching at some last home and I couldn't bear to shake him. (p.154)"

Tragedy, romance, and comedy, Frye sustains, end with *anagnorisis* or recognition. It is during this twilight hours of the day that Gatsby recounts his real story, that is to say who he is really to the reader and the narrator-character. As the latter tells us, "It was this night he

told me the strange story of his youth with Dan Cody – told to me because 'Jay Gatsby' had broken up like glass against Tom's hard malice. (p.154)" This recognition story is arranged not at the moment of its telling because it is arranged in a modernist plot that does not abide by the law of linear narrative characteristic of storytelling in realist modes of writing. The character-narrator in his comment underlines the vulnerability and fragility of the tragically romantic hero in front of the malice of his enemy. It is also during these twilight hours, that Gatsby delivers his whole love story with Daisy whilst he is stationed as officer in Camp Taylor, in Saint Louis, Kentucky. What is remarkable in this recognition scene is that romance in Gatsby's case has a "proletarian element." After all, his romance espouses the outline of the American success story of going from rags to riches. Frye shows clearly how the proletarian element is inherent to romance in the following quote: "There is a genuinely 'proletarian element in romance to which is never satisfied with its various incarnations, and in fact the incarnations themselves indicate that no matter how great a change take place in society, romance will turn up again, as hungry as ever, looking for new hopes and desires to feed on. (Frye Northrop, 1990:186) " I would argue that it is this hope against hope that is romantic illusion or idealism that finally brings the tragic end of Gatsby. Gatsby, to paraphrase Frye in another context, flings off his beggar's rags just as the American dream promises it, and stands forth in the resplendent cloak of a prince as a realization of that dream However, he ultimately fails to wake up from his dream because he is not satisfied with its present incarnation. He clutches to the hope of marrying into established wealth, knowing well that his wealth is new and tarnished with crime in the eye of the public. As the saying goes, at the source of every wealth or fortune there is a crime. But that crime has first to be forgotten by allowing time to elapse before that wealth becomes socially legitimate in the public opinion. This is the case, for example, of Carraway's grandfather's wealth as well as that of Tom. Gatsby has unsuccessfully worked to give legitimacy to his newly acquired

fortune by entertaining the rumor that his health was inherited from fortunate parents. Looking at it deeply, then, the situation of Gatsby reminds us of a similar situation as regards the black man's wish to marry a white woman to enter white civilization that Frantz Fanon summarizes so well for us in his *Black Skins White Masks*. Ignoring even the etiquette of the established class in, for example, confusing polite invitation for a true invitation, and completely in the dark as to the malice behind the polished behavior of the wealthy, Gatsby is turned in a sacrificial victim shot dead in his swimming pool by a man who is himself a tragic victim of a manipulation.

So to summarize the tragic turn that Gatsby's romance has taken, one has to point out that Gatsby is an isolated individual overwhelmed by a romantic illusion about love in a world that has turned its back to such idealism. He is a modern Don Quixote believing in the world of romance ignoring the fact that time has elapsed, and that values are liable to change. If one has to look for the chorus that reflects this tragedy, one has to find it in chorus characters, Carraway and the Owl-eyed man. We remember that towards the end of the novel Carraway, for the first time, we have that exaltation of the hero characteristic of romance and tragedy. Shaking hands with our hero, after a long chat with him following the fatal accident, Carraway tells us that "before I reached the hedge I remembered something and turned around." The exaltation of the hero follows up and expressed in a shout: "They are a rotten crowd," I shouted across the lawn. You're worth the whole damn lot of them together. (p.160)"

Indeed, the hero of our romance does not survive, but in the eyes he remains a tragic hero who stood steadfastly to his ideal love. In the rest of the novel, Carraway plays the role of a chorus character complaining about the ingratitude of all the people that sponged on Gatsby's generosity when he was at his highest fortune. Tom and Daisy packed up and left New York without leaving any address where to be joined; His Mephistophelian master Wolfshiem does

not want to be mixed up with the "crime" arguing that friends are friends when they are in this world; Jordan left Daisy's home can no longer be located; Klipspringer, Gatsby's musician called not for announcing his participation in the funeral obsequies but to recuperate a pair of shoes he left in Gatsby's home. As Carraway puts it, "I found myself on Gatsby's side, and alone. (p. 170)" It is only three days later that "a telegram signed Henry C. Gatz arrived from a town in Minnesota … [saying] that the sender was leaving immediately and to postpone the funeral until he came. (p.173)" The telegram is sent by Gatsby's father who has read about the murder of his son by a man deranged by grief in newspapers. Another scene of *agnorisis* or recognition related this time to tragedy is delivered by the father as to the childhood ambitions of his son in the form of a self-improvement book with annotations at the backside of it. The father says something that is true in the light of what I have said earlier about crime being at the centre of every imaginable fortune: "If he'd of lived, he'd of been a great man. A man like James J. Hill. He'd of helped build up the country. (p.175)"

A few words deserve to be said about chorus to show the variation that Fitzgerald plays on this convention. According to Frye, "in tragedy the chorus, however faithful, usually represents the society from which the hero is gradually isolated. Hence what it expresses is a social norm against which the hero's hybris may be measured. (Frye Northrop, 1971)" I would argue that to have a chorus needs some amount of social consensus about values to be defended and measured according to an ethical moral standard, but in the case of *The Great Gatsby*, what we have instead are exasperated social tensions. The community that is described in the novel, as I shall shortly contend, is a community at loose ends. In this particular case I would argue that what remains as an option for the author is the inclusion of a chorus character, not all that virtuous as he pretends to be as I shall show below, but who as the chorus in tragedy tries to restrain the central character's *hybris* and therefore by reminding, for example, that time elapses and that it would be futile to attempt to reverse it.

The catharsis, that is fear and pity, peculiar to tragedy is played out not by suppliants but the heavy rain that fell during the funeral ceremony. As the character chorus says, one of the very few attendants at the funeral, "Dimly I heard someone murmur 'Blessed are the dead that the rain falls on,' and then the owl-eyed man said 'Amen to that,' in a brave voice. (p.183)" A huge number of critics have tried to find out reason for the inclusion of the owl-eyed man in *The Great Gatsby*, especially at this stage of the narrative. I would claim that this character's role, as Frye argues about similar characters popping up at the end of tragedy, is that "of focusing the tragic mood of the novel. (Frye Northrop, 1990: 218)" The owl, in Greek mythology, is the messenger of Atropos, the oldest and most inflexible of the three Fates of Destiny or Moirae, whose function is to cut the thread of life, once it is measured and spindled respectively by her two sisters Clotho and Lachesis.

The Structure of Imagery and the Romance of the New World

The tragic failure of Gatsby's romance is contrapuntal with the failure of the Romance of the New World. This Romance of the New World is not solely elaborated to e linked to the fate of Gatsby but also with that of another character that is Myrtle who meets death on the road. Myrtle is a name of flower, growing mostly in the Mediterranean region, mostly associated with the Greek notion of Arcadian pastoral. As George Crabbe exclaims in his anti-pastoral reply to Goldsmith's *The Desert Village*: "Can poets soothe you, when you pine for bread,/ by winding myrtles round your ruin'd shed?" (Qt in Terry Gifford, 1999: 125) Goldsmith, it has to be noted, wrote *The Desert Village*, in idealistic nostalgic terms reminiscing the good old days of farmers not yet expelled from their farms by the system of enclosures. Grabbe's *The Village* gives an anti-pastoral view of this idealization of rural life by exposing the cruelty of life in the countryside hidden by "winding myrtles in the construction of Arcadia. (Terry Gifford, 1999: 125" I would argue that the placement of Myrtle as George Wilson's wife in

the Valley of Ashes gives an anti-pastoral thrust to this section of the novel similar to the ones that Crabbe gives to Goldsmith' *Deserted Village*.

The Valley of Ashes is described as a "fantastic farm where ashes grow like wheat into ridges and hills ad grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and finally, with a transcendent effort, of ash-grey men, who move dimly and already crumbling through the powdery air. (p.29)" In *Anatomy of Criticism*, Frye divides imagery into two types, the apocalyptic and the demonic. The image of the valley of ashes, an oxymoron, belongs to the demonic imagery belongs in the world of the novel to what Luckacs calls a world abandoned by God. In this Valley of Ashes are confined the failures of the American dream like the Wilsons and the newly arrived immigrants like Mavromichaelis, who in the front of the closure of the frontier has no space where to flee, and no material wherewithal to integrate in the mainstream society. In this peripheral demonic world, billboards such as Doctor T. J. Eckleberg replaces the blind seer or prophet Tiresias of Greek mythology. Symbolically speaking, the classical culture constituting the foundation of Western civilization is imitated only to be left as rubbish among the detritus of the industrial civilization. *T.J. Eckleberg*, *Always Camels* (1922), *Lollipops* (1922), *Rival Shoes Billboard* (1924), *Vanderbilt Garage* (1924) are mostly associated with the name of the freelance advertising photographer and avant-garde film maker, Ralph Steiner. Commenting on the T.J. Eckleberg billboard, Susan Currell writes that "Like the huge billboard eyes of Doctor T.J. Eckleburg, the billboards photographed by Steiner symbolized the shallow promises of a consumer culture that hovered over the industrial wastelands. (Currell Susan, 2009: 163)

It has to be noted that the Valley of Ashes can be compared to a dystopia because as Michaelis says to the police man, it has no name. But most importantly, it is the place where a romance not failed, but turned into a tragedy. The romance involves the desire of Myrtle to escape from the demonic world of the Valley of Ashes by falling in love with Tom, a person

that she mistakes for a gentleman. But her love is misplaced for the simple reason that she is deceived by appearances, with Tom revealing himself a brutal lover. The social ascension that she sought through trying to marry a gentleman ends with the fatal accident, run over by Gatsby's car which she tries to stop wrongly thinking that it is carrying her lover and his wife. The dismemberment of the once sensuous body of Myrtle associated as I said earlier with Arcadia speaks of the extent of the American tragedy in relation to the American Dream:

> Michaelis and this man [a witness] reached her first, but when they had torn open her shirtwaist, still damp with perspiration, they saw that her left breast was swinging loose beneath. The mouth was wide open and ripped a little at the corners, as though she had choked a little in giving up the tremendous vitality she had stored so long. (p.144)

The sense of tragedy comes to us if we take into account that in Western literature and even science nature is gendered, that is to say one stands for the other in imagination and both are objects of quests for domination. This accident accentuates further the industrial waste land by showing how what Leo Marx calls *the Machine in the garden* interrupts the pastoral scenery (at least in the form of a woman carrying the name of the Arcadian flower par excellence) that once met the eyes of the first settlers of New York. The first settler to give us the vision of the bay of New York was the Italian explorer Giovanni da Verrazano in 1524, in whose memory the Verrazano-narrow Bridge in New York City was named after him. In his writings, he not only described the topography and the major waterways of New York but tells us how he came to meet the Native Americans belonging to the Algoquin tribe and was welcomed by them with joy and wonder. With the Verrazano-Narrow Bridge, standing as a memorial of the pastoral vision that such explorers and later Dutch settlers first met, a pastoral vision recorded later in Washington Irving's *A History of New York, from the Beginning of the World to the End of the Dutch Dynasty by Diedrich knickbocker* (1809) it is possible for the narrator-character, Nick Carraway lost in his reveries as he prepares to return to his

hometown, to imagine the changes that New York Bay has undergone since it was first sighted by Verrasano and later the Dutch settlers:

> Most of the big shore places were closed now and there were hardly any lights except the shadowy, moving glow of a ferryboat across the Sound. And as the moon rose higher the inessential houses began to melt away until gradually I became aware of the old island here that flowered once for the Dutch sailors' eyes – a fresh green breast of the new world. (p.187)

This gendered description of New York as a sensuous and nourishing breast that enchanted the Dutch sailors' is a contrapuntal description of the dismembered body of Myrtle, whose breast was torn loose by the Death Car in the Valley of Ashes. According to Terry Gifford, one of the functions of the pastoral mostly addressed to an urban and urbane audience is one of critique of the values of the town or the city. This is distinctly clear in the contrast established between the Valley of Ashes, or the industrial wasteland of modern New York with the pastoral that New York City once was. As Carraway goes on with the evocation of the New York City of the good old days, he brushes in painted in broad brushstrokes the romance of the new world that the Dutch sailors similar to the one recounted by Christopher Columbus in his writings, and that Tzevtan Todorov has amply detailed in his *The Conquest of America*. (Todorov Tzvetan, 1992) In a Conradian/ Marlovian style, Carraway tells us that "its [New York City] vanished trees, the trees that had made way for Gatsby's house, had once pandered in whispers to the last and greatest of all human dreams; for a transitory enchanted moment man must have held his breath in the presence of this continent into an aesthetic contemplation he neither understood nor desired, face to face for the last time in history with something commensurate to his capacity for wonder.(pp. 186-187)" Todorov has fully documented this aesthetic contemplation or admiration of the beauty of nature of the New World in Columbus's works that it is not necessary to go over it here. However, along with Joan Pong Linton in her *The Romance of the New World*, I wish to include this comment of hers that "pivotal in this reversal is the representation of the the New World's

beauty and abundance as a dangerous sensual enthrallment that colonists must resist in order to harness its bounty. (Linton Joan Pong, 1998: 91)"

The tragic irony in *The Great Gatsby* is that at the very moment he seems to have come down to earth by forgetting about the restorative nostalgia he harbored for Daisy, there glided from behind the "amorphous trees" the "ashen figure" of Wilson who shot him dead in his pool before blowing his own brains. What we notice here is the displacement of the apocalyptic imagery of the romance of the New World above where trees whispers in the ears of enchanted Dutch Sailors by a demonic imagery that echoes the anti-romantic poetry of dejection and despair that gives a weird atmosphere to the crime and suicide scene in which the two unrequited lovers Gatsby and Wilson pay with their lives for the impossible dreams of repeating or altering the past. The name "rose" that comes in the following quote about the final instant of Gastby when "he must have looked up at an unfamiliar through frightening leaves and shivered as he found what a grotesque thing a rose is and how raw the sunlight was upon the scarcely created grass," (p.168) reverses the apocalyptic imagery associated with the garden and the rose in Christian mythology. However, the "rose" qualified as "grotesque" echoes William Carlos Williams' "The rose is obsolete" included in his collection of poems *Spring and All* (1923), a collection that jettisons the literary conventions associated with the rose whilst emphasizing that the obsolete rose could be revivified through geometric rather than romantic appreciation. In this association of Gatsby's "grotesque rose" with Williams' "obsolete rose" we see Gatsby's liberation from the romantic past and Fitzgerald's adoption of the new modes of poetic expression based on mechanization favored by Williams in such poems as "Sir Francis Einstein of the Daffodils" (1921) or "The Red Wheelbarrow" (1923).

It is remarkable that the last paragraph of the novel about the tragic death of Gatsby, the narrator uses the geometric figure of circle. Speaking of the mattress laden with the bleeding body of Gatsby on it carried by little ripples caused by a small gust of wind, the narrator tells

us how “the touch of a cluster of leaves revolved it slowly, *tracing like the leg of a transit*, a thin red circle in the water. The metaphor of a compass tracing a circle of blood, another symbolic rose though suggesting the kind of mechanization of modern poetry such as the one inspired by William Carlos Williams, also echoes William Blake’s elegy to love “the sick rose” with the bed in Blake’s poem replaced by a swimming pool mattress in Gatsby’s novel. Blake’s poem goes as follows: O Rose, thou are sick! The invisible worm/ That flies in the night,/In the howling storm,/Has found out thy bed of crimson joy/ And his dark secret love/Does thy life destroy. (Blake William, 1970: 73-74)” We remember that in the first chapter, Daisy has these words addressed to her cousin Gatsby: “ I love to see you at my table. You remind me of a – of a rose, an absolute rose. (p.21)”

It is significant that it is when autumn has set in, that is at the moment when his gardener is preparing to drain the pool to prevent the fallen leaves to block the operation that Gatsby falls dead under Wilson’s shot, like a big leaf from a deciduous tree. Admittedly, this is a very tragic situation since he stops the gardener to drain the pool and decides for the first time since the whole summer to have an opportunity to relax in it himself, but his fall as a dead leaf does not express complete despair since he and the idea of love that he bears become part and parcel of the cyclical processes of nature so fond of the romantics especially Keats with whom Fitzgerald identifies himself.

So I would argue that there is a degree of displacement of apocalyptic imagery by a demonic imagery associated with the Valley of Ashes. Logically, this can be accepted because of the tragic framework that is given to the love stories in the novel. Indeed, New York City as urban modernist setting comprises its industrial waste land, but Scott Fitzgerald does not describe it in the manner of T. S. Eliot’s portrayal of London as an “unreal city,” or James Joyce’s depiction of Dublin as a paralyzed city. And yet the literary history of New York is not totally devoid of such bleak associations. The suicide of Herman Melville’s Bartleby the

Scrivener, a clerk working for a law firm in Wall Street, just as our narrator-character in *The Great Gatsby*, is a notorious reminder of the fact that like other cities of urban modernism, New York has its own seamy side of life. However, this being said, Gatsby is not dealing with the popular neighborhoods of New York like the Bowery in Stephen Crane's *Maggie the Girl of The Street*, but the fashionable suburbs of New York City, i.e., that is West Egg and East Egg. West Egg and East Egg as represented by Gatsby's and Tom's mansions are pastoral places themselves boasting huge gardens and lawns with huge Christmas Trees planted in them, and singing nightingales There are certainly no flowers growing in vast rural fields, but as the narrator tells, all the girls bear flower names, Daisy and Myrtle being among them.

As the narrator avows: "I began to like New York, the racy, adventurous feel of it at night, and the satisfaction that the constant flicker of men and women and machines gives to the restless eyes. As he goes to tell us, "I liked to walk up Fifth Avenue and pick out romantic women from the crowd and imagine that in a few minutes I was going to enter into their lives, and no one would ever know or disapprove." (p.63) Such description of the romantic life in New York City as an urban landscape is similar to the one that Charles Baudelaire, following perhaps the lead Edgar Alan Poe's description of London in *The Man in the Crowd*, gives of Paris. (Benjamin Walter, 1969: 155-194) Carraway in this case just like Baudelaire's hero is a flaneur. What Benjamin says about Baudelaire and his relation to the city in *Les Fleurs du mal* and *Tableaux parisiens* applies more or less to what Fitzgerald says about New York City by night: " Baudelaire describes neither the Parisians nor their city. … His crowd is always the crowd of a big city, his Paris is invariably overpopulated. It is this that makes him so superior to Barbier, whose descriptive method caused a rift between the masses and the city. (Ibid. 168)

The pastoral idea that Carraway makes of New York shows prominently in the first chapters of the novel. For example, on his way to the visit of Myrtle's private apartment in Fifth

Avenue this is the impression that he gives us of the place: "We drove over to Fifth Avenue, warm and soft almost pastoral, on the summer Sunday afternoon. I wouldn't have been surprised to see a great flock of white sheep turn the corner." (p.34) However, as the events of the party will turn out, the pastoral is overshadowed by the domestic violence that Tom exerted on his Mistress at the mention of his wife's name. Another pastoral vision of New York is rendered to us when Carraway accompanies Gatsby in his yellow Rolls Royce to a dinner with Wolfshiem in a "well-famed Forty-second cellar." (p75) The pastoral scene that he draws for us is preceded by a futuristic scene of driving in Gastby's Rolls Royce described to us as follows: "With fenders spread like wings we scattered light through half Astoria – only half for as we twisted among the pillars of the elevated I heard the familiar 'jug-jug-spat!' of a motorcycle, and a frantic policeman rode alongside." (p.74) Such a description of imaginative flight in a motor car reminds us of the eulogy that the futurist modernist Filippo Thomaso Marinetti (1876-1944) addresses to all technological inventions abolishing the notions of time and space through speed. Such a futuristic description where the car is transformed into a flying bird is followed up by another pastoral scene as Carraway describes aerial view of New York from the Queensboro Bridge:

> Over the great bridge, with the sunlight through the girders making a concrete flicker upon the moving cars, with the city rising up across the river in white heaps and sugar lumps all built with a wish out of non-olfactory money. The city seen from Queensboro Bridge is always the city seen for the first time, in its first wild promise of all the mystery and the beauty of the world. (pp.74-75)

It is in such descriptions that we see Scott Fitzgerald at his best in his visual modernism with its aerial view of the city of New York. So in his description of New York City, Carraway seems to have overlooked the Valley of Ashes and integrated to its life by finding a temporary soul mate of his, Jordan Baker. Vexed by the absence of Jordan Baker for her participation of a golf tournament, Carraway gives us a vision of New York City at night that shows that he is taken in by the city:

> Again at eight o'clock, when the dark lanes of the Forties were lied five deep with throbbing taxicabs, bound for the theatre district, I felt a sinking in my heart. Forms leaned together in the taxis as they waited and voices sang, and there was laughter from unheard of jokes, and lighted cigarettes made unintelligible circles inside. Imagining that I, too, was hurrying toward gaiety and sharing their intimate excitement, I wished them well. (p. 64)

Jordan Baker is no less enchanted by New York City in summer afternoons, characterized as having something "sensuous about it – overripe, as if all sorts of funny fruits were going to fall into your hands." (p. 131) This does not fall short of the utopias where there is no need to work for one's food, with an abundant nature ready to provide everything we need.

However, as I have already argued the vision of New York City as rendered in *The Great Gatsby* is not painted in rosy colors, for though Carraway is at first taken in by the beauty of city does not wait long to discover the seamy side of city life, and to withdraw from it somewhat in the manner of the romantics by the celebration of the pastoral life of the Mid-West, where he came from.

The pastoral as critique of the city takes all its part in the last chapter when the narrator-character packs up for his romantic retreat to his provincial town, Louisville. The latter is painted in a rosy picture by all the characters which came in contact with it. Gatsby, for example, returns after the war to Daisy's hometown to relive his romance with his sweetheart dwelling for a long time on its "spring fields" and the traces left by his sweetheart. Carraway's romantic retreat provides an occasion for him to provide us with his fond memories of homecoming in the West for the Christmas holidays from prep school and college along with his Western school friends exchanging invitations. The identification with the West is clear since the students do seem to know each other through the names of their families giving a sense of community to the whole group of school children traveling through Western towns. Carraway is even caught in the use of the personal pronoun "our" in contrast to an implicit "their" of the Eastern snow in the following description of Wisconsin:

> When we pulled out into the winter night and the real snow, *our* snow, began to stretch out beside us and twinkle against the windows, and the dim light lights of small Wisconsin stations moved by, a sharp wild brace came suddenly into the air. We drew in deep breaths of it as we walked back from dinner through the cold vestibules, unutterably aware of our identity with this wrong guess. (pp.182-183)

Such snapshots of pastoral retreat constitute formally speaking a romantic convention wherein city life is contrasted with rural life. Rural life is taken as a source of values that the industrial city has lost. In the American context, one can think about Ralph Waldo Emerson's "Nature," and Henry David Thoreau's "Walden," in short what in American literature today is called nature writing, and of course of landscape artists such as the Hudson School best represented by Thomas Cole. However, this romantic impulse toward the pastoral does not just belong to literature, but is ingrained deeply in the American character and brings contrast to what is called mobility or restlessness. In this respect, what Richard Lingeman is to the point when he writes that "For millions of characters American small town means *home* – a place where we are loved for we what we always were, not for what we have become; a place, as Robert Frost said, where when you go there they have to take you in; in the *unum* amid the chaotic *pluribus*. Grown men and women secretly harbor a nostalgia for a home place, even though they once thought it suffocating and conformist and lacking in opportunity." (Lingeman Richard,1995: 103)

The Allegory of Writing and the Breaking of Community Bonds

Lingeman's quote above summarizes well the motivation of Carraway's departure and return to Louisville. He tells at the beginning that he felt restless in his hometown after his return to the war, a restlessness that eventually led him to New York in hope of becoming a stockbroker. Post-War New York has unleashed a type of gold rush similar to the one that California and later Nebraska had triggered in the second half of the Nineteenth Century. We remember that he "bought a dozen volumes on banking and credit and investment securities, and they stood on my shelf in red and gold like New Money from the mint, promising to

unfold the shining secrets that only Midas and Morgan and Maecenas knew." (p.10) What is remarkable in this citation is the parallel that Carraway establishes between the books and banknotes. This parallel makes me think of the analogy that theorists of literature such as Mark Shell have made between money and literature, or money and aesthetic theory. The paper money debate between the "paper money men" as the advocates of paper money and the gold bugs as the advocate of gold, in opposition to paper money were called in the mid-nineteenth century could not dwelt on in this research.

The reading of Edgar Alan Poe's short story *The Goldbug* (1843) summarizes it well for us men of letters. The *Goldbug* recounts how a certain Le Grand (Great like Great Gatsby) an impoverished Southern aristocrat uses his intellect to decipher a paper and thus find gold, an allegory in the form of Poe's wish fulfillment of turning his writings into money at the very time that financiers (the paper money men) as some sorts of alchemists were turning paper into gold with a monetary symbolization crediting it as such by institutional authorities such as Congress. As Marc Shell writes it so well, "In America, comparisons were made between the way a mere shadow or piece of paper becomes money credited as substantial money and the way an artistic appearance is taken for the real thing by a willing suspension of disbelief. Congress, it was said, could turn paper into gold by "act of Congress that made it money. Why could not an artist turn paper with a design or story on it into gold." (Shell Marc1993: 6)

I would argue that Carraway belies himself as a paper money men by associating literature with money. His obsession shows the linking of his name with the three "Ms' standing for money, the legendary King Midas with his golden touch, J.P. Morgan with his *Gospel of Wealth*, and Maecenas whose French name "Mécène" means patron of the arts because of his support of artists and writers with his colossal fortune.

I would argue that throughout the novel, Carraway is an interested character. Allegorically speaking he went to New York City not only with the expectation into the bonds business but

also in search of a character for a fiction in order to become an author with the possibility to cash on his experiences on his return to Louisville. We remember that when he is first asked by Tom to which broker he is attached, Carraway mentions a name that is not identified by Tom, who is himself a broker. We understand here that his first business is to make money in whatever ways, he can. What is remarkable about this Carraway is that he starts as a character-narrator but as the story goes on he gradually assumes the role of author by the adoption of the third-person point of view, or what modernists call the free indirect speech. I have already pointed out that throughout the novel a huge number of characters are shown in the process of reading, usually what is called low-brow literature. However, at the same time, we have Carraway intervening in the narrative with comments of his on the progression of the story. This interest in writing makes the novel an introspective or self-reflexive novel, but at the same I note what recent literary scholarship calls the anxiety of authorship, authorship being then a field of contention between the low-brow literature referred to extensively in the novel, and the novel in the process of being written itself decisively placed in the high-brow or classic literature.

In reading *The Great Gatsby* from Carraway's interested point of view as a bondsman or paper money men, a play by Luigi Pirandello entitled *Six Characters in Search of an Author* comes to my mind. The six characters in question are characters conceived and then abandoned by their author, only to intrude on the stage to demand that their story to be performed. The play interrogates the relationship between author and characters on the one hand and the characters among themselves on the other. Pirandello's play is invoked here to point out the reversal of the situation, because in this particular case it is the first person character-narrator who wants to usurp the place of the author. As an allegory of writing, we see Carraway pushed out, browbeaten by characters like Tom, acting as a pimp for Gatsby, enjoying himself as a voyeur, and watching over the family brawls in Myrtle's private

apartment, and in Tom's home, spying or eavesdropping on what people say about the central character, making friends with Gatsby just to delve further down into his secrets, making notes on draft papers, and calendars, all of these in the hope of having enough material to write a novel.

In the third chapter, he tells us that "Reading over what I have written so far, I see I have given the impression that the events of three nights several weeks apart were all that observed me." (p.62) And for him to add as in disavowal of being interested in writing a novel, "that most of the time I worked. In the early morning the sun threw my shadow westward as I hurried down the white chasms of lower New York to the Probity Trust. I knew the other clerks and young bond-salesmen by their first names, and lunched with them in dark crowded restaurants on little pig sausages and mashed potatoes and coffee." (p. 62) As I read these lines, D.H. Lawrence's critical say "believe the tale not the author" comes to mind because Carraway's aside and the ironical reference to Probity Trust show that he is lying through his teeth because we do not find more than two references in his novel to his work as a bond salesman, and then only to make jottings of events and people involving the other characters in the novel. It follows that in spite of calling himself the most honest man around the globe, in the last analysis, he reveals himself as what Melville calls a confidence man, looking for an opportunity to make money through the writing a novel about the Great Gatsby. The bond of friendship that he weaves with the main character at the end is not dis-interested, it is a counterfeit to extract the last piece of information from Gatsby to wrap up his novel. His moral sentiment of gratitude expressed to Great Gatsby at the end of the novel rings wrong in the ears of the reader who knows the fraudulent practices of his grandfather, to whom he says he resembles.

The bonds of love that Carraway weaves with women are no less suspicious. For one thing, he dismisses all women as dishonest. For him Jordan Baker is "incurably dishonest." (p.64) He

widens the claim to all women, “dishonesty in a woman is a thing you never blame deeply.” (p.65) This judgmental attitude is problematic because Carraway is the man who has broken the hearts of many more women than any other character in the novel. For one thing, he left his first flame in Louisville preferring instead to participate in the 1920s New York “Gold rush” in the form of speculation in the New York City Stock exchange. In chapter Three, he also avows that he “even a short affair with a girl who live in Jersey City and worked in the accounting department, but her brother began throwing mean looks in my direction, so whe she went on her vacation in July I let it blow quietly away.” (p.63) The third and last woman with whom he seems to have woven a bond is Jordan. He flirts twice with at the back of Tom’s blue Coupé and during one of Gatsby’s party, but he considers as being dishonest, and “jerky” in her attitudes. In the end, he simply forgets about her. In this respect, Carraway is a counterfeit of a man, unable to perform his masculinity in an appropriate, and thus be involved in a love courtship. So he contents himself with watching other males in their erotic relationships.

I shall close this discussion of social bonds in the novel by adding that perhaps the best metaphor that captures the relationship between people in *The Great Gatsby* is that of counterfeiting. The book recalls in many ways Andre Gide’s *The Counterfeiters* by the huge number of character who lie to each other, who cheat in professional games, who cheat on each other in adulterous relationships, in developing false identities, and who make their fortunes through bootlegging in the name of the American dream. It is true that we show as many faces to as many people we meet, but in the case the characters try to escape of other characters in order not to divulge their counterfeit attitudes. The most blatant counterfeit is arguably Carraway who sets out on a gold rush to New York, but comes back not with ingots but draft book about the dissolution of social bonds.

The car is perhaps the one symbol in the book which reveals to us the disorientation of the community and the dissolution of its social bonds. The wreck scene in the third chapter of the novel after Gatsby's party puts in a nutshell this social disorientation. As Carraway recounts this wreck emphasizing through the character Owl Eyes who avows his total ignore of mechanics, read the social mechanics of time, when asked by a man in the crowd how the Coupé found itself in the ditch with one of its wheels off. When the driver described as a pale, dangling individual steps out of the car, the first question he asks is whether the car has "run outa gas." (p.61) Even when the whole matter is explained to him, instead of proposing to dragging the car to the nearest mechanic, the sole words that came out of his mouth are: " Wonder'f tell me where there's a gas'line station." (p.62) At their persistent reminders that the wheel is off, he proposes another incongruous solution "Back out,' he suggested after a moment, "Put her in reverse." (p.62) Commenting on this incongruous situation, Norman H. Hostetler comes out with this remark: "The wheel is off, nobody is in control, the system is out of order, and the only solutions proposed are irrelevant and characteristically American – the nostalgic one of put (sic) it in reverse, and the violent one of giving it more gas." (Hostetler Norman H, 1990: 114)

The metaphor of car as an expression of social tensions and social disorientation is also a synecdoche since it also concerns those who drive them. In this respect, all the drivers, especially the females, are described as careless drivers. For example, Carraway is shocked at the careless way Jordan Baker. Carraway is also a driver, but he is true to his name that sounds as "care-way." Jordan Baker has "passed so close to some workmen that our fender flicked a button on one man's coat." (65) This incident triggers a conversation about driving a car. At Carraway's protest, "you're a rotten driver. … Either you ought to be more careful, or you oughtn't to drive at all," (p.65) Jordan at first denies that she is a bad driver and then turns the argument around when she is contradicting by insisting " that they will keep out of

my way, … it takes two to make an accident." (p.65) It has to be noted that it is careless driving this time by Daisy who runs over Myrtle, which turns the romance into a tragedy. From the beginning we know that Daisy is a careless driver because when she renews contact with Gatsby she arrives at Carraway's home in a large open car "under the dripping bare lilac-trees, which symbolically speaks are associated with death.

Conclusion

It follows from the above discussion that *The Great Gatsby* is a multi-layered, and interlocked narrative based on the mythic method. The romance conventions are borrowed from several romances, including the *Holy Grail*, *Faust*, and the *Odyssey*. I have tried as far as possible to show the many variations that Scott Fitzgerald has played on the archetypal conventions of the novel. I have particularly emphasized the love story as a structural element energizing the production of the romantic text, while pointing that Gatsby' s love story is borrowed from Plato's *Symposium*. One of my arguments that the displacement of the Horatio Alger myth of rags to riches summarizing what is usually referred as the American Dream of success is displaced by the higher aim of the Platonic love story. The romance story, I have also contended is doomed to failure because of the restorative nostalgia that Gatsby harbors. The romance turns to tragedy because of Gatsby's flaw of willing to turn the wheel of time and the wheel of fortune backward into the past. The pastoral is another component that Scott Fitzgerald has included in his narrative. The pastoral plays a double function, one of critique of the industrial waste and one of return to the rural sources of values. In the final analysis, I have referred to the introspective dimension of the novel, wherein the narrator-character, along with the other characters is described as counterfeiter of all sorts. I have closed the analysis by referring to the breaking of social bonds and the disorientation of society with reference to the symbolism of the car and its careless drivers. In the next chapter, I shall dig deeper into the thematic dimensions of the novel by looking at Orientalism and the social and

ethnic phenomenon of passing in *The Great Gatsby* as allegories of infidelity in all aspects of American life.

References

Anderson Adrian, *Good and Evil in Faust: An Ebooklet*, in www.rudolsteinerstidies.com, retrieved on January 2, 2018.

Aristotle, *The Nicomachean Ethics*, trans. Harris Rackham, London: Wordsworth Classics of World Literature, 1996.

Baepler Paul, ed., *White Slaves, African Masters: An Anthology of American Barbary Captivity Narratives*, Chicago: The University of Chicago Press, 1999.

Barthes Roland, *The Pleasure of the Text*, trans. Richard Miller, New York: The Noonday Press, 1975.

Bataille Georges, *The Accursed Share: An Essay on General Economy, Vol. I, Consumption*, trans. Robert Hurley, New York: Zone Books, 1991.

Berque Jacques, *Les dix grandes odes de l'Ante-Islam*, Paris: Editions Sindbad, 1979.

Bert Bender, "His Mind Aglow': The Biological Undercurrent in Fitzgerald's Gatsby and Other Works," in *Journal of American Studies*, 32:3 (1998): 399-420.

Campbell Joseph, *The Hero with a Thousand Faces*, Princeton: Bollingen Series, 1972.

Conrad Joseph, *Heart of Darkness*, London: Penguin 1994.

Eliot, T.S., "The Journey of the Magi," in Michael Roberts, ed., *The Faber Book of Modern Verse*, London: Faber and Faber, 1965.

Coyle John, "Meaulnes, Gatsby and the Possibilities of Romance," in *Essays in Poetics: The Journal of the British Neo-Formalist School*, 12.1 (Apr.1987): 15-40.

Currell susan, *American Culture in the 1920s*, Edinburg: Arts and Humanities Research Council

Fothergill Antony, "Conrad's guilt-edged securities: *Karain: a Memory* via Simmel and Benjamin," in Mark Osteen, Ed. The Question of the Gift: Essays Across Disciplines, London: Routledge, 2002)"

Frye Northrop, *Anatomy of Criticism: Four Essays*, Princeton: Princeton University Press, 1990.

Frye Northrop, *The Secular Scripture: A Study of the Structure of Romance*, Cambridge: Harvard University Press, 1976.

Fuchs Barbara, *Romance*, London, Routledge, 2004.

Girard René, Violence and the Sacred, trans. Patrick Gregory, Baltimore: The John Hopkins University Press, 1992.

Graebner Seth, *Nostalgia and the City in French Algerian Literature*, Lanham: Lexington Books, 2007.

Heng Geraldine, *Empire of Magic: Medieval Romance and the Politics of Cultural Fantasy*, New York: Columbia University Press, 2003.

Homer, *The Odyssey*, trans. Robert Fagles, New York: Viking, 1996.

Le Vot, “Les intermittences du baiser: Fitzgerald et la recherche du temps perdu,” *Europe* 74 (Mar.1996): 33-43.

Lingeman Richard, “A Consonance of Towns,” in Luther S. Luedtke, ed. *Making America: The Society and Culture of the United States*, Washington D.C.,: United States Information Agency, 1995

Linton Joan Pong, *The Romance of the New World : Gender and the Literary Formations of Colonialism*, Cambridge: Cambridge University Press, 1998.

Lukacs George, *The Theory of the Novel: A Historico-Philosophical Essay on the Forms of Great Epic Literature*, Trans. Anna Bostock, Cambridge, MA.: The Mitt Press, 1971.

Marlow Christopher, *Doctor Faustus* 1604-1616; *Parallel Texts*, ed. W.W. Greg, Oxford: Oxford University Press, 1950.

Marx Leo, *The Machine in the Garden*, PD version, wtf.tw/ref/marx.pd. accessed on Jauary 2, 2018.

Matarasso P.M., trans. *The Quest of the Holy Grail*, London: Penguin, 1969.

Mauss Marcel, *The Gift: The Form and Reason for Exchange in Archaic Societies*, London: Routledge, 2007.

Maxwell J.C., “The Plays of Christopher Marlow,” in Boris Ford, ed. *The Pelican Guide to English Literature: The Age of Shakespeare*, *Vol.2*, London: Penguin, 1979.

Oser Lee, *The Ethics of Modernism: Moral Ideas in Yeats, Eliot, Joyce, Woolf and Beckett*, Cambridge: Cambridge University Press, 2008.

Perdicaris Ion H., “In Raissuli’s Hands: The Story of My Captivity and Deliverance May 10 to June 26, 1904,” in Baepler Paul, ed., *White Slaves, African Masters: An Anthology of American Barbary Captivity Narratives*, Chicago: The University of Chicago Press, 1999.

Petronius Arbiter, *The Satyricon*, trans. W.C. Firebaugh, GlobalGrey, 2018. Retrieved from globalgreyebooks. Com on January 2, 2018. See Vol. II. The Dinner of Trimalchio, for comparison with *The Great Gatsby*.

Plato, “Phaedrus,” in ed. Edith Hamilton and Huntington, *The Complete Dialogues Including the Letters*, Princeton: Princeton University Press, 2002.

Pound Ezra, “ Pour l’élection de son sépulcre” in Michael Roberts, ed. *The Faber Book of Modern Verse*, London : Faber and Faber, 1965.

Shell Marc, *Money, Language and Thought: Literary and Philosophic Economies from the Medieval to the Modern Era*, Baltimore: The John Hopkins University Press, 1993.

Taylor Marcella, “The Unfinished American Epic: Fitzgerald’s The Great Gatsby and the Twenties,” Preface Barbara Smith Lemeunier, Aix-en-Provence: Université de Provence, 1982: 65-78.

Todorov Tzvetan, *The Conquest of America: The Question of the Other*, trans. Richard Howard, Washington DC., Harper Perenial, 1992.

Viel Michel, “Les lectures de Mrs Wilson dans *The Great Gatsby*,” in *Etudes Anglaises*, 50: 4, 1997, 434: 441)

Zerar Sabrina and Bouteldja, “Love and Islam in Traditional Algerian Music,” in International Journal of Arts and Sciences, 08 (3): 229-248 (2015).

CHAPTER THREE

Chapter Three

The Self/Other Dialectics in the Orientalized American East of the 1920s

Introduction

I'm the Sheikh of Araby./Your love belongs to me./At night when you're asleep/ Into your tent I'll creep. (p.85)

These verses chanted by children in the West Fifties wherein movie stars have their dwelling tell us much about the influence of the cinema featuring oriental films in *The Great Gatsby*. As I have argued in the second chapter, by far the most important film of this period the 1920s is *The Sheikh* staged by the famous Lasky Corporation in 1921. This film was inspired by Edith M. Hull's desert romance. The children's verses indicate the success of *The Sheikh* at the box, due probably to the postwar disillusionment and the wish to escape through oriental movies like *The Sheikh*, the *Arabian Love* (William Fox, 1922), *Burning Sand* (Famous Players Lasky Corporation, 1922) *When the Desert Calls* (Pyramid Pictures, 1922) *The Sheikh of Araby* (R.C. Pictures Corporation, 1922), *The Sheikh's Wife* (Harilal C. Twiwedi, 1922), *Soak the Sheik* (Pate Exchange, 1922), *The Village Sheikh* (William Fox, 1922), and One Arabian Night (Associated National Pictures, 1921). Earlier the orient was evoked in films like *A Fool There was*, with the famous rejoinder by the main star Miss Barbara, "kiss me, my fool". However, the word has become such a household word that the American people, especially those who went to college used it as a surname. This cinematographic craze for the Sheikh is far from proving that it is the first time in American history that orientalism circulated in American culture. This may be adduced as an evidence supporting periodization of American orientalism with post-World War preceded by centuries by French and British Orientalism. However, works by Timothy Mar's *The Cultural Roots of American Islamicism,*

and Luther S. Luedtke, *Nathaniel Hawthorne and the Romance of the Orient*, and Washington Irving's *Tales of the Alhambra*, Edgar Allan Poe's poetry such as "Israfel."

In the chapter that follows, I draw on orientalism mostly as a metaphor by characterizing the demographic phenomenon migration to the East Coast of the United States once the Western Frontier was rolled back in the 1890s, and the call was made to Women and Men to Go East countering the old call "Go West, Young Man." Secondly I am mostly interested in romantic orientalism because of the association of this demographic movement to the East of the United States as a romance parallel to the one that the romantic celebrated or criticized according to their imaginative needs in the romantic period. I have already suggested in the second chapter that orientalism is invoked as a metaphor for the infidelity of the American society to its major ideals. Whilst keeping this metaphor in mind, I would argue in this chapter that orientalism is tapped for the "theatrical staging" of the self and the other that Said has located at the center of orientalism, alongside radical realism, and imaginative geographies. It has to be noted that the theatrical staging of the self and the other is largely similar to the Minstrel Theater wherein white actors play black roles after being painted black.

Estella B Freedman started her study of the changing views about the nineteen twenties woman by raising an important issue: why have historians failed to consider the Women's Movement of the Twenties? Freedman assumes that even students of women's history have concluded their accounts with the passage of the Nineteenth Amendment. (Freedman Estella B in *The Journal of American History***,** 1974: 372) There is a tendency among historians to ignore post-1920 concerns of women, for the latter realized a number of achievements such as the right to vote, a certain economic independence and some new morals and manners. These achievements, Freedman continues, have given birth to the idea that the 1920s were the golden period for the American women. (ibid) It is an idea shared by scholars, not because

research and analysis have confirmed its validity, but rather "because no questions have been asked about women in the 1920s since the initial impressionistic observations were made." (ibid: 373) Mary A Beard maintains that women "have been unable to contribute fully to the American society- even after suffrage because they have remained the oppressed victims of history." (Qt in ibid)

Performing Masculinities and Femininities in the Orientalized Romance

Francis Scott Fitzgerald made of his female characters of *The Great Gatsby* the reflection of this oppressive nature of American society. Through his portrayal of the main female characters of *The Great Gatsby*, Daisy Fay Buchanan, and Jordan Baker, Scott Fitzgerald falls in the Orientalist tradition of denigrating the Other. The point here is that as far as women are concerned, the American East Coast was getting Orientalized making available geographic space for Americans' betrayal of their major values. This process of "othering" operates throughout the narrative. The main focus will be an emphasis on Fitzgerald's views and portrayal of women and how this is related to the discourse and tradition of romantic Orientalism which takes masculinity as the primary aspect of identity.

The term "flapper" first appeared in Great Britain after WWI. It was used to describe young girls, still somewhat awkward in movement, who had not yet entered womanhood. Francis Scott Fitzgerald was among the very earliest writers to refer to the American woman as flapper. Although not all American women were flappers, Kenneth Yellis asserts that "what was true of flapper was true of fashionable women fairly generally and somewhat less true of a whole range of women not strictly fashionable, but not totally out of it either." (Qt in Mirrel Walden L, 1998: 95) Scott Fitzgerald defined the typical flapper as "lively expensive" and this is Fitzgerald's view of the emancipated woman. (ibid) Some biographical elements suggest that Fitzgerald bore completely different and opposed opinions in what concerns

women and men. He enjoyed women but liked to dominate them. In an observation made about his own perception, Fitzgerald wrote:

> When I like men I want to be like them. I want to lose the outer quaili-ties that give my individuality and be like them. I don't want the man, I want to absorb into myself all the qualities that make him attractive and live him out… When I like women, I want to own them, to dominate them, to have them admire me.
>
> (Qt in Mellow James R, 1984: 24)

The dominant group in the United States during the nineteen twenties, the white male Anglo-Saxon, defined itself on the basis of "moral power", to use Edward Said's words, as with notions about "'we' do [in this sense, men] and they [women] cannot do or understand as we do." (Said Edward, 1991: 12) When Nick Caraway, the narrator of *The Great Gatsby*, condemns Jordan Baker, he says that "dishonesty in a woman is a thing you never blame deeply" (*Gatsby* 65), and about men Fitzgerald makes Nick say: "Every one suspects himself of at least one of the cardinal virtues, and this is mine. I am one of the few honest people that I have ever known." (66)

It is argued that Scott Fitzgerald had a confused and ambivalent view about women; the views which "inform his characterization of Daisy, which is deeply sympathetic as well as critical." (Kerr Francis E, 1991: 245) When Nick Caraway insists at the very beginning of the novel that he is "inclined to reserve all judgments", (*p*7) Fitzgerald seems to emphasize on men's rationality as opposed to women's, or Daisy's, child-like spirit. Nick mockingly tells Daisy that the whole town of Chicago is "desolate" and "all the cars have the left rear wheel painted as a mourning wreath." After this reply Daisy innocently urges Tom to "go back [tomorrow.]" (16) It is with the line following this scene that Fitzgerald makes Daisy tell Nick that he "ought to see the baby." Nick not only reveals his sense of social and moral security, but he also insists to share his father's old ideals of objective and rational masculinity. Frances E Kerr explains that

> Being reserved, drawing upon reserves of understood but never stated emotions- these are the characteristics Nick has learned from his father with whom he shares, he implies, a

> rare bond. Like his father, Nick projects an upper middle class masculinity, taking pride in his patient objectivity, moral discipline, and emotional reserve.
>
> (Qt in Nilsson Joakim Ake, 2000: 48)

This opposition of "objective rational man" and "child-like woman" is one of the ways the male dominant subject of the nineteen twenties tended to identify itself through the denigration of the female other. According to Edward Said, in the orientalist tradition, "women are usually the creatures of a male power- fantasy" and "they express unlimited sensuality, they are more or less stupid." (Said Edward, 1991: 207) With the first encounter of Nick with Daisy the latter "laughed, an absurd little laugh…she laughed again as if she said something very witty." (*P* 15)

For Alfred Kazin there was a permanent dividing tension between what Scott Fitzgerald knew and what his spirit adhered to, between his disillusionment by and his irrevocable respect of the rich. (Kazin Alfred, 1942: 319) Scott Fitzgerald's view of masculinity was tied up in that doubleness, for ideals of manhood in the United States during the Roaring Twenties depended on "financial power and social finesse." (Kerr Francis E, 1991:247) Fitzgerald made both Nick and Jay Gatsby agree on the fact that Daisy's voice was full of money: "Her voice is full of money" he said suddenly. That was it. I'd never understood before. It was full of money-that was the charm that rose and fell in it […] high in her palace, the king's daughter, the golden girl. (*P*126)

The plot of the novel is structured around Jay Gatsby's rejection of his shiftless parents and their poor background. Gatsby concentrated most of his efforts to earn wealth and build a fortune. This strengthens the idea that money constituted an important element in the construction of the identity of the male subject. It is for the sake of this money and its direct relation to masculinity that Gatsby waited five years and then, Nick says

> Gatsby] took a pile of shirts and began throwing them, one by one, before us… he brought more and the soft rich heap mounted higher- shirts with stripes and scrolls and plaids with in coral apple-green and lavender and faint orange, with monograms of Indian blue. Suddenly, with a strained sound, Daisy bent her head into the shirts and began to cry stormily.
>
> "They're such beautiful shirts,' she sobbed, her voice muffled in the thick folds.
>
> 'It makes me sad because I've never seen such- such beautiful shirts before.'

Fitzgerald's epigraph to his novel suggests that the whole quest of Gatsby is meant to make Daisy like the masculine side of him

> Then wear the golden hat, if that will move her
>
> If you can bounce high, for her too
>
> Till she cry "Lover, gold-hatted bouncing lover
>
> I must have you.
>
> Thomas Park D'Invilliers, III

(Qt in Montoya Orr, 1992: 158)

The novel can be considered as reflecting the post-WWI anxiety about the changing definition of masculinity. In a thesis entitled *From Trench to Trope: Narrating American Masculinity* (2002), Pearl James explains how the violence done to men during the Great War changed the ways masculinity was fictionally represented. James argues that "[d]espite hope that war experience would bolster American manhood, WWI exacerbated an enduring crisis of masculinity." (James Pearl, 2002: I) In this sense Nick completely rejects being identified with women. The rose has always been a symbol of femintiy; and when Daisy tells Nick that he reminds her "of- of a rose… an absolute rose", the narrator immediately reacts, confessing that "this was untrue" and that he is "not even faintly like a rose." (*P* 21) This kind of anxiety about masculinity and manhood criteria is set in opposition with signs of womanhood. Within patriarchal society, Barbara Joyce writes, "the female is a recipient of a great deal of male anxiety simply by virtue of not being male." (Joyce Barbara, 1992: 40)

Within *The Great Gatsby* there is another striking binary opposition between men and women. Even in terms of morphological construction, Scott Fitzgerald created stereotyped

characters. On the one hand Tom Buchanan is a "champion polo player" who has got "an enormous powerful body" (12), and on the other Daisy is described as weak and feminine, "a nice girl". The process of othering, Edward Said Says, is that of linking the Oriental/other by the orientalist/subject to "elements in the Western society (delinquents, the insane, women, the poor)", and this entire framework most of the time "was constructed out of biological determinism." (Said Edward, 1991: 207) Orientalism for Edward Said is "an exclusively male province" and it encourages a male conception of the world and views the Orient as an "incorporated weak partner" just as it is the case of women. (ibid: 208)

Moragh Orr Montoya claims that *The Great Gatsby* belongs to the fiction that uses the "disobedient woman, a *femme fatale*, a bitch". (Montoya Orr, 1992: 2) For Mary A Mc Cay "how [Fitzgerald] used women and their experience is the key to what [he] is saying about women." (Mc Cay Mary, 1982: 312) Mc Cay maintains that Scott Fitzgerald made of women pretexts of failure, "it is the man who has the vision and the woman who would distort him…weakness masking itself in beauty and drawing before young men to wreck like sirens." (ibid: 316) Orr Montoya says that Fitzgerald's whole argument is that "weak women are the principal cause of destruction of strong men." (Montoya Orr, 1992: 142)

James Gatz of North Dakota, Jeffery Louis Decker assumes, has struggled *à la* Benjamin Franklin and *à la* Horatio Alger to build his fortune, achieve success and then find his sense of belonging in the American society. (Decker Jeffery Louis**,** 1994: 52) When James Gatz turns to Jay Gatsby of West Egg, Long Island, who gives extravagant and expensively luxurious parties, his downfall is brought about by a woman, Daisy Buchanan, just as the case of all the material success Dan Cody realized and ruined by another woman. *The Great Gatsby* is among the great American novels which focus on male-male relationships (Gatsby and Nick) and ignores women, degrading them to objects, as Daisy is made the embodiment

of Gatsby's dream, romantic readiness, and capacity for wonder. (Carasquiera Miguel, 1996: 158) Leslie Fiedler considers that Fitzgerald's portrayal of Daisy and Nick's reactions towards her give the impression that she is a woman men might admire and desire only from distance. (In ibid) Women are then portrayed as objects over which men fight with each other, like any other stores or commodities to be possessed or purchased. Daisy's voice, whiteness, being "temptress" of men put her among women who "bitchily" make themselves desirable and "destroy male companions who have devoted their lives to get close to them." (Qt in ibid: 157) About the disillusionment of Gatsby caused by Daisy, Nick says

> [Gatsby] had been full of the idea so long, dreamed it right through to the end, waited with his teeth set, so to speak, at an unconceivable pitch of intensity. Now, in the reaction, he was running down like an over-wounded clock… Possibly it had occurred to him that the colossal significance of that light had now vanished forever… Now it was again a green light on a dock. His count of enchanted objects had diminished by one. (*pp* 99, 100, 103)

This is how Daisy does not add to Gatsby's count, nor can she substitute the meaning of the green light with her significant presence. Nick notices an "expression of bewilderment" on Gatsby's face and a certain doubt about the veracity of Gatsby's "present happiness." "There must have been moments", Nick continues, "when Daisy trembled short of his dreams…he had thrown himself to it [illusion about Daisy] with a certain passion, adding to it every bright feather that drifted his way. No amount of fire or freshness can challenge what a man can store up in his ghostly heart." (102-3) Moragh Orr Montoya attests that Gatsby's tragic fate is made so by Fitzgerald because of Daisy's failure. (Montoya Orr, 1992: 146) This is how Daisy is brought to belong to the kind of careless people who "smash[ed] up things and creatures and retreat back into their vast carelessness…and let other people clean up the mess they made." (*Gatsby* 186) The essential of the great American novels tend to categorize women as other, and place them outside the experience. Terry Eagleton, in an observation about female representation, states woman

> is both "inside" and "outside" male society, both romantically idealized member of it and victimized outcast. She is sometimes what stands between man and chaos, and sometimes the embodiment of chaos itself.
>
> (Qt in Martin Long Kim, 1993: 12)

When Mc Cay discussed Fitzgerald's letters sent to his daughter, she made it clear that she had found that Fitzgerald the father wanted his daughter to "form her own character, not to become like so many women who people his novels- empty, beautiful shells who must be filled up by men." (Mc Cay Mary A, 1982: 313) Gatsby, Nick informs, "knew women early, and since they spoiled him he became contemptuous of them, of young virgins because they were ignorant and others because they were hysterical." (*p* 105)

For Barbara Joyce, Scott Fitzgerald's fiction is characterized by the old view of women as problematic and connected to the evils which befall the men. Joyce continues that "the novels of F Scott Fitzgerald reflect a patriarchal attitude toward women in their attitude and tone." (Joyce Barbara, 1990: iii) According to Joyce, Fitzgerald's novels view women as fatal destroyer or beautiful angel, but rarely as human beings equal in status to men. (ibid) The author's first description of women in *The Great Gatsby* tells the reader of two young ladies dressed in white, full of movement and even "buoyed up as though upon an anchored balloon." (*p*14) But as soon as the "cruel-bodied" Tom Buchanan shuts the door, their capacity for movement according to Joyce, "is controlled by the presence of man." (Joyce Barbara, 1990: 37) It is the male subject who decides about the movement or stagnation.

We soon learn in the novel that Tom is the subject and Daisy his object victim. The similarity between the Oriental and the domestic woman, within the orientalist consideration, has been explained above. Edward Said points out that "since the Oriental is a member of a subject race, he had to be subjected." (Said Edward, 1991: 207) Like the Oriental who is unable to see but is seen through, unable to decide but is decided for, as Said puts it, Daisy

waits to know what would happen of her marital life, and she has no power to influence the course of events. The phone rings, Tom talks to his mistress, and Daisy does nothing, except letting others decide for her own life. Instead of attempting to prove her presence as a wife for instance, Daisy, Fitzgerald makes her, talks about the butler's nose. (*p*21)

The nineteen-twenties seem to have intensified threats of the gender system. Since the decade was a period of considerable change, Barbara Joyce argues, "we can only begin to imagine the fear of the loss of the status quo wrought by these changes in women's behavior…" (Joyce Barbara, 1991: 27) Women went more and more to work outside home, smoked, went to speakeasies, bobbed their hair, wore short skirts, and drank alcohol. Two important amendments to the American constitution occurred during the post-war period. Although there were 30 million women registered in the suffrage list, fewer ran for office or voted altogether, or when they did, it was most of the time for the same choices as their husbands. (Blekys Ingrid, 2007: 20) Men perceived women to be more assertive than before. The former reacted "with alarm and often unreasonably to the implicit and explicit challenges to their dominant roles as the head of the family, sole bread-winner, and initiator sex." (Lenchtenburg William, 1993: 163)

The Orient in Edward Said's analysis "existed for the west, or so it seemed to countless orientalists whose attitude was paternalistic." (Said Edward, 1991: 204) In *The Great Gatsby* Daisy, the female character is pursued by Jay Gatsby, she is the "golden girl… the king's daughter…high in her white palace" and Daisy is compared to the Holy Grail. Among literary conventions of men assuming control is the use of the woman as a literary device. (Farley Pamela, 1973: 113) According to Farley, the romantic ideal of youth and beauty does not keep its splendor in time, "that is in woman or society." (ibid) The use of Daisy Buchanan as a device, the embodiment of Gatsby's dream, goes with the idea that for Scott Fitzgerald,

women are not men's equals, but rather different from and stranger to them, or they are merely objects of wonder.

In a letter to Marx Perkins, Fitzgerald bemoaned that if *The Great Gatsby* failed, that would be because of a title that is only fair, and "second but most important, the book contains no important female character." (Fitzgerald Scott, 2005: 100) The degree of importance of characters is revealed by the different fates Fitzgerald gave his characters. Francis E Kerr considers that Gatsby, though tragically shot, dies with his "romantic readiness" uncorrupted, and Nick finds relief and escape in his Mid-West and the stable tradition of his ancestral Nordic family. (Kerr Frances E, 1991: 143) However, while we are told of almost every character's end in the novel, Daisy just vanishes, as if she has no other importance, except providing certain equilibrium to the plot.

In his *Culture and Anarchy* (1869) Mathew Arnold made a distinction between the two main forces which affect culture, "Hellenism" and "Hebraism". The former is for Arnold the adherence to a certain moral code of law and the latter is the adoption of right reason. In any culture or individual there is an "ordinary" self and the "best" self. (Arnold Mathew, 1969:43)

In Fitzgerald' metaphoric world Gatsby has the authority of a prophet and he "sprang from his Platonic conception of himself. He is a son of God". (*Gatsby* 105) Gatsby then stands for the "best self" while Daisy is the reflection of the "right reason", or American materialism of the Roaring Twenties. Her identity is in sum constructed through the opposition of her reality in opposition to Gatsby's dream. Gatsby re-invents his past for the sake of Daisy, the dream and love she embodies. However, Daisy is not so much satisfied by Gatsby's West Egg, it seems that she asks for more. Nick recalls how she was offended by West Egg:

> because it wasn't a gesture but an emotion. She was appalled by West Egg, this unprecedented place that Broadway had begotten upon a Long Island fishing village-

> appalled by its row vigor that chafed under the old euphemisms and by the too obtrusive fate that herded its inhabitants along a short cut from nothing to nothing. She saw something awful in the very simplicity she failed to understand.(*p* 109)

Nick's description of Gatsby's fascination with Daisy reveals Fitzgerald's own emphasis on making the man marvelous and the woman selfish and guilty. Nick comments:

> he took what he could get, ravenously and unscrupulously…took her because he had no right to touch her hand…He might have despised himself, for he had taken her under false pretences. But he didn't…now he found that he committed himself to the following of a grail…She vanished into her rich house…leaving Gatsby nothing… When they met again…it was Gatsby who was breathless, who was somehow betrayed. (*p*155)

Moragh Orr Montoya asserts that Fitzgerald meant that Gatsby, without Daisy would live forever as a "son of God", but in the same way as Eve corrupted Adam, Daisy's magical voice and the way she makes "people lean toward her", end by driving Gatsby to kiss her. (Montoya Orr, 1992: 155) Nick goes back to the scene:

> his heart beat faster and faster as Daisy's white face came up to his own. He knew that when he kissed this girl, and forever wed his unutterable visions to her perishable breath, his mind would never again ramp like a mind of God. So he waited for a moment longer to the tuning fork that had been struck upon a star. Then he kissed her. At his lips' touch she blossomed for him like a flower and the incarnation was complete. (*p* 118)

After the kiss scene, Montoya continues, "the son of God becomes a mere man." (Montoya Orr, 1992: 155) The God-like figure and Platonic dimension of Gatsby's perfection is pointed out by Nick gathering that Gatsby "wanted to recover something, some idea of himself, perhaps that had gone into loving Daisy." (*p* 156) Most studies on *The Great Gatsby* have often made reference, would it be brief, on Nick Caraway. We see both Gatsby and Daisy through Nick's eyes, and we are driven to judge them with his moral standards. While Nick admires Gatsby's behavior and considers him "worth the whole damn bunch put together" (p160), Daisy is perceived in a very limited way. May be, it would sound more likely to think that this was the very meaning of Fitzgerald when he says that the novel is "a man's book". (In Turnbul Andrew, 1963: 173) In spite of Daisy's essential role in the equilibrium of the

narrative, Nick- the male narrator- directs most of his attention to focus on two men, Jay Gatsby and Tom Buchanan. They are in sum the two subjects, male and active, who engage in a dual fight, and this is best exemplified in the climax of their facing each other in the Plaza Hotel, over an object, Daisy. Except for his short private conversation with Daisy, Nick's revelations about her personality are restricted to her observable behavior and what the other characters say about her. It is the same way of proceeding which is characteristic to the tradition of Orientalism, and which, according to Edward Said, falls in a mission of silencing the Oriental and makes him more or less voiceless.

Edward Said maintains that the Orient is a word which, through time, accrued to it a wide field of meanings, associations and connotations, and these did not refer necessarily to the real Orient, but to the discrete associations the word implies. (Said Edward, 1991: 203) Said considers Orientalism as a willed doctrine over the "other", because the Orient is weak. (ibid: 204)

The nature of Daisy's role in the narrative and the way she is decided for and talked about by other characters are what Edward Said calls the Orient's- in the Orientalist mind-"silent indifference and feminine penetrability" and which are basic characteristics of the tradition and discourse of Orientalism. (ibid: 206) Possibilities of movement, development and any ability to participate in fruitful action have always been denied to the Oriental throughout the Orientalist narratives and texts. Said claims that "the Orientalist… after he devote[d] a good deal of time to elucidating and explaining" the oriental, he places himself a "certain pressure to reduce [him] in his work." (ibid.: 209)

The scene Fitzgerald said that he had liked the most is that of the reunion of Gatsby with Daisy. (Turnbul Andrew, 1963: 170) In this same scene Daisy does not say anything important, except replying "we haven't met for many years." (*p* 94) The rest of the second

half of the fifth chapter completely ignores Daisy and what she must herself say she thinks or feels. Instead, Daisy just reacts in a foolish and money-oriented way to Gatsby's wardrobe and the luxury of his beautiful mansion. Fitzgerald admitted in his letters that

> The worst fault in it (*Gatsby*), I think is a big fault: I gave no account (and had no feeling, or logic of) the emotional relations between Gatsby and Daisy from the time of their reunion to the catastrophe…There is a tremendous fault in the book…the lack of an emotional presentment of Daisy's attitude toward Gatsby after their reunion (and the subsequent lack of logic in or importance in her throwing him over).

(Qt in Fryer Sarah, 1988: 80-1)

Interest is then put more on Gatsby's hovering over Daisy than on Daisy herself as a woman or human being. Fitzgerald does not seem to give much importance, or rather any importance at all, to Daisy's confused state of mind about a complex relationship involving two men. All we get is the consequence this relationship has on Gatsby's long lasting dream. While we are told about the fates of almost every main character of the novel, Daisy is willingly dismissed, and no attention is paid to what would have become of her or, for instance, her reaction to the recent rapid course of events. Nick rather condemns her by categorizing her among the careless without being aware of her interior reality. This idea goes well with the earlier consideration that Fitzgerald had meant *The Great Gatsby* to be a man's book, for the woman on whom the whole narrative is centered fades away with the fading of the dream she is made to embody. Leslie Fiedler charges the great novelists of American literature of this will to dismiss women and their importance; the novelists

> though experts on indignity and assault, on loneliness and terror, tend to avoid treating the passionate encounter of a woman, which one expects to be at the center of a novel. Indeed they rather shy away from permitting in their fiction the presence of any full-fledged mature women, giving us monsters of virtue or bitchery.

(Qt in Martin Long Kim, 1993: 8-9)

While much interest, throughout *The Great Gatsby* and among critics falls on Daisy's voice, though she says almost nothing about her internal reality or her own story, less interest falls on Jordan Baker, though we awe her all important information related to Gatsby and Daisy. Whatever physicality Daisy must have, argues Beth A Mc Coy, "Nick narrates abstractly, in terms of emotions and metaphors rather than corporal description." (Mc Coy Beth A, 1995: 90) It seems that the most bodiless of Fitzgerald's women becomes the most visible in the narrative, and the most impressing voiced has very little to say. By contrast

Nick is seen giving much more importance to Jordan's body. Nick immediately, after meeting Jordan for the first time, notices that she rests "extended full length at her end of the divan, completely motionless and with her chin raised a little as if she was balancing something on it which was likely to fall." (*Gatsby* 14, 15) The second time Nick meets Jordan, he keeps the same interest in "[H]er body [that] asserted itself with a restless movement of her knee." (25) By portraying Miss Baker as looking like a man (her small breast, body and her being a sport's woman), Fitzgerald gives her a certain authority which makes her much voiceless than Daisy.

Many critics have suggested that both gender and sexuality fluctuate around Jordan's body. (Mc Coy Beth A, 1995: 99) Jordan's breasts are "small", her "carriage", "erect language is not only masculine, but somewhat boyish fraught with pedophilic undertones." (ibid) Jordan's body and her man-like look awaken a certain fear about the changes in women's lives and morals. Even the most "careless" character, Tom Buchanan, worries over Jordan going "around the country". (*p* 24) Tom is saying nothing except reflecting the anxieties of his era. As a result of the Great War, Americans replaced the Victorian norms and genteel manners with a new era's brash. During this time pleasure and excitement became women's goals. (Mirrel Walden L, 1998: 94) In his *Only Yesterday: An Informal History of Nineteen Twenties* (1931), Frederick Lewis Allen wrote:

> The revolution in manners and morals was accelerated… by the growing independence of the American woman. She won the suffrage in 1920. She seemed, it is true, to be little interested in it once she had it; she voted, but mostly as the unregenerate men about her did… Few of the younger women could rouse themselves to even a passing interest in politics: to them it was a sordid and futile business, without flavor and without hope. Nevertheless, the winning of the suffrage had its effects. (Allen Frederick L, 1931: 95-6)

Nick mockingly recounts Jordan reading a newspaper, and reads aloud to him from the *Saturday Evening Post*, "the word murmurous and uninflected, running together in a soothing tone." (*p*24) Shortly after, Nick sees Jordan "tossing the magazine". Here we notice Fitzgerald's general view about the emptiness of women. It goes with the tradition of Orientalism: "we do" and they "cannot do or understand as we do."

Fitzgerald once told his secretary that women "are so weak, really-emotionally unstable- and their nerves when strained break." (Turnbull Andrew, 1963: 261) Fitzgerald reproduced the avant-garde dichotomy of intellectual manhood and feminine debility. In *The Great Gatsby* Nick is surprised by realizing that Jay Gatsby, the man who generates whispers and gossips around his past and personality, has in fact little to say. (*p* 73) This kind of fear of finding a man, who has got little to say, in Nick's view, may reflect the modernist avant-garde that chose female images of laziness, ignorance or sentimentality to mean a "lack of either emotional or intellectual vigor." (Kerr Francis E, 1996: 405)

According to D G Kehl and Allene Cooper *The Great Gatsby* can be read as a grail quest. (Kehl and Cooper in *Rocky Mountain Review of Language and Literature*, 1993) For Fitzgerald the adequate test for first degree intelligence is "the ability to hold two opposed ideas in the mind at the same time, and still retain the ability to function." (Wilson Edmund, 1956: 69) Jay Gatsby has "found himself committed to the following of a grail." (*p155)*

Kehl and Cooper think that the grail, personified in Daisy Buchanan, is "paradoxically beautiful and romantic but also, empty and easy to see through." (Kehl and Cooper in *Rocky Mountain Review of Language and Literature*, 1993: 203) W H Auden specified a set of elements to make a typical grail quest. The first element is the precious object or person to be found and possessed or married." (Auden W H, 1961: 81) The precious person Gatsby is longing for is Daisy Buchanan, *née* Fay. In the tradition of King Arthur's legends Fay refers to Morgan Fay who is the king's evil half-sister who looks for the least opportunity to cause him ill, and Fitzgerald, Kehl and Cooper continue, used to read Celtic legends and medieval quest stories. (Kehl and Cooper, 1993: 207)

The fashion and carelessness of the nineteen twenties flapper is said to have obliterated the Gibson Girl of the 1890s. The Gibson Girl was the symbol of stability while the flapper is characterized by motion, intensity and energy. (Blekys Ingred, 2007: 25) Jordan Baker of *The Great Gatsby* is described as a golf player whose constant move throughout the United States causes the awakening of fear and the feeling of threat of even Tom Buchanan, "She is a nice girl…they ought not let her run around the country this way." (*p* 25) Miss Baker embodies the typical character of the flapper girl. The latter according to Ingred Blekys is incapable of any deep thought, but is rather capable of sin and she is guilty of it. (ibid) Nick informs the reader how Jordan cheats in sport, how she is dishonest and how she drives very carelessly, "you're a rotten driver" Nick protests. (*Gatsby* 38) Miss Baker's dishonesty is shown by the rumor going that she moved a ball during a game in order to win. During the early decade of the Cold War, American writers and critics tended to emphasize on what may unify novelists and different artists, so that they would be able to contribute to an American tradition. However, the nineteen sixties started to put into question traditional American themes. The Civil Rights Movement resisted the oppression of the minority groups, and the Women's Movement protested against the ways women were for long denied a voice that could challenge sexist

stereotypes and gender inequalities. (Nilsson Joakim Ake, 2000: 14) In order to sustain his argument about the role of the 1960s in the challenge of traditional masculine oppression and othering of women, Nilsson quoted from Nehlen

> Racial, class and political conflicts revealed a heterogeneity that pluralism did not always reconcile. The notion of an all-encompassing American identity, in literature as in society, now appeared not only incomplete but, in its denial of non hegemonic difference, actually oppressive. In the way the universal 'man' subsumes universal 'woman', the universal 'American' was now seen to subsume 'others' to whom it denied universality.
>
> (Qt in ibid)

Fitzgerald's negative portrayal of Daisy Buchanan as "femme fatale" and destroyer is made clear by having most of the responsibility placed on her carelessness. According to John D Rockefeller V the resolution of the novel's plot is brought about by Daisy. This is relatively fair for the plot is centered on Daisy being the "first nice girl" Gatsby has known; and whose full-of-money voice "makes people lean towards her". (Rockefeller John D V, 2008: 20) Myrtle Wilson dies after being run over by Daisy. The latter was driving Gatsby's car at a very dangerous speed. George Wilson, Myrtle's husband, as a result of a threefold wrong belief: Mr. Wilson thinks Gatsby to be his wife's lover, the one who was driving the car that ran over Daisy, and Wilson thinks that the driver intended to do so. Rockefeller V considers that "Fitzgerald contends that Daisy's accident reveals a trait (her carelessness)" that is even "more constitutive of her character", a thing which may reflect her inner intentions. (ibid, I)

It is widely agreed that the automobile of the nineteen twenties, like the ship of the previous centuries, symbolizes the American Nation. Nick at the beginning of the novel tells Miss Jordan Baker that she should be "more careful". (*Gatsby* 65) Nick at the end of the novel also accuses Daisy of belonging to the category of people who are "careless" and smash things and let other people clean up their wrongs. (186) The link is not directly very obvious, for the narrator does not accuse Daisy of the same thing as Jordan Baker, of being a rotten driver. But Nick's use of the word careless, Rockefeller V continues, may illustrate the fact that when

Nick charges Daisy of being careless, it is not only the mere accusation of driving at a mad speed. (Rockefeller V 2008: 27) Nick means rather to compare Daisy to Jordan who was previously driving as carelessly as her. Nick protests at Jordan "you're a rotten driver…either you ought to be more careful or you ought not to drive at all" and "suppose you met somebody just as careless as yourself." (*p* 65) By insisting on the carelessness of both Daisy Buchanan and Jordan Baker, Scott Fitzgerald can be said to have

reflected nothing except the fears and anxieties of his time. People were worried that the gradual process of women's emancipation threatened to place the American Nation in a position of being driven by its female half. It is not a simple coincidence that the resolution of the novel's plot is brought about by an accident. The latter is caused by the "careless" *femme fatale* Fitzgerald made of Daisy. Furthermore, the accident reflects the basic fears, because if the fate of the nation is placed in the hands of women, -that can be the author's argument- there would be horrible death as that of Myrtle Wilson, homicide as the shooting of Jay Gatsby and suicide as that committed by George Wilson. Nick refers to the automobile as the "death car". (p144)

Readers of *The Great Gatsby* are guided by Nick Caraway's view of Daisy. We often judge Daisy on the basis of what Nick says about her superficial qualities and final irresponsibility. (Fryer Sarah Beebe, 1988: 78) The superficial character of Daisy is shown when she talks about "beautiful little fool" she wants her daughter to be. (*p*24) Daisy is, in Nick's view at least, incapable of genuine thought because she just does not care. According to Sarah Fryer Daisy is willingly careless and superficial because she tends to protect herself from the terrifying dangers inherent in caring. (Fryer Sarah Beebe, 1988: 80)

Donaldson and Massa view the American experience as the "sense of a fresh start of gigantic potential and proportions, the chance to create the world over again, an Eden without Eve".

(Donaldson and Massa, 1978: 9) Charles Hearn attests that Jay Gatsby is "the American Adam thrown out from the Garden of Eden into a distorted world of materialism and decadence." (Hearn Charles, 1977: 46) For Long Kim Martin, *The Great Gatsby* is one of the best representations of the "male quest for the American dream." (Martin Long Kim, 1993: 137) Martin maintains that, in *The Great Gatsby*, Fitzgerald has created a new Garden of Eden. This new garden contains Jay Gatsby as the American Adam and Daisy Buchanan as the American Eve. (ibid: 138) Gatsby, Mathew Bruccoli assumes, is the archetypal figure betrayed by the promises of America, and these promises are embodied in the character of Daisy. (Bruccoli Mathew, 1992: 191) The novel is structured in such a way that it makes a contrast between the corruption that surrounds Daisy's stable and conforming world and incorruptibility and idealism that surround Gatsby's underworld involvement. Gatsby's incorruptibility is made his heroic characteristic. (Mizener Arthur in Martin, 1993: 140) Nick considers Gatsby's dream as pure, and his attraction to Daisy is more about the desire to competing with other men who are beyond his wealth and class than about love itself. (p 60) What makes Daisy exciting and desirable is not only her being nice, but what has increased her value in Gatsby's eyes is that many men had already loved her. In *The Great Gatsby* one can notice how Daisy fails to be a real human being. Instead, Daisy turns to become the symbol of the American Eve. (ibid) Judith Fetteley considers that

> Men are legitimate subjects for romantic investment and women are not…Daisy must fail Gatsby but Gatsby need not fail Daisy. This is the double judgment in the book; which makes Daisy's narcissism a reason for damning her…yet makes Gatsby's utter solipsism the occasion for a muted romantic overture. (Qt in Martin Long, 1993: 140)

Daisy is then given significance only as a way of fulfilling this romantic overture, a symbol related to somebody else's dream. Edward Said explains that the Orient, in the tradition of Orientalism, "is the purest form of Romanticism." (Said Edward, 1991: 137) Being the

"object of wonder" is the traditional role of the Other. This role of the Other is explained by Joyce Warren. For Warren, the man in the American fiction has usually been encouraged to be the achiever- the subject- while the role of women was to be available to be used by the achiever for his advancement. (Warren Joyce, 1984) At the end of Fitzgerald's novel Nick refers to Gatsby's "capacity for wonder", his "romantic readiness and to his dream being the "greatest of all human dreams." (*p* 187) By contrast, Daisy is linked to the "golden girl" and "king's daughter" in a "white palace". (p 126) Daisy is denied genuine humanness and reduced to symbol and Other. Fitzgerald himself admitted that if the book did not sell well, it would be because it contains no real women. . Nick says

> Out of the corner of his eye Gatsby saw that the blocks of the sidewalk formed a ladder and mounted to a secret place above the trees- he could climb to it, if he climbed alone, and once there he could suck on to the pump of life, gulp down the incomparable milk of wonder. (*p* 118)

The subject of *The Great Gatsby* is Jay Gatsby's dream, the male American dream. Finally, it is not surprising that its main female characters are marginalized. Daisy is the witch-like conspirator and object of romantic fulfillment, Jordan Baker is the cruelly dishonest and snobbish flapper, These women are attributed the typical roles of the female Others. (Martin Long Kim, 1993: 147) They are either the contrast of the male dream's perfection or the scapegoat of its failure.

Performing Ethnic and Class Passing

During the nineteen twenties the memorial hegemony of Anglo-Saxonism used blackness and other ethnic minorities in order to define and give arguments about the superiority of whiteness. (Jayasundera Yimitri, 2001: viii) The early twentieth century was a crucial period in the national selfhood of the United States. The latter looked for creating some new ways for articulating the consequences of industrialization and mechanical progress as well as the impacts and disillusionment caused by the devastating Great War. Many modernist works of

literature reflect a certain American regret and sense of loss of a "stable past." (ibid: 2) Within *The Great Gatsby* one can notice -and it shall be demonstrated- how nativist Americans attempted at excluding nonwhite and not-fully-white Americans from what was considered to be as containing elements of Americanness.

While the European powers were expanding their imperial hegemony outside Europe, the United States turned inward, for her people "wrestled with internal race relations problem with the African American minority and new waves of Southern and Eastern European immigrants." (ibid: 3) The new immigrants were feared for being able to contaminate the white old Anglo-Saxon stock. Jayasundera maintains that "Americanness is a problematic term since it referred to Anglo-Saxon whites rather than ethnic whites" such as Eastern European Jews or minority groups such as African Americans. (ibid: 15)

Wealthy Americans preserved their kinship with Britain and tended to differentiate themselves from the influx of ethnic white immigrants. (ibid: 83) *The Great Gatsby* reflects the prevailing anxieties characteristic of that time which witnessed new and excessive waves of immigrants from Southern and Eastern Europe as well as the Anglo-Saxon nativist fear of losing their political and cultural control. (Billing Michael, 1995: 79) This kind of anxiety is found in *The Great Gatsby* which is according to Hilary Lotche "very ethnocentric in its focus", is a "tribute of whiteness, pure and simple", and in which "race and ethnicity serve" as major issues. (Lotche Hilary, 2006: 50) Lotche argues that the modernist novel- and *Gatsby* is no exception- abounds with racial and ethnic imagery and most of the minor nonwhite characters serve as "dark contrast to the glimmering whiteness of the foreground." (ibid: 52) Jeffrey Louis Decker considers that *The Great Gatsby* stages a national anxiety about the loss of white Anglo-Saxon supremacy in the United States, an anxiety which was shared among intellectuals and other fringes of society. (Decker J. Louis, 1994: 52)

Unlike Meyer Wolfshiem who looks for "business gonnegtion" or mispronounces "Oggsford" (*Gatsby* 76-7), Jay Gatsby refutes his ethnic past, supposedly Eastern European Jewish, in order to achieve an upper-class Anglo-Saxon whiteness. (Jayasundura Yimitri, 2001: 35) Tom Buchanan's paranoia of the Nordic race under threat "Civilization is going to pieces" (***p*** 19) stands for the anxiety of many nativist white Americans in relation to the new excessive entries of immigrants to the United States. In the early decades of the twentieth century the new immigrants were often described as a menacing mass that "could decimate or mongrelize the American stock" through intermarriage and race mixing. (Clymer Geoffrey, 1996: 162) The current ideas of the 1920s speculated that ethnic immigrants, and particularly Jews, infected both culturally and sexually; they were often linked with disease, plague, vermin…etc (Rubin-Dorsky Jeffrey, 1997: 40) Most severe were the medical and health controls related to the threat of contamination.

Many white Anglo-Saxon writers of the Jazz Age expressed their fear of miscegenation and extinction of the Nordic race as a result of interracial marriages. Tom Buchanan who represents the fervent and even extremist defender of the preservation of the purity of the Nordic element paraphrases Lothrop Stoddard and his book entitled *The Rising Tide of Color Against White World Supremacy* (1920): "[T]he idea is that if we don't look out, the white race will be- will be submerged…by these other races [who] will have control of things." (*Gatsby* 19) Roderick Nash has referred to the broad social and economic changes which were alarming to cultural values:

> Many Americans felt uneasy as they experienced the transforming effects of population growth, urbanization, and economic change. On the one hand, these developments were welcome as a step in the direction of progress. Yet they also raised vague fears about… the eclipse of the individual in a mass society…World War I increased the misgivings of and doubts. By the 1920s the sense of change had penetrated to the roots of popular thought. (Nilsson Joakim Ake, 2000: 38)

Nick Caraway insists on his ancestral Nordic descendence and reveals the American emphasis on the importance of one's possession of a past and tradition, which were crucial to the "Tribal Twenties":

> My family have been prominent, well-to -do people in this Middle Western city for three generations, and we have a tradition that we are descended from the Dukes of Buccleuch, but the actual founder of my line was my grand-father's brother, who came here in fifty one, sent as a substitute to the Civil War. (p8)

New York during the early decades of the twentieth century witnessed records in terms of new coming immigrants. By focusing on his genealogy going even before the period of the Civil War- therefore before the 1850s, Nick Caraway parallels the panic of the old Anglo-Saxon Americans. According to Ymitri Jayasundera Nick's reference to the Caraways to be "something as a clan" is a suggestion that "the linguistic association is intimately connected" to the Ku Klux Klan, a thing which involves Nick at least in the idea of closed and pure Anglo-Saxon American society. (Jayasundera Ymitri, 2001: 41) The Klan was very popular in the Midwest by the early 1920S. The setting of the novel, New York, has been one of the most important urban centers of the nation. Nick right at the beginning of the narrative sets a distance between his ancestral Mid-West and the morally-corrupted New York, a city of immigrants from Europe and African American migrants from the south.

M Gidley suggests that the source of the "decline and decay philosophy of history" in *The Great Gatsby* is Theodore Lothrop Stoddard's *The Rising Tide of Color***.** (Gidley M, 1973: 172) Similarities in title, Tom's "The Rise of the Colored Empires", and name, Goddard, suggest a "veiled reference to Stoddard's book." (ibid)

The fear of the white Anglo-Saxon Americans was not only with the nonwhite races such as African Americans. The feeling of being under threat was also directed toward "ethnic" whites who were thought to be able to contaminate their purity of whiteness by passing.

Passing in American literature is a complex concept related to identity issues and American selfhood. Lisa A Kirby defines passing, whether racial, cultural, religious, socio-economic or gendered, as a result of marginalized and oppressed identities in the United States. (Kirby Lisa, 2006: 151)

Meredith Goldsmith argues that for both Nick and Tom racial miscegenation and ethnic assimilation "provide models of identity formation and upward mobility more easily comprehensible" than the amalgam of love and ambition underlying Jay Gatsby's prominence. (Goldsmith Meredith, 2003: 443) Nick Caraway considers that Gatsby could have easily sprung "from the swamps of Louisiana" or "the lower East Side of New York." (*p* 55) Gatsby is a mystery since, Nick believes, young men did not "drift coolly out of nowhere and buy a palace on Long Island Sound." (p56)

Readers of *The Great Gatsby* are generally driven by Scott Fitzgerald's making of his characters. It is widely agreed that Nick Caraway stands for Fitzgerald. (Preston Elizabeth, 1997: 143) The racist Tom Buchanan seems to be disliked by Nick, and even the author once commented that Tom mirrors many things he [Fitzgerald] reproaches the rich. (ibid: 147) However, the two characters are not very different in their views about race and their fear of miscegenation. Nick links Gatsby to those who could have easily sprung "from nowhere" and Tom aggressively treats him as "Mr. nobody from nowhere."(*p*136)

Lisa Kirby attests that Scott Fitzgerald's "apprehensions about raced identity become clear in *The Great Gatsby*. (Kirby Lisa, 2006: 153) Fitzgerald situated his novel in the context of racial panic of the early twentieth century; his narrator recalls the scene of Queensborro:

> A dead man passed us in hearse with bloom, followed by two carriages with drawn blinds, and by more cheerful carriages for friends. The friends looked out at us with the tragic eyes and short upper lips of south-eastern Europe, and I was glad the sight of Gatsby's splendid car was included in their somber holiday. As we crossed the

> Blackwell's Island, a limousine passed us, driven by a white chauffeur, in which sat three modish negroes, two bucks and a girl. I laughed aloud as the yolks of their eyeballs rolled toward us in haughty rivalry.
>
> 'Anything can happen now that we've slid over this bridge,' I thought; 'anything at all…'
>
> Even Gatsby could happen, without any particular wonder. (*p* 75)

By reading this scene one cannot miss that Nick is not very different from Tom who openly declares that if something is not done, the Nordic race will be submerged. Nick's vocabulary of "tragic eyes" and "haughty rivalry" informs about Scott Fitzgerald's views concerning the superiority of the Nordic element. The opposition of their "tragic" and "modish" reality to "[our] splendid" sight confirms what Fitzgerald once noticed in one of his journeys to France:

> God damn the continent of Europe.... The negroid streak creeps northwardto defile the Nordic race. Already the Italians have the souls of black moors.
>
> Raise the bars of immigration and permit only Scandinavians,Teutons,Anglo-Saxons and Celts to enter.... My reactionswere all philistine,antisocialistic, provincial and racially snobbish. I believeat last in the white man's burden. We are as far above the modern Frenchman as he is above the Negro

(Qt in Slater Peter, 1973: 60)

Meredith Goldsmith claims that Jay Gatsby "appears less as a man than an event (something that 'could happen.')" (Goldsmith Meredith, 2006: 446) When talking about the bridge which is a way of passing from one area to another, Nick Caraway insists in the present tense that "everything can happen". It is the reflection of Fitzgerald's "provincial and racially-snobbish" views and his own sense of feeling under threat. (ibid) Sigmund Freud considers the bridge to be "*la signification d'une avance vers la mort, sens [aussi lié] à un passage, d'un changement d'état*" [the significance of a forward movement towards death, (a meaning also related) to "passing", a change of state] (Freud Sigmund, 1936: 35[translation mine]) The American nation is perceived by Fitzgerald to progress towards death. In the next line Nick uses the past tense: "Even Gatsby could happen", making him not only an event reflecting the

models of racial and ethnic self-invention on the bridge, but also someone who has already crossed the bridge and has passed for a white Anglo-Saxon American. It is also something of a threat that "could" strike. Here, the chronology of the narrative is a bit curious, for Gatsby is immediately linked to the "tragic" and "modish".

The "modish negroes" and "tragic" immigrants of Queensborro constitute a sample of how racial and ethnic issues operate *in The Great Gatsby*, but they are not alone. Meyer Wolfshiem, the sinister gangster and Jew is the source of Jay Gatsby's mysterious wealth, since the former not only "started him" but he "made him." (*p* 178) Daniel Itzkovitz's study of the portrayal of Jewish men of the early twentieth-century literature reveals the Jewish male as "American but foreign; white but racially other, consuming but unproductive." (Itzkovitz Daniel, 1998: 177) Edward Said says that the Orientals are "always represented as outsiders having a special role to play" inside the Western culture. (Said Edward, 1991: 71) For Meredith Goldsmith Nick's very first description of the character of Mr. Wolfshiem is done "in the vocabulary of inauthenticity." (Goldsmith Meredith, 2006: 446) In their earliest meeting Nick asks Gatsby about Wolfshiem: "Who is he anyhow- an actor?" Even Gatsby admits that he is "a character around New York." (*Gatsby* 79) In one of the first drafts of *The Great Gatsby* Tom Buchanan comments on the residents of West Egg as "theatrical people like Jews", Tom worries that "one Jew is all right, but when you get a crowd of them." (Bruccoli Mathew, 1973: 171) Goldsmith assumes that even though Tom never finishes his point, it is very clear that he associates Jews with the masses "challenging the singularity" of the white old Anglo-Saxon Americans. (Goldsmith Meredith, 2006: 477)

Such attitudes as Tom's or Fitzgerald's are what Edward Said describes as one's "anti-Semitism, xenophobia, and general all-purpose race prejudice" which are important to the orientalist to define his own self, "character, that is [his] very identity." (Said Edward, 1991:

193) Said insists that what mattered during the interwar period was a cultural self-definition. (ibid:267)

According to Peter Gregg Slater Tom Buchanan's sense of superiority, when still a young man, derived from his physical prowess, but beyond thirty Tom refuses to be introduced as a "champion polo player". (*p* 121) He rather realizes his personal worth in his Nordic ancestral descendence and racial purity. (Slater Peter G, 1973: 54) During the climactic confrontation of the Plaza Hotel Tom attempts to exploit his "individious ethnicity as a weapon, a device to demean his rival, Gatsby. (ibid) After attacking Gatsby on the basis of social class, Tom goes beyond socio-economic distinctions to express the depth of his distaste. He then converts his assault to a racial one: "Nowadays people begin sneering at family life and family institutions, and next thing they'll throw everything overbroad and have intermarriage between black and white." (*p* 136) Slater explains that this kind of attempt at lowering Gatsby in Daisy's eyes on the basis of the "venerable American fear of miscegenation" is a striking indicator not only of Tom's panic, but that of a good deal Americans of the nineteen twenties. (ibid: 55) Slater adds that though they do not seem to agree with Tom's rhetoric about miscegenation and the superiority of the Nordic race, both Nick and Daisy are not "unconcerned about ethnic differences." (ibid) In spite of the fact that Daisy accuses Tom of going "very profound" and being "depressed by books with long words in them" her last comment on Tom's argument is that "[we] have got to beat them down." (*Gatsby* 19) Nick tends to point out the ethnic affiliation of every individual he encounters, and more importantly whose ethnicity is not of an old American type as his own. While Tom uses his Nordic sense of belonging to substitute his departed physical prowess, Nick uses this same sense to bridge the gap that separates him from members of upper social classes and to differentiate him from the very low ones. There is the Finnish woman Nick says he owns in addition to his *dog*, who mutters in her strange language, and whose house is amidst "soggy white washed alleys" of West Egg. (*pp* 9-10)

In the Valley of Ashes Nick notices a "grey Italian child" (47) in the Fourth of July- a date referring to American pride and glorious lost stable past of the old homogeneous nation. Lothrop Stoddard signaled out in his *The Rising Tide of Color* that the racial and cultural foundations of America are those of the colonial period up to the end of the Civil War. (Michaels Walter Ben, 1990: 228) In his Fourth of July 1924 address to the National Education Association, President Calvin Coolidge said that the Johnson Reed Act was one of the major achievements of his administration. As he put It, it would help "America…remain American." (ibid) Nick introduces the owner of the coffee joint as the young Greek Michaelis. (*p* 142)

Scott Fitzgerald is said to have been interested in physical stereotype of Jews. In a passage in his note-book Fitzgerald wrote: "Jews lose clarity. They get to look like old melted candles." (F S Fitzgerald in Wilson Edmund, 1945: 98) The author's view of Jews as melted candles is what Edward Said calls the Orientalist comparatism which

> sees that in all the things the Semitic race appears to [us] to be an incomplete race…This race- if [I] dare use the analogy- is to the Indo-European [and in this sense Tom's and Fitzgerald's Nordic] family what a pencil sketch is to painting, it lacks that abundance of life which is the condition of perfecta-bility…the Semite…has never been able to achieve true maturity. (Qt in Said Edward, 1991: 149)

Fitzgerald may then be said to have proceeded in the same way in stereotyping the character of Meyer Wolfshiem. When Nick is just introduced to Mr. Wolfshiem, the narrator recalls the slightest details of his face and body. Nick describes him as:

> A small, flat-nosed Jew [who] raised his large head and regarded [me] with two fine growths of hair which luxuriated in either nostril. After a moment I discovered his tiny eyes in the half-darkness. (*p* 75)

Peter Gregg Slater suspects that the "discernment of the nasal hair is a remarkable feat since the restaurant is so dimly lit" that Nick finds it hard to locate Meyer Wolfshiem's eyes. (Slater Peter in, 1973: 56) The nasal hair must have projected to Wolfshiem's face from the mind and

stereotype of the narrator, therefore the author, about Jewish physicality. (ibid) In this sense Edward Said maintains that the field of Orientalism is characterized by *"textual attitudes* [which] belong to the world of *idées recues.*" (Said Edward, 1991: 189 [italics original]) Slater attests that the Wolfshiem Nick sees and that Fitzgerald has produced is both exotic and sinister. (Slater Peter, 1973: 56) The sinister and exotic dimension of Wolfshiem is made obvious by a number of observations Nick makes about him.

Fitzgerald and Nick are obsessed, in their encounter with Mayer Wolfshiem's "expressive nose" and the way his nostrils become eyes: "Mr. Wolfshiem's nose flashed at me indignantly…his nostrils turned to me in an interested way." (*p* 76) In the same first encounter with Nick, Mr. Wolfshiem draws attention to his buttons, the "finest specimens made of human molars", which is a Biblical injunction of an eye for an eye and tooth for a tooth. (Levine Gary Martin, 1999: 159) Even though Wolfshiem has some sense of humanity when he talks about the regret of some of his lost friends (*p* 78), he directly moves to the "succulent hash" he eats with "ferocious delicacy". When Nick informs Wolfshiem about Gatsby's death, the Jew answers "I am tied up in some very important business and cannot get mixed up in this thing now." (180) Wolfshiem's behavior after Gatsby's death reinforces his stereotyped Jewishness of which Karl Marx noted: "money is the jealous God of Israel before whom no other god may exist… the bill of exchange is Jew's actual god." (Qt in ibid: 156)

The description of Meyer Wolfshiem goes with the phonological materialization of the written word. There are two distinct ways of spelling the name, and the difference that the pronunciation makes is revealing: Wolfshiem of the first edition and Wolfsheim of the corrected one. (Slater Peter in *Twentieth Century Literature*, 1973: 60) [wulfshaim] is a common name of a number of Jewish families, those who emigrated mainly from Germany into the United States. The real-life Wolfshiem, Arnold Rothstein, has a German name. However, by permuting the "i" and "e" in the name we get [wulfʃi:m] which in English can

supposedly make the scheme of a wolf. Wolfshiem of *The Great Gatsby* is both a "smart man" and the one who fixed the World Series of 1919 and played by his own with the fate of millions of American individuals. Smartness and fixing seem enough to perfectly summarize the meaning of the name. Such smartness and scheme found in Fitzgerald's novel are echoing the campaign of ideological anti-Semitism prevailing in the United States during the nineteen twenties. At the head of this campaign was one of the most important barons, Henry Ford with his nationally-wide-read newspaper *The Dearborn Independent*. Edward Said signals out that the Semite could be employed "not only as a simple description or designation", but it could be applied to any "complex of historical and political events." (Said Edward, 1991: 232) The twenties in the United States reached an unprecedented degree of anti-Semitism. (Williams Beverley S in *Louisiana History*, 1980: 387) By 1920 Ford began publishing a series of articles in *The Independent* in which he asserted that Judaism went hand in hand with Bolshevism, and that there was a Jewish conspiracy to establish a worldwide dictatorship. (ibid: 388) Reflecting the accusations of the period, the Jewish Wolfshiem is guilty of exploiting Jay Gatsby's poor cultural background. Without any sense of remorse Wolfshiem is made to say: "when he told me he was an Oggsford man I knew I could use him good." (*p* 79) Having fixed the World Series, Wolfshiem becomes the "kind of one man-international-conspiracy, perfect effigy to the *Protocols of the Elders of Zion*". (Cantwell Robert in *New England Review*, 1990: 52) Nick trustfully reports the way Wolfshiem pronounces "Ogsford", "gonnegtion" and a number of other utterances. Edward Said points out that in the tradition of Orientalism "if languages are distinct from each other…then the language users are, their minds, cultures, potentials and even their bodies, were different in similar ways. (Said Edward, 1991: 233)

The discourse of Orientalism and the notion of the other are built on the basis of binary oppositions, and given credit on the name of science. Tom's arguments about the "idea that

we're Nordics…we've made the things that go to make civilization- oh science and art and all that" (*p* 20) are characteristic to the discourse of Orientalism. Edward Said claims that Orientalism "establishes the figure of the orientalist as central authority for the Orient." (ibid: 121) The orientalist "celebrates his position, his method" and claims power on the name of science and technological advancement. (ibid: 122) Murray Baumgarten assumes that Meyer Wolfshiem is Tom Buchanan's opposed double. (Baumgarten Murray, 2008: 44) While Tom gets the wealth he enjoys through inheritance and his established rich Anglo-Saxon family, Wolfshiem acquires his fortune through involvement in the underworld organized crime, bootlegging, and fraud as it was the case with 1919 World Series. The latter's activities are those Gatsby is "gonnegted" with. The Jew in *The Great Gatsby* is an initiator to evil and corruption, he is no producer but a fraudulent consumer and gambler. (Levine Gary Martin, 1999: 159) On the one hand Tom is described as having a "cruel body" (*p* 12), and on the other hand Wolfshiem is portrayed as a "small, flat-nosed Jew". (75) Homi Bhabha has observed that

> [t]he stereotype is not a simplification because it is a false representation of a given reality. It is a simplification because it is an arrested, fixated formof representation that, in denying the play of difference (that the negation through the other permits), constitutes a problem for the representation of the subject in signification of psychic and social relations…what is denied is that possibility of difference and circulation which would liberate the signifier of skin/culture from the signifieds of racial typology, the analytics of blood, ideologies of racial and cultural dominance or degeneration.
>
> (Bhabha Homi, 1986: 162)

Wolfshiem the gangster is made the figure of evil. He provides Fitzgerald with the perfect figure of deception which is associated with the booming markets of the twenties. The real-life Wolfshiem, Rothstein of whom a photograph appeared in *The New York Daily*, has got rather a normal head, eyes, and nose. He is in fact very different from Fitzgerald's description on Wolfshiem, he is seven years younger than the said fifty years old Mayer. (Levine Gary

Martin, 1999: 158) It is supposedly the myth of Oriental quick degeneration and what Fitzgerald called "Jews… like melted candles" which are at the origin of the difference.

Susan Marie Marren points out that the adherents of the white supremacist culture feel threatened by the other's technique of passing, because if the latter succeeds, it exposes the notion of identity (in the adherents' minds) to an inadequacy of its logic. (Marren Susan M, 1995: 74) Even for the supposed-"reserved-to-judgment" Nick Gatsby "represented everything for which [I] have an unaffected scorn." (*p* 8) Jay Gatsby represents cultural and racial transgression in Tom's mind, for he charges him of throwing away family institutions and plotting at an interracial marriage. Nick insists that "personality [cannot be but] an unbroken series of successful gestures", because if that was the case, there would be "something gorgeous about [Gatsby]. (ibid) Personality during the early decades of the twentieth century in the United States, Susan Marren continues required more than successful gestures and romantic readiness. It was above all descendence from the old Anglo-Saxon Americans-Tom's Nordic race-, and wealth, but Gatsby seems to be lacking the former aspect, or does not clearly have it. (ibid: 74-5)

Jeffrey Louis Decker argues that Jay Gatsby stages "a national anxiety about the loss of white Anglo-Saxon supremacy in the Twenties." (Jeffrey Decker, 1994: 52) Decker is astonished by the fact that it is only in death that Gatsby is freed from his "venal partnership with immigrant gangsters." (ibid: 53) When Wolfshiem informs Nick "we were so thick in everything…always together. [with Gatsby], the narrator suspects the lying dead protagonist: "I wondered if this partnernrship had included the World's Series transaction of 1919." (*Gatsby* 178) It is only after having Gatsby buried that Nick remembers him with "the lineage of explorers of northern European" origins, the Dutch sailors. (ibid) It is in death that Gatsby "turned out all right at the end". (*p* 8)

There is another source of Scott Fitzgerald when having been composing *The Great Gatsby*, *The Passing of the Great Race* (1916). Written by Grant, it was a best seller. The book's major argument was that the white peoples of Western Europe are a race superior to the whites of southern and eastern Europe and elsewhere and the non-white peoples of the rest of the world. (M Gidley in *Journal of American Studies*, 1973: 175) The Nordic element is the white man *par excellence*, possesses the "mental and spiritual qualities" that constitute the "backbone of western civilization", and he is considered to be the "native American." (ibid)

Tom Buchanan appears to hold faith in science when he says that his rhetoric "is all scientific". (*p* 19) Edward Said signals that "classifications of mankind" are characteristic of the Orientalist. (Said Edward, 1991: 120) Orientalist ideas, Said argues, could "enter

with general theories (such as the history of mankind and civilization), orientalists are anxious to relate their ideas to "scientific contemporary observations. Such orientalist ideas about oriental "backwardness, degeneracy and inequality with the west" associated themselves with ideas about the "biological bases of racial inequality. (ibid: 205-6) Said attests that the old geographical designation of the Orient "are imaginative" and "implied no necessary connection" to the East as such. (ibid: 110) It occurs to Tom that Gatsby's attempt at passing is going in the opposite direction of science. It is Gatsby's passing which, according to Susan Marie Marren, threatens Tom's social and identitical order of which he wants to maintain Nordics at the top of the hierarchy. (Marren Susan, 1995: 82) Edward Said assumes that the response of Orientalism is "on the whole conservative and defensive." (Said Edward, 1991: 59) For Nick Caraway Gatsby's imagination has never really accepted his parents, they were poor and shiftless people. Passing as explained earlier is the result of oppressed and marginalized identities. In Said's observation the more dominant cultures "have rarely offered the individual anything but imperialism, racism and ethnocentrism" for dealing with the

"other". (ibid: 204) Gatsby provides Nick a fictional narrative concerning his own background:

> 'I'll tell you God's truth.' His right hand suddenly ordered divine retribution to stand by. 'I am the son of some wealthy people in the middle west- all dead now. I was brought up in America and educated at Oxford because all my ancestors have been educated there for many years. It is a family tradition.'
>
> He looked at me sideways- and I knew why Jordan Baker had believed he was lying. He hurried the phrase 'educated at Oxford', or swallowed it, or chocked on it, as though it had bothered him before. And with doubt, his whole statement fell to pieces, and I wondered if there wasn't something a little sinister about him, after all. (*p* 71)

Gatsby tries to achieve his passing through deleting his previous poor economic and ethnic backgrounds. He gets rid of the history of the "obscure, immigrant Gatzes," and replaces them by "some wealthy people" from what Nick qualifies as "[my] quiet Mid-West", who "belong to the old Anglo-Saxon nobility." (Susan Marren, 1995: 85) Gatsby secures his passing by making his identity indisputable, since his parents "are all dead now." From and for what may the young James Gatz have wanted to pass? Nick introduces himself as someone who comes from an established Mid-Western family whose house is still referred to as the Caraways' for generations in his native small town. However, Gatsby recreates his genealogical descendence, and unlike Nick he buys his "ancestral home" to use the narrator's ironic words, for a mansion recently purchased cannot be said ancestral.

Walter Ben Michaels explains Gatsby's tragic failure by the fact that Fitzgerald's protagonist is conceived in such a way that made him "without a past," a thing which is his real problem and actual source of his feeling inferior, for "one's clothes, one's manners, and one's friends" are easily obtainable. (Michaels Walter B. in Shreier, 2007: 156) W.B. Michaels assumes that for Tom Buchanan Jay Gatsby "(né Gatz with his Wolfshiem 'gonnegtion') is not quite white; this is why, Michaels continues, Tom amuses himself by mocking Gatsby's lack of origins. (ibid) According to Michaels Tom is not the only racist character of *The Great Gatsby*, though he is seemingly the one who feels depressingly threatened. Nick is worried by the idea

that Gatsby wants to "defile Daisy's- and nativist America's- racial purity."(ibid: 157) Edward Said considers that in such a tradition and discourse as Orientalism, there is in each scholar or intellectual some awareness "partly conscious, partly unconscious, of a national tradition, if not national ideology." (Said Edward, 1991: 236) Nick describes Gatsby's longing for Daisy as "the following of a grail". (***p*** 155) Gatsby knew that Daisy was extraordinary, but he did not just know how a "nice girl could be." For Michaels:

> "Nice" here does not exactly mean "white", but it does not exactly not mean "white" either. It is a term that will serve as a kind of switching point where the progressive novel's discourse of class will be turned into the postwar novel's discourse of race.
>
> (Qt in Shreier, 2007: 157)

Michaels concludes that there is no degree of class mobility that could make James Gatz of North Dakota into someone he is not: a white Anglo-Saxon American because Gatsby's re-invention of his past and identity can be explained by his strong desire to belong to a different race. (ibid: 157) In the majority culture of the United States of the twenties Gatsby's difference puts him in the position of the "Other".

While composing *The Great Gatsby***,** Scott Fitzgerald lived in what will be transformed to "fictive" West Egg, the "less fashionable of the two" Eggs. (*p* 11) Bryan Washington finds the ethnic names of the people at Gatsby's parties- as recorded by the narrator, Nick to

> clearly attest to Fitzgeraldian outrage at the new America, one in which so-called ethnics are ubiquitous, in which the citizens of East Egg, who formed "dignified homogeneity" in the midst of "many-colored, may-keyed comm-otion," must contend not only the inhabitants of West Egg, but with all New York. (Qt in ibid: 158)

Betsy Nies considers that *The Great Gatsby*'s major issue is the "rise and decline of a Nordic civilization." (Nies Betsy, 1998: 183) Nies says that the concern about Jay Gatsby as black or new immigrant is generated by the idea that Gatsby has created an identity of his own, for his previous one in Nick's anxious logic is endangering the nativist privileged white Anglo-

Saxon identity. (ibid: 102) When Gatsby shows his Oxford photograph, Nick's doubt about Gatsby's "lying" seems to be appeased, at least for a while. Nies's argument is that Nick's elegy to "my Middle-West…the thrilling, returning trains of my youth" (*p* 183) parallels the national fear of the loss of a "pure identity". (ibid: 104) By the end of the novel Nick returns to the image of the train tracks, (the first train tracks are along the grey ash heaps). Nick, or rather Fitzgerald, covers them not with the grey of ashes, but with the white of snow. (ibid) The grey stands for the ethnic and urban admixture of metropolitan New York. While the trains travelling to the Mid-West, on which Nick and his Nordic schoolmates are "unutterably aware of [their] identity in this country", (*p*182) an identity that Benjamin Shreier describes as white as snow in Nick's mind, Gatsby is often pale and the people of Queensborro grey. (Shreier in *Twentieth Century Literature*, 2007: 161) *The Great Gatsby* is a nostalgic novel that longs for a time of homogeneous identity in the context of urban mixed identities. (Nies Betsy, 1998: 178)

Scott Fitzgerald once wrote: "I am interested in the individual only in relation to society." (Qt in Spaulding Stephany, 2007: 100) Fitzgerald's "interest in the individual only in relation to society" goes with Edward Said's assumption that orientalist works and Orientalism itself as discourse are "constrained and acted upon by society, cultural traditions, by worldly circumstances and influences." (Said Edward, 1991: 201) Spaulding certifies that the group Fitzgerald defends and identifies with is "essentially white, exclusive and racially supremacist in consciousness," for Tom's allusion to 'civilization going to pieces' means for him and for the author "assuming a public role" and attempting at restoring "values of the American past' by imposing distinctions of race and ethnicity. (Spaulding Stephany, 2007: 100) The fact that though those present during the discussion about race and Nordic superiority find Tom "going deep" and his attempt at scientific argument ridiculous, none of them questions his statements; this implicitly suggests that they agree with his rationale. Tom's hot reaction to

the threat menacing the Nordic race and the others' discrete adherence to his case in point are the product of the author's pen. One can claim that Edward Said's argument that "psychologically, Orientalism is a form of paranoia, knowledge of another kind…different from ordinary historical knowledge" (Said Edward, 1991: 72) may apply both to the narrative of *The Great Gatsby* as well as to the author who is the primary responsible of this literary production.

Stephany Spaulding assumes that Fitzgerald had a number of things to say through Tom Buchanan; the latter's radical racism and ethnocentrism are not really necessary for the movement of the plot. Tom's contempt for Gatsby, his rival might have been easily justified by one's own pride when one's wife is *convoitée*, or more importantly by just class difference. (ibid: 101) Spaulding quotes Roland Berman to give more credit to his argument of money which "is the [greatest] problem: the social order is against [Gatsby] and…[Tom] is a rich man's son who understands that when poor boys rise, rich boys have less space to breath in." (Qt in ibid) Fitzgerald's consideration through Tom may be said to be that people like Gatsby are able to achieve passing on the basis of their light skin and newly and illicitly-acquired wealth, the two major characteristics - in the nativists' minds - of new immigrants, mainly Jews. Fitzgerald's "exclusive society" was a system of racially-based stratification and economic class. This kind of stratification is revealed by the author's own description of the Mid-West:

> From a little distance one can perceive an order in what at that time seemed confusion. The case in point is the society of three generation Middle Western city before the war. There were the two or three enormously rich, nationally known families- outside of them rather than below them the hierarchy began. At the top came those whose grandparents had brought something with them from the East, a vestige of money and culture; then came the families of the big self-made- merchants, the 'old Settlers" of the sixties and seventies, American-English, Scott, or German…After this came certain new people- mysterious, out of a cloudy past, possibly unsound.
>
> (F.S. Fitzgerald in Wilson Edmund, 1993: 233)

James Gatz's permutation to Jay Gatsby is for Spaulding a "whitewashing of language, culture and nationality in an effort to be uniformed with the dominant Anglophone white community." (Spaulding Stephany, 2007: 113) Gatz is an identifier of difference/otherness from the dominant community and majority culture; it reflects "lesser whiteness", likely Jewish immigrant whiteness. (ibid) Nick's description of the moment when he encounters Gatsby and Wolfshiem together is striking. In this scene Fitzgerald makes Gatsby of the underworld much less attractive: "In a well-fanned Forty Second Street cellar I met Gatsby for lunch. Blinking outside the brightness of the street I picked him out obscurely in the anteroom talking to another man." (*p* 75[my emphasis]) The man Gatsby was talking to is none but the Jew Meyer Wolfshiem. Gatsby's mysterious past, his German Yiddish name and his Wolfshiem "gonnegtion" make of him a Jew who tries to pass for a white Anglo-Saxon American; he wants to live beyond his immediate means. Myrtle Wilson knew a tragic fate for having attempted to live beyond her means. Spaulding links Daisy's statement "we've got to beat them down" to her running over the Myrtle's body and shading her "dark blood". (ibid: 114) Like Myrtle Wilson, Gatsby wants to live beyond his "lesser position in the gradation of whiteness"; both deaths are read as Fitzgerald's will to maintain the status quo. (ibid) Moreover, when Myrtle attempts to go beyond her subordinate status, not only as a "sensual woman", but as a second-degree white woman compared to the "white" Daisy, Tom reacts by breaking her nose. (*p*43)

When he is given the opportunity to avenge Gatsby's innocence, Nick prefers to try protecting the now-child-like Tom "I shook hands with him; it seemed silly not to, for I felt suddenly as though I was talking to a child." (p186) Nick's leaning towards protecting Tom and his refusal to defend Gatsby's case even in death align him, according to Spaulding with the dominant culture which has murdered Gatsby for his ethnic and class otherness. (Spaulding Stephany, 2007: 128) The remaining prominent characters gather around the idea of the

superior whiteness; Tom's and their fear of the loss of the Nordic supremacy is laid to rest, for the challenger (s) is among the dead. (ibid)

Scott Fitzgerald's politics during the time of the composition of *The Great Gatsby* were directed towards the restriction of new entries of immigrants. (Will Barbara, 2005: 128) Edward Said claims that one does not "really make discourse at will without, or statements in it, without belonging…to the ideology and institutions that guarantee its existence." (Said Edward, 1991: 321) Fitzgerald lived suspicious about those who threatened the group he aligned with. (Will Barbara**,** 2005: 128) As more and more Southern and Eastern European immigrants began to claim American identities, the supremacy based on whiteness became menaced and not easily distinguishable. Barbara Will maintains that Jay Gatsby represented the "alien, inassimilable to the discourse of political and social Americanism toward which the text is ultimately directed." (ibid)

In an early draft to the novel Fitzgerald made Nick describe Gatsby in the following words: "he was provokingly elusive and what he was intrinsically like, I'm powerless to say." (Qt in ibid) Will assumes that Gatsby represented a "mode of racial indeterminacy" or "vanishing" that threatens "to violate not only the community of Tom's East Egg" but the "concept of Americanism itself." (ibid: 132) Americanism is defined as being "actually the racial thought of the Nordic race, evolved after a thousand years of experience." (Higham John, 1973: 273)

Gatsby's Wolfshiem "gonnegtion" and the fact that he could have easily sprung "from the swamps of Louisiana or the lower East Side of New York" associates him with "not radical otherness" but with "Jewish difference…assigned to the not-full-white side of the racial spectrum." (Will Barbara, 2005: 132) Will continues that for both Tom and Nick whiteness and its privileges of the feeling of being "safe and proud" are to be "preserved, barricaded and safeguarded." (ibid: 133) Gatsby is associated with the Jewish crime underworld and he is contaminated by Meyer Wolfshiem's stereotyped Jewishness. According to Will Jay Gatsby

is but a fiction adopted by one James Gatz of North Dakota to get access to the old white Anglo-Saxon community, for the name Gatz is "clearly haunted by ethnic, and specifically Jewish, overtones; it is a Germanized alteration of the Yiddish name- Gets." (ibid) As stated above, Fitzgerald had already written his friend and ordered: "[R]aise the bars of immigration and permit only Scandinavians, Teutons, Anglo-Saxons and Celts." Tom Buchanan's nativist feeling and manifestations and Nick Caraway's stereotyping of racial and ethnic others stamp from Fitzgerald's own attitudes. They are the reflection of the ideas of his times. Such widely broadcast ideas speculated:

> There seems to be no question that the Nordic is far and away the most valuable type, standing at the head of the whole human genius…the Nordic native American has been crowded by out with amazing rapidity by … swarming, prolific aliens, and after two short generations he has in many of our urban areas almost extinct.
>
> (Stoddard Lothrop, 1920: 162-65-81)

Stoddard's distinction of Nordic/ alien was elaborated on the basis of vitality (Barbara Will *in College Literature*, 2005: 134) and Fitzgerald once wrote his daughter: "we are the few remnants of the old American aristocracy…we have the vitality left…and you choose to mix up with cheap lower class." (Qt in ibid) Will considers that Fitzgerald's use of "family vitality" can be explained by the author's going beyond social class distinctions to reach the point of race. (ibid: 135) It is the fact of not being quite white that makes Gatsby's trouble, located in the "liminal space" of "tragic Southern-Eastern Europeans", modish negroes" and "superior Nordics. Gatsby "eludes both the terms of national andn textual belonging based on distinctions between "self and other", "white and non-white,American and un-American."(ibid) Being Wolfshiem's apprentice Gatsby, by his rootlessbackground, smoothly makes his way to wealth through involvement in crime and bootlegging. Gatsby hides his Jewish origins and criminal activity, because otherwise he would have been alienated from Daisy. (Dorsky Jeffrey Rubin-, 1997: 39)

When Nick at the end of the novel thinks about the Dutch sailors, his previous idea was that of an "obscene word" written by some boy on Gatsby's step. (*p* 187) The "obscene word", Barbara Will assumes, would be more easily "Jew", "alien", "colored", or just simply "other." (Will Barbara, 2005: 136) By the end of the narrative we find the explicit analogy between the "fresh green breast of the new world" and Gatsby's vision of the green light at Daisy's dock. (*p*187) This is how Gatsby, who previously represented everything for which Nick has "unaffected scorn", "turn[s] out all right at the end". This metamorphosis occurs only with death. The very last paragraphs of the novel leave the reader with two distinct impressions about Gatsby: that he is the heir of the American capacity for dream, but more importantly, that he is a man whose future is "behind him" and beyond the modern landscape, out of the national spirit, and out of place in the nativist nineteen twenties. (Nelson David, 2005: 145) Nick tries to think about Gatsby but the latter is already too far away.

This kind of doubleness is characteristic of Scott Fitzgerald whose first-degree intelligence is the capacity of holding and defending two opposed views, and yet retain the ability to function. Fitzgerald's philosophy in life is that "one should be able to see that things are hopeless, and yet be determined to make otherwise. (Fitzgerald F. Scott., 1945: 69) One can explain Gatsby's turning out all right at the end by claiming that Fitzgerald ultimately made him "otherwise", for the "other" he was throughout the narrative is in opposition with the author's own Anglo-Saxon self.

There is a striking doubleness in Scott Fitzgerald's anti-Semitism. He can be both radical and liberal anti-Semite. On the one hand Fitzgerald describes Mr. Meyer Wolfshiem as the typical and stereotyped Jewish Character, with his small stature, flat nose and smartness. We are not told whether Wolfshiem is a newly-arrived immigrant. Wolfshiem's being an "actor", a

"character" around New York suggests the contrary. In his study of the Jewish question in France Jean Paul Sartre explained that:

> [the Jew] moves rapidly and brilliantly up through all social levels, but he remains like a hard kernel in the circles which accept him, and his assimi-lation is as ephemeral as it is brilliant. He is often reproached for this…the Americans think that their anti -Semitism originates in the fact that Jewish immigrants, in appearance the first to be assimilated, are still Jews in the se-cond and third generations. This is naturally interpreted as meaning that the Jew does not sincerely desire to be assimilated and that, behind a feigned adaptability, there is concealed a deliberate and conscious attachment to the traditions of his race. The truth is exactly the contrary: it is because he is ne - ver accepted as a man, but always and everywhere as ***the*** Jew, that the Jew is inassimilable…[he] is at every moment regarded as a Jew.
>
> (Sartre Jean Paul, 1976: 99-100 [emphasis original])

Fitzgerald's description of Meyer Wolfshiem makes him [the author] a radical anti-Semite, for he insists on the stereotyped stature, accent ("gonnegtion" and "Ogsford") and Diaspora, for Wolfshiem's secretary is Jewess. Sartre pointed out that radical anti-Semites think that "all Jews have certain physical traits in common." (ibid: 62) In this sense Edward Said wrote that in trying to formulate "prototypical…type (linguistic, cultural, psychological, or historical" there is an "attempt to define" one's self in opposition to and by denigration of the other. (Said Edward, 1991: 233) Nick says "I wouldn't have been surprised to see sinister faces, the faces of 'Wolfshiem's people' behind him in the dark shrubbery." (*p* 150)

On the other hand, Gatsby's probable Jewish origins as suggested earlier make Fitzgerald's ambivalence. He can be a liberal anti-Semite as well. Fitzgerald turns out Gatsby all right at the end. This is for J. P. Sartre the most dangerous form of anti-Semitism, for it aims at assimilating the Jew, not by accepting his difference, but rather by taking out his Jewishness, his difference and fusing him in the dominant culture. Fitzgerald seems to hold both types of anti-Semitism Sartre has defined "the former [radical anti-Semite] wishes to destroy him as a man and leave nothing in him but the Jew, the pariah, the untouchable; the latter [liberal or democrat] wishes to destroy him as a Jew and leave nothing in him but the man…" (ibid: 57) By turning out Gatsby all right and aligning him with the northern European explorers,

Fitzgerald destroyed Gatsby as a Jew and left nothing in him but the American capacity for wonder and dream. World War II devastated a good deal of the globe, but the curse of the holocaust has proved to be a curse in relation to the Jewish community. The new sympathies toward the Jew were born out of the re-orientation of the old prejudices and stereotypes. The Semite started to cease to be associated most of the time with the Jew, and the Arab (Oriental) provided a perfect recipient to the re-orientations.

The Rising Tide of Worldwide White Supremacy

The American Jews during the period between the two world wars were caught up in a position of struggle over identity definitions: whether Jews, long depicted as a "dark" and distinctly different people, were a colored or white race. (Gold Roberta S in *American Quarterly*, 2003: 180) Some Jewish journalists of the nineteen twenties in the United States reported against the racist practices exercised against the blacks. They explained that African Americans were effectively "America's Jews" while their African American counterparts "drew on long theological and nationalistic traditions which identified black history with that of the biblical Israelites." (ibid) Ymitri Jayasundura points out that blackness was used as a guide in defining whiteness, it was also associated with lesser whiteness as "Eastern and Mediterranean Europeans were considered alien and 'black' due to their ethnicity." (Jayasundura Ymitri, 2001: 24) Ethnic immigrants were in a sense considered black, or just a little above. (ibid: 37) Being the emblematic example of the early twentieth century American city (in the number of population and vertical heights of buildings) New York of the nineteen twenties (the setting of *The Great Gatsby*) was experiencing not only a demographic explosion, but also "racial shifts in relation to the understanding of national identity." (Newmark Julianne, 2004: 35)

In one of the reports written by some journalist of the *Saturday Evening Post* during

the year 1922 was put: "the American nation was founded by the Nordic race" and "races cannot be cross-bred without mongrelization"; the two most important premises of Americanism. (Quoted in Decker Jeffrey Louis, 1994: 53) *The Evening Post* defended such ideas as those going that if a few more million members of other races mixed with the white American, "the result must inevitably be a hybrid race of people…futile and good for nothing".(Qt in ibid) After World War I Francis Scott Fitzgerald put a number of his short stories with *The Post*. The latter was one of his major sources of income while composing *The Great Gatsby*. (Higham John, 1973: 67) *The Saturday Evening Post* from which Jordan Baker reads aloud (p 24) was the most popular magazine in the United States, and by 1920 it began to publish nativist opinions.

By the beginning of the study of *The Great Gatsby* there appeared a puzzling question about the presence of racial interaction within narrative. However, by pushing the investigation further, it began to appear that Fitzgerald- the young white man who would become a canonical author in the American fiction- would use "the verbal and visual language of racial binarism to construct a fitting metonym for larger anxieties about appearance that have fraught the construct we have come to know as America." (Mc Coy, Beth A 1995: 1)

It is known of Fitzgerald that his life was that of permanent envy of the rich. In spite of belonging to a white old American family, which generates a feeling of security, Fitzgerald lacked money. Robert Forrey has observed that the Fitzgeraldian ideal was to be white and wealthy, and to be at the bottom of the American social scale meant to be dark-skinned and poor. (Forrey Robert, 1967: 293) According to Forrey "darker skinned individuals", when they appear in Scott Fitzgerald's fiction, "they are generally relegated to clownish and inferior roles." (ibid) Nick Caraway's excursion to New York is revealing about the author's race views:

> As we crossed the Blackwell's Island, a limousine passed us, drivenby a white chauffeur, in which sat three modish negroes, two bucks and a girl. I laughed aloud as the yolks of their eyeballs rolled toward us in haughty rivalry. (*p* 75)

Susan Marie Marren writes that by giving himself as so uniquely unbiased a narrator, Nick "allows himself to shed the particularity and ambivalence that threaten identity, and so cohere as a unified subject." (Marren Susan Marie, 1995: 76) Nick is writing his memoir about the summer of 1922, it seems, not so much to memorialize Gatsby "as to consolidate his own identity." (ibid)

Benjamin Shreier considers *The Great Gatsby* to be a work that "draws attention to dynamics of racialization." (Shreier Benjamin, 2007: 153) Shreier adds that Fitzgerald's book engages discourses of racial difference; especially if we consider how some of its characters are made in such a way that they hold stereotypical racial marks. (ibid) *The Great Gatsby* offers one of the most straightforward descriptions of America and the major considerations of the American identity during the nineteen twenties. (ibid: 154)

Walter Ben Michaels argues that there is a "structural intimacy between modernism and nativism", and that "the great American modernist texts of the twenties must be understood as deeply committed to the nativist project of racializing the American." (Michaels Walter Ben in ibid:155)

Michaels is more interested in the character of Jay Gatsby and how other characters think about him. Michaels's argument is that Gatsby's function throughout the narrative is the representation of the figure of racial admixture that threatened most of the nativist Americans. (ibid) Tom Buchanan is the most racist and xenophobic character of the novel. Tom is openly sensitive to the racial threat Jay Gatsby represents. During the climactic confrontation of the

Plaza Tom begins by jeering at Gatsby's lack of past and origin; he accuses him as "Mr. nobody from nowhere", and he ends by predicting marriage between black and white. (*p* 136) Benjamin Shreier considers this as the evidence of the way the "text evinces anxiety about the danger of inherited racial difference." (ibid: 156) Jeffrey Louis Decker states that Fitzgerald's novel reveals the degree to which the transgression of black/white difference remains the most profound threat to the preservation of the country's white Anglo-Saxon identity. (Decker Jeffrey Louis, 1994: 56) It has already been pointed out that Nick also seems to think that Gatsby wants to "defile Daisy's and nativist America's racial purity". It also has already been stated that the "nice girl" Daisy stands for American whiteness. For Michaels Gatsby can aspire to win Daisy only if he re-invents his racialized past, a thing Gatsby is not able to do through socio-economic transformation, for the meaning of an American's past, Michaels continues, "has been rendered genealogical," has been racialized, and Gatsby's "desire to belong to a different past should be understood as the desire to belong to another race", certainly the white Anglo-Saxon dominant one. (Qt in Shreier Benjamin, 2007: 157) Carlyle Van Thompson states that the marginalized individuals (African American and immigrant) who attempt to pass for white often deny their family, past and culture more because of "America's inherently racist society", than because of self-hatred. (Thompson Carlyle Van, 1997: I)

Bryan Washington claims that *The Great Gatsby* is "preoccupied with and intolerant of the racial hybridization of America" and considers Gatsby to represent a threat not only to family and the Mid-West, but to the "white cultural center." (Qt in Shreier Benjamin, 2007: 157) Washington argues that Gatsby represents the figure of the "worst kind of outsider" because he is lacking the right kind of origin in a novel where all origins are racial. (ibid)

Carlyle Van Thompson reads *The Great Gatsby* as a narrative of a "light-skinned African American". (Thompson Carlyle Van, 2004: 79) Thompson cites the repeated description of Jay Gatsby as often pale, a thing which puts a certain ambiguity about his real identity. Betsy Nies pays attention to Nick's inquiry about Gatsby's past and writes:

> Nick, while not concerned with racial purity *per se*, is still concerned with a type of eugenic logic when he tries to find out Gatsby's background. He looks desperately for a referent for Gatsby's sign, something to undergird and back up the image of the man Gatsby proposes to be.
>
> (Qt in Shreier Benjamin, 2007: 161)

Thompson states Nick's description of his neighbor Jay Gatsby as having "forty acres of lawn and a garden," a description which, for Thompson, associates the protagonist with the Reconstruction Era and the newly-emancipated slaves. (Thompson Carlyle Van, 2004: 85) Thompson says that "although the class and ethnic tensions in the novel are lucid" there is a general failure among critics and scholars to consider "the theme of passing" because the narrative "whispers the presence of blackness." (Ibid: 75)

Thompson charges Fitzgerald of being not only xenophobic and against immigration since the author of *The Great Gatsby* belonged to the ideology of white supremacy (ibid: 77), but also of racial exclusion, for he makes "passing a kind of impossible metaphor" for achieving the American Dream. (ibid: 78) Thompson considers *The Great Gatsby* as the product of Fitzgerald's fear and paranoia of the racial other because Gatsby's efforts might have emanated from his "desire for whiteness." His reading of the novel suggests that in addition to his threatening the white central characters' worldview, Gatsby's attempt at passing makes the novel's

> subversive subject [is] the paradoxical phenomenon of racial passing, the racial masquerade implicit to many black people's desire for enduring inclusion in the American Dream. By appropriating the symbolism, diction and associations of racial passing, Fitzgerald illuminates the miscegenation core of the American Dream. (Ibid: 102)

Hilary Lotche assumes that *The Great Gatsby* is "very ethnocentric…and is a work that cannot be accused of being simple in its ethnocentricity." (Lotche Hilary, 2006: 5) *The Great Gatsby* for Lotche is a tribute of whiteness, pure and simple because Fitzgerald makes frequent and noticeable mentions of race in stereotypical ways. (ibid: 52-3) Nonwhite characters are used as a "background, a dark contrast for the glimmering whiteness of the foreground." (ibid) Toni Morison explains that this kind of shorthand use of minor characters, especially racial ones by white authors, "allows the writer a quick and easy image without the responsibility of specificity, accuracy, or even narratively useful description." (Qt in ibid: 56) It is for Lotche the technique Fitzgerald understands and uses to build raced minor characters. The episode of Myrtle Wilson's horrific death reveals Fitzgerald's use of this technique. He gives the first witness a name-Michaelis, though Nick often insists on the fact that he is Greek. The second witness is only referred to as a "pale, well-dressed Negro" (*p* 146), without being given any name or physical description. Edward Said assumes that authors in the tradition of Orientalism "are not capable of discussing individuals" as they use to provide generalized representations and artificial entities. (Said Edward, 1991: 154) This "shorthand characterization", Lotche continues, can be explained by the fact that the author and his nativist nineteen twenties audience have identical reactions and associations concerning the races used shorthand. (Lotche Hilary, 2006: 56)

To say that Fitzgerald committed himself to the use of racial binarism requires looking at his long description of Tom Buchanan by providing every possible detail:

> among various physical accomplishments, he had been one of the most powerful ends that ever played football at New Heaven- …Now he was sturdy straw-haired man of thirty with a rather hard mouth and supercilious manner. Two shining arrogant eyes had established dominance over his face and gave him the appearance of always leaning aggressively forward. Not even the effeminate swank of his riding clothes can hide the enormous power of that body. (*p* 12-3)

Fitzgerald uses the slightest details to describe Tom's powerful body and face. Tom seems the binary opposite of the degenerate others. While Tom is both imposing and impressive physically, his attempts at intellectual argument are not as radiant as his body. His rhetoric about the Nordic race is less attractive, but is revealing of Fitzgerald's views:

> Civilization is going to pieces…I've gotten to be a terrible pessimist about things. Have you read "The Rise of the Coloured Empires" by this man Goddard? ... Well, it's a fine book, and everybody ought to read it. The idea is if we don't look out the white race will be - will be submerged. It's all scientific stuff; it's been proved… Well these books are all scientific… This fellow has worked out the whole thing. It's up to us, who are the dominant race, to watch out, or these other races will have control of things…This idea is that we' re Nordics. I am, and you are, and you are, and-… And we' ve produced all the things that go to make civilization- oh, science and art and all that. Do you see? (*pp*19-20)

Daisy's mocking comment "Tom is getting very profound" and Nick's and Jordan's neutral opinions momentarily mean that they are unconcerned with the race relations problem but they do not disagree or express any objection. Whether they are concerned or not is not the point, it is rather their passivity which does not put into question Tom's rationale. Though Tom's rhetoric about race seems vague and unnecessary to the development of the plot, the choice of the topic of race is extremely important for the contextualization of *The Great Gatsby* as a novel of the "Tribal Twenties". Edward Said considers that a talented author often has respect for what others have done before him and a respect for what the field and the historical context he writes about already contain. (Said Edward, 1991: 202) By choosing this topic, Fitzgerald- through Tom- reveals the prevailing fear of cultural change. (Lotche Hilary, 2003: 61)

Fitzgerald's portrayal of Tom as someone who is aggressively leaning forward is paralleled by his forward communication of ideas, which makes him a man expressing outrageously his will to maintain the status quo. Tom cherishes the idea that he belongs to the social elite, which is in the Fitzgeraldian ideal to be male, white and wealthy.

Tom's idea about civilization going to pieces is postponed by Fitzgerald to de carried on during the climactic confrontation of the two rivals. Here we have Tom continue his argument by attacking Gatsby not only on the basis of social inferiority, but also on the basis of racial inferiority and threat of miscegenation. Nick recounts the scene of extreme heat and pick of dual confrontation:

> 'Imagine marrying anybody in this heat!' cried Jordan dismally…
>
> 'Wait a minute,' snapped Tom, 'I want to ask Mr Gatsby one more question.' 'Go on' Gatsby said politely.
>
> 'What kind of row are you trying to cause in my house anyhow?'
>
> They were out in the open at last and Gatsby was content.
>
> 'He isn't causing a row' Daisy looked desperately from one to the other. 'You are causing a row. Please have a little self-control.'
>
> 'Self control!' repeated Tom incredulously. 'I suppose the latest thing is to sit back and let *Mr nobody from nowhere make love to your wife*. Well, if that's the idea you can count me out…Nowadays people begin by sneering at family institutions, and next they'll throw everything abroad and have *inter-marriage of black and white*. (*p*136 [italics mine])

If we suppose that Jay Gatsby is "pale light-skinned African American who has got his hair "trimmed regularly" and who owns Reconstruction "forty acres", Tom's fear is not so much social climbing as it is more importantly racial passing. Tom's fear of miscegenation is the reflection of the national obsession with the reproduction of the "right people" during the height of the so-called eugenic age. (Baldanzi Jessica Hays, 2003: 1) Carlyle Van Thompson assumes that Gatsby is"more significantly characterized as a dangerous 'pale' individual… designated as black who attempts to pass himself off as a sophisticated and very wealthy individual." (Thompson Carlyle Van, 2004: 77) Some of Fitzgerald's descriptions of Gatsby are a bit curious and deserve to be commented. These are Nick's words when he describes Gatsby for the first time: "fifty feet away a *figure had emerged* from the *shadow* of my neighbor's mansion, and was standing with his *hands in his pockets*." (*p* 27 [italics mine]) Nick makes him a figure, which sounds more likely as a stereotype. The setting is that of

darkness and shadow, it sheds more symbolic ambiguity about the man who gives his name to the book. Gatsby's hands in the pockets are a reference to the prevailing myth of black laziness. In a later comment Nick says: "[H]is *brown* and hardening body lived naturally through the half-fierce *half-lazy* of the bracing days." (*p* 105 [italics mine]) This is the description of James Gatz before transforming to Jay Gatsby of Long Island. What reinforces the idea of Gatsby's African American origins and associations is the fact that Fitzgerald does not provide a single description of Henry Gatz, Gatsby's father, just as he does not with the "negro" witness of Myrtle Wilson's death. During the funeral ceremony of Gatsby's burial Henry Gatz is made to ride in a limousine chauffeured by a white man. (*Gatsby* 181) He is then associated with the "modish negroes" of Blackwell Island. Mr. Gatz narrates to Nick that he had once beaten Gatsby for having said that he "eat like a hog." (p 180) It is known that many Jewish and African American families express their dislike of hog's meat. During the nineteen twenties there were some newspaper reports which revealed the "scandalous Black Jewish sects in New York, especially Harlem. (Gold Roberta S, 2003) Gatsby's success at passing for a white Anglo-Saxon is pointed out by Nick in these words: "he was balancing himself on the dashboard of his car in that resourcefulness of movement *peculiarly American*." (*p*70 [italics mine]) Just after these comments Gatsby asks for Nick's opinion about him. But the answer is nothing except that Nick confesses to the reader that he "began the generalized evasions which that question deserves." (p71) During one of Gatsby's parties Nick notices that his host's "tanned skin was drawn attractively tight on his face and his short hair looked as though it were regularly trimmed every day." (p56)

Gatsby is pretending to be someone he is not because the other he used to be before was surrounded by a multitude of restrictions. For Lotche Fitzgerald's equation is that racial intermarriage is just as forbidden as the American Dream for an African American, the thing that leads to Gatsby's tragedy. (Lotche Hilary, 2006: 63) None of the central characters

present during the confrontation puts into question Tom's fear and paranoia, which suggests that Tom's nativist and chauvinistic ideas are shared by the main characters as well as the audience of the majority community of the period.

Gatsby's transgression of the social order seems to put him in the position of someone who is "as undesirable as the racial indiscretions Tom so vehemently rails against." (Ibid: 64) Lotche attests that the tradition of interpreting Nick' character among critics as someone whose behavior towards Gatsby is a sign of his modernity and openness is a little bit misleading and exaggerated, and that he is only less reactionary than the other major characters. (Ibid) The point is that the audience of the Jazz Age might have been as reactionary as Tom, rather than as passive as Nick.

The scene that reveals Fitzgerald's real paternalistic attitude towards race is when Nick and Gatsby drive to New York to have lunch. As they crossed Blackwell's Island, they encountered a white man chauffeuring three "modish negroes, two bucks and a girl." (p75)

According to Lotche it is Fitzgerald's use of the adjective white which gives a much more racist dimension to this episode. (Ibid: 66) What is offensive in the latter description is not only the bestial and minstrel language of the scene, but the fact of having, in the minds of members of the dominant group, a white person servicing "Negroes", a thing which degrades the chauffeur himself. The effect this has on Nick is striking. Blackwell Island's images convince the narrator of the furthest extent of decadence and social disorder. (Ibid) We have Nick say that Queensborro and Blackwell are liable to any event: "anything can happen…anything at all." (*p* 75)

According to Meredith Goldsmith Blackwell Island's people and their gazing at Nick with "haughty rivalry" are direct references to the so-simultaneous Harlem Renaissance.

(Goldsmith Meredith, 2003: 443) Beth A Mc Coy claims that Nick strives to make the difference fluid, not static, by having "modish negroes" move in the car, as cultural and identity issues were all moving in agitation throughout the nation and particularly New York. (Mc Coy Beth A, 1995: 92) Fitzgerald's racist description of the "modish negroes" and the yolk of their eyeballs would be confirmed by what he wrote one year later to Carl Van Vechten praising *Nigger Heaven*, the novel that outraged William E B Dubois: the novel

> seems… to sum up subtly and inclusively all the direction of the northern nigger, or rather, the nigger in New York. Our civilization imposed on such virgin soil takes on a new and more vivid and more poignant horror as if it had been dug out of its context and set down against an accidental and unrelated background.
>
> (Qt in Goldsmith Meredith, 2003: 447)

Walter Ben Michaels reads *The Great Gatsby*, among other modernist works of the nineteen twenties, as being the arena of the invention of cultural pluralism, making the mark of the undesirable his difference and otherness from the majority community. (Michaels Walter Ben, 1990: 224) The idea of maintaining the family intact by depriving sisters from marriage to or intercourse with strangers to the white Anglo-Saxon Americans was, for Michaels, central to the American novel of the nineteen twenties. (Ibid: 223)

Fitzgerald's words of "virgin soil [in] horror [and] dug out of its context" echo the current of the time which regarded African Americans, to use Michaels's words, as not eligible to American citizenship. (ibid: 225) If the Wilsonian period and the twenties are remembered for their broadened opportunities, social justice and Progressivism, the African American was at the furthest fringe of that movement. (Weiss Nancy, 1969: 61) World War I was important in the history of African Americans in the United States. The nation signed the declaration of war on the name of "making the world safe for democracy". Many black leaders were disappointed to realize that the belief that their "second emancipation would be the outcome of the war" was wrong. (Hellwig David T, 1981: 110) It happened that the United States

turned more nativist and conservative than ever, and many who were involved in the "Great Migration" found no "Promised Land" in their New York like other urban destinations. (Ibid) The major assumption of the American nativists for Michaels was that if the Civil War was fought to make the nation not live "half slave and half free", the twenties nativist advocated that the same nation could not endure "half white and half black." (Michaels Walter Ben, 1990: 225) The appropriate American citizenship and the privileges it might secure are attainable through individual effort, except for African Americans. (Ibid) Many critics have suggested that *The Great Gatsby* is about America and the corruption and failure of the Americans to maintain splendor and the capacity to dream. By the end of the novel Fitzgerald links the elements of the narrative with the Dutch sailors and their discovery of the New World. It is also about, as Nick puts it, "boats against the current…ceaselessly into the past", which suggests that the novel is about America's national past. In assigning the role of the discovery of the New World to northern European explorers, the nativists of the twenties excluded the introduction of the African slaves into North America, an exclusion which shows the way black/white distinction was enforced through racial differentiation. (Decker Jeffrey L, 1994: 56) Given that Fitzgerald is praised for his sense of living history, a thing so many other authors lacked made him the reflection of his time which witnessed how writers have "been permitted to sift the truth from error in order to propose an accurate version of the past." (Jayasundera Ymitri, 2001: 6) Fitzgerald's portrayal of black minor characters as clownish and stereotyped and his associations of Gatsby as a light-skinned African American bearing the threat of miscegenation emanate from the prevailing general view that the members of this race are socially and biologically inferior. Edward Said explains that what is circulated by cultural discourse and exchange within a culture is not "truth, but representations." (Said Edward, 1991: 21) Moreover, culture is often found operating within civil society wherein the influences exercised by ideas, institutions, and other persons works

through domination and a sense of superiority. (Ibid: 7) This kind of negative representation of blackness serves, according to Toni Morison, to define, shape and strengthen whiteness:

> The ideological dependence on racialism is intact, and like its metaphysical existence, offers in historical, political and literary discourse a safe route into meditations on morality and ethics; a way of examining the mind-body dichotomy; a way of thinking about justice; a way of contemplating the modern world. (Qt in Lotche Hilary, 2006: 67)

.Fitzgerald used these symbolic black characters to describe social and racial disorder so much feared during the twenties. But Nick's bestial description of them and his loud laughter at their absurdity make the move more ridiculous than threatening. (Lotche Hilary, ibid) Lotche attests that Fitzgerald could have described in a similar way animals, dogs or cats, chauffeured in the vehicle of Blackwell Island. (Ibid: 68) The Blackwell Island scene, according to Lotche, can generate the least reaction of any reader, for the masquerade must be the pointing out of Fitzgerald's use of minor non-white characters as a representation of racial upheaval and decadence. (Ibid)

Fitzgerald's description of the "modish negro" parvenu seems to align with Carl Van Vechten's thought of exploiting black culture: "[A]re Negro writers going to write about this *exotic* material while it is fresh or will they continue to make free gift to white authors until not a drop of vitality remains?" (Qt in Shaw Phil, 2009: 5O [italics mine]) It may then be considered that Fitzgerald was involved in the "appropriation of 'nigger' and Harlem idiom" to satisfy the "white audience's appetite for scandalous literature about blacks", and to be among the "new crop of Nordics going to spring up" and "will take trouble to become better informed and will exploit this material before the Negro gets around it." (ibid) Scott Fitzgerald once observed that he "was pushed into the position not only of spokesman for the time, but of the typical product of the moment," and that he "did not know exactly what New York expected of [him] and found it rather confusing." (Qt in Spaulding Stephany, 2007: 92).

Spaulding considers that *The Great Gatsby* provides insights into politics of race and how they operated in the formation of identities in the United States during that time. (ibid)

Tom Buchanan's assault on Gatsby as Mr. nobody from nowhere aims not only at maintaining a barrier between himself and his archrival, but at "insinuating that…Gatsby is not just beneath everyone, he is in essence not white, but black." (Ibid: 102) Meredith Goldsmith contends that Gatsby's scandalous success lays in his imitation of African American… modes of self-definition." (Goldsmith Meredith, 2003: 443) Gatsby's black essence seems to strengthen his desire of the "white" girl Daisy who lives in "white" palace and houses and who dresses in "white". Gatsby's dream has got a specific name: Daisy Fay Buchanan. James Gatz of North Dakota, according to Carlyle Van Thompson, "has tragically sold his birthright for Daisy, an extravagant desire for the American dream paid for in the human strain of 'black blood'." (Thompson Carlyle Van, 2004: 103) Spaulding argues that the doctrine of re-created self is essential for minority-groups history, for if someone is able to change his past and its elements, he can and aspires to "change himself instead of being the same self." (Spaulding Stephany, 2007: 111) Gatsby's racial passing is motivated by his greater desire for success, freedom and the privileges whiteness might offer. (Kirby Lisa A, 2006: 153)

Gatsby's attempts to pass from the position of a humble lower class swindler to penetrate or be member of Tom's upper class challenges the purity of the privileged identity and provokes hysterical efforts to seal and barricade the borders around it. (Marren Susan M, 1995: 76) Such kind of passing is unconceivable to Tom, because if he thinks of its possibility, he would have to accept the decline of the logical implications of his own social power. (Ibid)

As suggested above, a first simplist reading of *The Great Gatsby* would reveal how the novel is far from the issue of racism against African Americans. The latter seldom appear in the

protagonist's world. However, it is important to recall that the novel is set in New York of the summer 1922, the time of the Harlem Renaissance and high tide Garveyism. Toni Morison attests that to "enforce its invisibility through silence is to allow the black body a shadowless participation in the dominant cultural body." (Qt in Kirby Lisa A, 2006: 153) The scandalous and decadent Blackwell Island scene convinces Nick that "anything can happen now that we've slid over this bridge…anything at all." (*p*75) Ymitri Jayasundera maintains that African Americans have been an "absent presence" in the American nation and its canonical literature. (Jayasundera Ymitri, 2001: 17) The novel's nearly present-absence of African Americans "alongside the novel's conscious appropriation of black culture" is what makes the novel a "definitive text of the so-called Jazz Age. (Decker Jeffrey L, 1994: 56) Edward Said signals out that one of the major characteristics of Othering is placing the Other in a position "passive, non-participating… above all… non-active… alienated". (Said Edward, 1991: 97) Decker argues that in spite of the conspicuous absence of African Americans from *The Great Gatsby*, the latter provides some exceptions which make it liable to be read as a work reflecting the tension between white and black during the twenties. (Ibid: 57) Beyond the racial stereotyping of Blackwell Island's people, Nick seems to take pleasure in the black face minstrelsy generated by their laughable and rival imitation of whites. The reflection of the blacks in Gatsby's car instead of their involvement in his world or in Nick's is a sign of the racial distinction between blacks and whites. (ibid) The American president of the time, Warren Harding was an advocate of the "natural segregation" of blacks and whites. Tom Buchanan says in one of his attempts at intellectualism that "there was no difference between men, in intelligence or in race, so profound as the difference between the sick and the well." (*p*130) Tom's usual attempts at argument often make reference to science and literature, and this is what Edward Said sees as Orientalism entering in alliance with other disciplines and general unchecked theories. (ibid: 205) Nick's words of "haughty rivalry" make a striking

reference to President Harding's warning that "the day that Black men love Black men simply because they are black…is the day they will hate the white men… God help us." (Qt in ibid) These words of the American president of the time go with the general consideration of Orientalism, which suggests that the African or African American, like the Oriental, is a member of a subject race. (Said Edward, 1991: 92) The Oriental for Said is not exclusively the inhabitant of a given geographical area, but rather the one immediately needful for the Orientalist to mirror his own superior identity. (Ibid) Said maintains that Orientalism is often backed by ideas, in different fields, concerning the traditional division of races into backward and advanced, or European Aryan and Oriental-African. (Ibid: 206)

Edward Said's use of the notion of the other and othering is in debt to his study of Orientalism, and mainly the contact of the Westerner with the Oriental. The suggestion is that many critics of Scott Fitzgerald's *The Great Gatsby* "*have missed"* to study the novel in relation to global issues of the time, or to deal not only with the domestic other, but also with the foreign one. Images of the Orient appear daily in American life and the Orient and its people have been stereotyped as violent and backward, a fact which is not necessarily a recent phenomenon, but rather a part of American history and the development of American national identity. (Captan Kareem Habib, 2008: 2)

The Orient is divided into two main regions. The Near Orient compromises Southeastern Europe, Mediterranean regions and regions of Western Asia. The Far East includes the rest of Asian territories. This division may provide a starting point for the study of *The Great Gatsby* in relation to global discourses of whiteness, Oriental backwardness and the construction of the other. The popularization of the Orient during the nineteen twenties led to the success of a number of motion pictures dealing with Oriental life and settings. The American interest in the Orient during the twenties centered on seduction and sexuality. (Ibid: 99) Before the movie revolution the Orient was presented to the American public either in

literature or fine arts. The technological advancements of the early decades of the twentieth century dissolved many boundaries, and the "Orient was mass-produced for the purpose of amusement, entertainment and profit." (Ibid: 100) The Orient became a marketable cultural symbol that incarnated themes of sex, exoticism and seduction. (Ibid) The exoticism of the Orient included desert adventures and romantic encounters; themes linked to increasing sexual identities and consumerism of the American urban spaces of the time, especially New York. Kareem Captan labels the twenties the American Orientalist Renaissance. (Ibid: 104) Edward Said has observed that the Orient has been one of the "deepest and most recurrent images of the Other" for the Orientalists. (Said Edward, 1991: 1) As early as the 1920s famous European newspapermen traveled to the United States to diffuse lectures about the difference between the Orient and the Occident, and to convince young educated Americans that the East was not really as far as they believed. (Ibid: 251-2) About 150 films on Oriental themes and settings were realized during the period. (Alaswad Saleh, 2000: 2)

In spite of "sites of memory being in the nostalgic past" Ymitri Jayasundera states, "the empire becomes a stable reference for defining 'civilized' identity against the exoticized Other." (Jayasundera Ymitri, 2001: viii) The American expatriates (artists, writers and philosophers), among whom Fitzgerald was a member, living or traveling to Europe started consuming European culture, and they were becoming imperial themselves. (Ibid: 3-4) In literature, the foreign others are exoticized and sexualized in order to reinforce their otherness and to consolidate the subject's identity. (Ibid: 12) Jayasundera continues that the domestic racial oppression of African Americans or other ethnic groups can be linked to imperialism; it just paralleled the external colonization and domination of "less developed countries." (Ibid: 17) In this sense Edward Said maintains that all texts are "worldly and circumstantial", and that literary culture and society can only be studied together. (Said Edward, 1991: 23)

Scott Fitzgerald's reference, in *The Great Gatsby,* to Rudolph Valentino and Orientalist movies through a fragment of song by passing children "I'm the Sheikh of Araby/ Your Love belongs to me/ At night when you're asleep/ Into your tent I'll creep" (*Gatsby* 85) connects *Gatsby* with Valentino's "ethnic, dangerous and paradoxically effeminized sexuality." (Ibid 37) The emphasis here is rather directed to the way the song links the novel with the so-called American Orientalist Renaissance. James Gatz's transformation to Jay Gatsby of Long Island is read as an attempt at the appropriation of Englishness and its embodiment of a particular lifestyle. (ibid: 38) Gatsby re-creates an Anglicized past as he narrates to Nick: "I am the son of some wealthy people in the Middle West…I was brought up at in America but educated at Oxford, because all my parents have been educated there for many years." (*p* 71) Gatsby often imitates an English gentleman's speech by ending by concluding with the phrase "old sport". Gatsby's attempt at the appropriation of Englishness is shown by his having a man for the special purpose of sending him clothes from England for "the beginning of each season, spring and fall. (*p* 99) Gatsby's picture of classmates at Oxford where he holds a cricket bat impresses Nick and induces him to believe that Gatsby takes seat with future Earl of Doncaster. (73) It is for Jayasundera a sign of the "Americans' romance with the English aristocracy." (Ibid: 39) Nick's immediate reaction to the story is romantic visualization of Gatsby as an adventurer of the British Empire: "I saw the skins of tigers flawing in his palace of Grand Canal; I saw him opening a chest of rubies, with his crimson-lighted depths, the gnawing of his broken heart." (*p* 73) Having both Gatsby and Nick make references to British imperialism gives evidence to the cultural brotherhood linking the Americans to the British emporium. (ibid)

Edward Said's study of Orientalism, as he puts it, uses the devices called strategic location which is a "way of describing the author's position in a text with regard to Oriental material he writes about", as well as the strategic formation which is a way of analyzing the "relationship between texts and the way in which groups of texts, types of texts, even textual

genres, acquire mass, density, and referential power among themselves and thereafter in the culture at large. (Said Edward, 1991: 20) It is usually an involvement in a certain brotherhood based upon a "common discourse, a common praxis, a library, a set of received ideas." (Ibid: 121) One of the probable writers who influenced Fitzgerald while he was composing *The Great Gatsby* is Rudyard Kipling, with his British characters living in the Orient. (Path James, 2002: 133) Kipling wrote: "East is East and West is West and never the twain shall meet." (Qt in ibid: 132) According to Edward Said Orientalism is a style of thought transmitted among poets, novelists, and imperial administrators who have accepted the basic distinctions between East and West as the starting point for "elaborate theories, epics, novels, social descriptions… concerning the Orient, its people, customs, 'mind', destiny and so on.. (Said Edward, 1991: 2-3) Nick Caraway comments that East Egg and West Egg are different in every detail, except for size and shape (*p*11), which is the reproduction of the parallel train-track-like separation of the British and colonial subjects in *Kim*. (1901) Nick's conclusion of *The Great Gatsby* suggests that the novel "has been a story of the West, after all – Tom and Gatsby, Daisy and Jordan and I, were all westerners, and perhaps we possessed some deficiency in common which made us subtly inadaptable to Eastern life." (*p*183)

The echoes of Western European imperialism and its modes of functioning are frequent in *The Great Gatsby*. Tom's rhetoric about "civilization going to pieces" situates Fitzgerald's work with the Western claim of power in the name of civilization and knowledge. One of the effects of the devastating World War I is the widespread of Woodrow Wilson's "Fourteen Points", particularly the freedom of nations to self-determination of their respective fates. Many colonized peoples started questioning the colonial domination and rule, and the imperial powers were in a phase of decline. Beginning in the twenties, as Edward Said suggests, the world map of imperial powers began to change as the United States showed signs of eventual world leadership, which would be just to intensify after World War II. (Said

Edward, 1991: 104) With Europe in disarray after the Versailles Treaty, America has suddenly taken, if not all the mission of the traditional colonial giants, their rationale and modes of justification. (Nies Betsy, 1998: 188) The Orient is often made up of a set of characteristics which separate it from the West, but at the same time invites, especially for Americans, the West to control, and otherwise govern the Other. (Said Edward, 1991: 48) The work the United States has been called upon to carry was "civilization- oh science and art, and all that", to use Fitzgerald's words. In an article entitled "Undiscovering the Country: Conrad, Fitzgerald, and Meta-National Form" Peter Mallios quotes Fitzgerald who once wrote that "America's 'utterly national' vision would become written with the literary advent of 'our' Conrad." (In Mallios, 2001: 357) Mallios assumes that Joseph Conrad and Scott Fitzgerald shared a preoccupation with modern cultural and geographical problematics of nationality and nationhood. (Ibid: 358) Conrad's first and only visit to the United States in 1923 made the headlines of the time. Conrad is a major reference of British Empire adventure and literature, and the case here is not dealing with his arguments as much as it is with the way they are related to *The Great Gatsby*. Nick's reference to the New World in the Dutch Sailors' eyes, by the end of the novel, is an echo of Marlow's speech, at the beginning of *Heart of Darkness*, about how London and the Thames must have looked to the Roman explorers and occupants. Moreover, Fitzgerald's prediction of the American future with "boats against the current" and by having Gatsby a sailor by profession constitute a striking reference to Marlow and the Nelly; one of Gatsby's guests says the host does not live in a house but in a yacht. Both Kurtz and Gatsby are respective mysteries to the narrators of their stories. Both of them suscitate ambivalence: admiration and scorn. Kurtz is the product of all Europe and its imperialism, and Gatsby strives to imitate and appropriate the English imperial adventurer's life who "lived as a young rajah" in different capitals. (*p*71) Gatsby is also the product of Dan Cody who initiated him to travel all around the continent and even to the Barbary Coast. It

seems that the United States was said to begin where other traditional imperial powers were about to cease. Like Conrad's Marlow, Fitzgerald's Nick gives himself a high dimension in the narrative: "I was guide, a pathfinder, an original settler." (*p* 20) After exhibiting his English-like lifestyle, Gatsby tells Nick that he did not want him to "think that [I] was just some nobody." (73) Having established West Egg as the parallel of the East, Nick confesses that "West Egg especially, still figures in my more fantastic dreams. It is what Edward Said refers to as the orientalist's "day-dream of the Orient", given that "Orientalism is rooted in Romanticism", and is "the purest form of Romanticism." (Said Edward, 1991: 52- 130- 138) The going abroad of Americans is mentioned in the novel as Nick talks about one of Gatsby's last visitors who had been in one of the ends of the earth and did not know the party was over. (*p*187) According to Said the justification in the name of the enterprises of civilization provoke such outgoing activities as travel, conquest, and new experiences. (ibid: 57) Just after this mention of American expatriates, Fitzgerald goes to the prophecy of the American future imperialism. Nick says that Gatsby who - for William Trilling comes to stand inevitably for America itself (in Decker Jeffrey L, 1994: 55):

> believed in the green light, the orgastic future that year by year recedes before us. It eluded us then, but that's no matter now, tomorrow we will run faster, stretch out our arms farther…And one fine morning-… So we beat on boats against the current, borne back ceaselessly in the past. (*p* 188[emphasis mine])

Fitzgerald concludes the novel by situating the present "now" of his country amid a prediction of an imperial "future" for stretching out of arms farther and a "past" of northwestern European explorers and conquistadors. Fitzgerald once wrote that he finally believed in "the white man's burden." (In Slater Peter Gregg, 1973: 60) There is a general tendency among Orientalists to emphasize on "the White Man's difficult civilizing mission". (Said Edward, 1991: 254) According to Edward Said the encounter between the Occident and Orient occurs primarily, but not exclusively, in the context of colonialism. Arguing that "Orientalism is a

rationalization of colonialism is to ignore the extent to which colonial rule is justified in advance, rather than after the fact." (Ibid: 39) David Robert Jansson points out that imperialism should not exclusively be equated with Orientalism; we should rather try to understand the way the character of their relationship and their modes of operating reinforce mutually the one and the other. (Jansson David Robert, 2005: 43) The Orient was first presented to Americans (not in literature and fine arts) during the World's Columbian Exposition of 1893, which had driven crowds of as many people as not less than seventy million fairgoers. (Captan Kareem H, 2008: 75) Historian Robert Rydell assumes that the world's fairs bear an imperialist nature and "offered Americans a powerful and highly visible, modern, evolutionary justification for long standing racial and cultural prejudices." (Quoted in ibid: 76) Edward Said maintains that Orientalism is characterized by a permanent "will or intention to understand, in some cases to control, manipulate, even to incorporate, what is manifestly different". (Said Edward, 1991: 12) The major ambition of Orientalism, Said continues, is to master all of a world, not only part of it. (Ibid: 109)

The depiction of the Orient as highly exotic and its usual associations with feminine penetrability are not the innovation of the "American Orientalist Renaissance" of the nineteen twenties. Orientalism has been a perpetual reconstruction and repetition, it is a set of "structures inherited from the past, secularized, redisposed, and re-formed". (Ibid: 122) Here are the words written in one of the New York Times reports to describe Arabs who had come to exhibit in the Fair:

> The steamship Guildhall arrived from Alexandria, Egypt, yesterday having on board 166 Egyptians, men and women, who are intended for exhibition at the World's Fair at Chicago…The men are wrestlers, acrobats, sword swallowers, fire eaters, and snake charmers, the women are flower and dancing girls, and fortune tellers. (Qt in Captan Kareem H, 2008: 80)

The Chicago Tribune wrote:

> At 11 o'clock somebody blew a strange kind of horns which included small boys out of hidden corners, caused dancing girls to skip out of the theaters in haste, and called forth a solemn procession of veiled beauties from the harem… Musicians mounted the camels and began grinding music that was out of tympani horns and stringed instruments…It was Cairo all through, an old traveler said, with the exception of 'stifled filth' of the Egyptian city. (Qt in ibid)

As the American Frontier was declared closed, Americans began to look for a new one, and the Orient provided a perfect imagined geography. (Ibid: 115) Edward Said explains that the Orient was a European invention, and has been depicted as a place of "romance, exotic beings, haunting memories and landscapes". (Said Edward, 1991: 1) The European encounter with the Orient was due to the contacts their imperial involvements suggested. However, the United States, with the exception of some travelers, traders, and missionaries, did not have that "physical familiarity and geographical closeness with the Orient." (Captan Kareem H, 2008: 116) The geographical gap was bridged by the Hollywood movie industry. This is how, for Edward Said, the Orient- from being distant- becomes available. (Said Edward, 1991: 129)

Motion pictures establish popular beliefs and shape the perceptions of other cultures; they are a tool of experiencing unknown territories. Edward Said points out that the American interest in the Orient, before being political, military, and economic, was dictated by culture which "acted dynamically" on these aspects. (Ibid: 12) The American Orientalist Renaissance is called so because of the orientalist films which were highly sexualized and exoticized. (Captan Kareem H, 2008: 115) Orientalism for Edward Said is a vision of reality whose structure promotes the difference between the familiar (the West "us") and the strange (the Orient "them"). The fragments of the song some children repeat in *The Great Gatsby* are a reference to one of the earliest and most popular films dealing with Oriental life and settings. *The Sheikh* (1921) was the first Orientalist film to achieve a significant popularity among audiences. It is a cinematographic adaptation of a best-seller novel which has got the same title. It was written by a Derbyshire lady who never traveled beyond London. Nevertheless,

the narrative deals with some European and American expatriates and their enjoying leisure and adventure in the Algerian French-occupied small town around the desert of Biskra. Edward Said argues that texts exist in contexts, and that any individual author is under influences and pressures of conventions, predecessors, and rhetorical styles. (Said Edward, 1991: 13) The growing widespread of travel literature, imaginary utopias, and different voyages brought the Orient to the Western audiences. (Ibid: 117) This kind of orientalist films was a revolution in the United States during the nineteen twenties, but as far as the Orient is concerned, the films "recycled traditional illustrations… [and] recreated narratives of Orientalism" and preserved and maintained the old depiction of the Orient as backward and erotic. (Captan Kareem H, 2008: 116) The transmission of ideas places *The Great Gatsby* in the context of global discourses of Orientalism and the superiority of whiteness. For Said Orientalism is a dynamic exchange between individual authors and the large political concerns shaped by the three great empires: English, French, and American. (Said Edward, 1991: 15) *The Sheikh* and its cinematographic adaptation are about Diana Mayo's "tour alone in the desert" (Haul Edith M, 2004: 1) and later on getting kidnapped by Bedouin Arabs. The narrative focuses on Diana's days of captivity in the tent of Sheikh Ahmed, the chief of the kidnapping tribe and the one who will be revealed as European as herself. The plot centers on the growing love relationship between Diana and Sheikh Ahmed. *The Sheikh* Fitzgerald refers to was the embodiment of the "prototypical orientalist film" of the nineteen twenties. It is a presentation of the Oriental life and settings. Edward Said insists on the point that the Orient is Orientalized, which is a process which forces the Western initiated reader to accept Orientalist codifications and representations as the true Orient. (Said Edward, 1991: 67) The actors chosen to play Arab roles, like Valentino, were rather sexual than masculine. (Kareem H Captan, 2008: 118) Fitzgerald's structure of the fragment of the song goes with this idea

“your love belongs to me”. This reinforces the fact that Orientalism is a male province and that the Orient has been linked with feminine penetrability.

The myth of the superiority of the white race and the fear of miscegenation resulting from mixing with “inferior races” have not been local characteristics to the United States. They have rather been global issues. The same fear of Tom and nativist America of miscegenation is found in Haul’s *The Sheikh*. Before Diana knows about Sheikh Ahmed’s real origins, an eventual mixing with him was her major phobia; the Sheikh amuses himself when saying “what do you hate most?- my kisses?”. (Hau Edith M l, 2004: 138) However, when Diana becomes aware of the Sheikh’s English origins, she begins to admit the compatibility of the love relationship and says: “I am not afraid of anything with your arms round me, my desert lover, Ahmed, Monseigneur.” (Ibid: 280) The scenario of the film also ends with the kiss which “satisfied the fear of miscegenation” among the contemporary audiences of Scott Fitzgerald. (Captan Kareem H, 2008: 119)

Conclusion

In the light of what has been said so far, one may say that Orientalism is mostly used in the present research work as a metaphor by characterizing the demographic phenomenon of migration to the East Coast of the United States once the Western Frontier was rolled back in the 1890s, and the call was made to Women and Men to Go East countering the old call "Go West, Young Man." The link has been made obvious that one may use the expression 'American romantic Orientalism of the 1920s' because of the association of this demographic movement to the East of the United States as an oriental romance parallel to the one that the romantics celebrated and/or criticized according to their imaginative needs in the romantic period. Orientalism is invoked as a metaphor for the infidelity of the American society to its major ideals and values. It has also been argued in the discussion above that Orientalism is tapped for the "theatrical staging" of the Self and the Other that Edward Said has located at the center of Orientalism, alongside radical realism, and imaginative geographies. It is also worth noting that the theatrical staging of the Self and the Other is largely similar to the Minstrel Theater wherein white actors play black roles after having been painted black.

References

- Alaswad, Saleh. *Hollywood Shoots the Arabs: the Construction of the Arab in American Culture* .Temple University, 2000.
- Allen, Frederick Lewis. *Only Yesterday: An Informal History of the Nineteen Twenties*. New York: Harper and Row, 1964.
- Arnold, Mathew (1869) *Culture and Anarchy*. Cambridge University Press, 1969.
- Baldanzi, Jessica Hays. *Imagining the Reproduction of the Twentieth Century American Citizen***.** Indiana University, 2003.
- Billing, Michael. *Banal Nationalism*. Thousand Oaks, CA: Sage, 1995.
- Blekys, Ingred. *Surrendering to Daisy Fay Buchanan: A Pathway to the Embodiment of Character*. Toronto: York University, 2007.
- Bradshow, David. *A Cambridge Companion to Modernist Literature***.** London: Blackwell, 2006.
- Brogman, Hugh. *The Penguin History of the United States*. London: Penguin, 1985.
- Bruccoli, Mathew. *Some Sort of Epic Grandeur: The Life of F. Scott Fitzgerald*. New York: Harcourt, 1981.
- Captan, Kareem Habib. *Constructing the Arab: Orientalism in American Popular Culture, 1893-1930*. California State University, 2008.
- Carrasqueira, Miguel. *Learning to Be a Proper Man: The Role of Male Bonding Business in American Modernist Fiction*. University of South Carolina, 2006.
- Cowley, Malcolm (1949,) ***A*** *Second Flowering: Works and Days of the Lost Generation*. New York: Viking, 1973.
- Edgar, Andrew and Peter Sedgwick (1999,) *Cultural Theory: The Key Concepts*. New York: Routeledge, 2002
- Fitzgerald, Francis Scott. *The Best Early Stories of F Scott Fitzgerald*. Ed Fitzgerald Association. New York: Modern Library, 2005.
- ---------- (1920,) This Side of Paradise. London: Penguin, 1994.
- ---------- (1922,) The Beautiful and Damned. London: Penguin, 1994.
- ---------- (1934,) Tender Is the Night. London: Penguin, 1994.
- ---------- (1925,) *The Great Gatsby: A Facsimile of the Manuscript*. Ed Mathew Bruccoli. Washington: Microcard, 1973.
- ----------**.** *The Crack Up*. Ed Edmund Wilson. New York: New Directions, 1945.
- Franklin, John Hope (1947,) *From Slavery to Freedom: A History of African-Americans*. New York: Knofroc, 1983.

- Freud, Sigmund. *Nouvelles Conférences sur la Psychanalyse*. Paris: Gallimard, 1936.
- Fryer, Sarah Beebe. *Fitzgerald's New Women: Harbingers of Change*. Michigan State University, 1988.
- Gibbens, Elizabeth Pennington. *The Baby Vamp and the Decline of the West: Biographical and Cultural Issues in Scott Fitzgerald's Portrayals of Women*. The American University, 1994.
- Hearn, Charles. *The American Dream in the Great Depression*. New York: Greenwood, 1977.
- Higham, John. Strangers in the Land: *Patterns of American Nativism*. New York: Atheneum, 1973.
- Hoffman. Frederick J (1949,) *The Twenties.* New York: Mc Millan, 1962.
- Hofstadter, Richard. *The Age of Reform: From Bryan to F.D.R*. New York: knopf, 1955.
- Hull. Edith Maude (1919,) ***The Sheikh*** @Guttenberg project.com.2004. Acc March 21st, 2009
- James, Pearl**.** *Narrating American Masculinity after World War I***.** Yale University, 2003.
- Jansson, David Robert. *Voices of the Other (s): Internal Orientalism and the Construction of the Southern Identities in the US*. Pennsylvania State University, 2005.
- Jayasundera, Ymitri. *Transatlantic Convergence of Englishness and Americanness: Cultural Memory, Nationalism, and Imperialism in Twentieth Century Modernist Fiction.* University of Massachusetts, 2001.
- Jenkins, Paul. *The United States History*. New York: Routeledge, 2007.
- Joyce, Barbara. *The Great Gatsby and Tender Is the Night: A Feminist Reading*. Quebec: Concordia University, 1990.
- Kazin, Alfred. *On Native Grounds: An Interpretation of Modern American Prose Literature*. New York: Reynal and Hitchcock, 1942.
- Kerr. Frances E. *Permutations of Modernism: the Poetics of Gender in Pound, Fitzgerald, and Louise Brogan***,** Duke University, 1991.
- Kirby, Lisa A. Shades of Passing: *Teaching and Interrogating Identity in Roth's The Human Stain and Fitzgerald's The Great Gatsby*. New York: Heldref Publications, 2006.
- Lenchtenburg, William E. *The Perils of Prosperity, 1914-32*. Chicago University Press, 1993.
- Lotche, Hilary. *White Shadows: Race and Ethnicity in the High School Literary Canon*. State University of New York, 2006.
- Marren, Susan**.** *Passing for American: Establishing American Literary Identity in the Work of James Weldon Johnson, F Scott Fitzgerald, Nella Larsen, and Gertrude Stein*. University of Michigan, 1995.
- Martin, Long Kim. *The American Eve: Gender, Tragedy, and the American Dream*. University of North Texas, 1993.
- Maurois, André. *Histoire Parallèle des USA : 1917-1962***,** Monaco : Dupront, 1962.

- Mc Coy, Beth A. *"Do I Look like This or This?" : Race, Gender, Class, and Sexuality in the Novels of Jessie Faucet , Carl Van Vechten, and F. Scott Fitzgerald*. University of Delaware, 1995.
- Mc Michel, George (1974,) Ed *Anthology of American Literature*. Vol 2. New York: Mc Millan.
- Mellow, James. *Invented Lives: Scott Fitzgerald and Zelda Fitzgerald*. Boston: Houghton Mifflin, 1984.
- Mills, Sarah (2003,) *Discourse*. London: Routeledge, 2004.
- Mirrel, Walden A. *Liberated Women in American Fiction of the 1920s*. New York: the City University, 1998.
- Nash, Roderick. *The Nervous Generation, 1917-1930*. Chicago: Rand McNally, 1970.
- Nelson, Joakim Ake. *Remembering him as Something Lost: Nostalgia and Traditional Masculinity in Twentieth Century American Fiction*. University of Alberta, 2000.
- Newmark, Julianne. *Sites of American Literary Neonativism: 1899-1933*. Michigan University Press, 2004.
- Nies, Betsy. *Eugenic Fantasies: Racial Ideology in the Literature and Popular Culture of the 1920s*. University of Florida, 1998.
- Orr Montoya, Moragh Jean. *Made Women: and Then There Was Eve…Isabel, Tess, Daisy, Brett, Caddy, and Sarah*. Rice University, 1992.
- Prigozy, Ruth. Ed *The Cambridge Companion to F. S. Fitzgerald*. Cambridge, 2007.
- Reeves. Thomas (2000,) *Twentieth Century America: A Brief History*. New York: Oxford, 2002.
- Rockefeller, John D V, "Beyond my Eyes Power of Correction": Fitzgerald, Faulkner, and the Past. Maryland: John Hopkins University, 2008.
- Ruland, Richard and Malcolm Bradbury (1991,) *From Puritanism to Postmodernism: A History of American Literature*. London: Penguin, 1992.
- Said. Edward (1978,) *Orientalism: Western Conceptions of the Orient*. London: Penguin, 1991.
- Sartre, Jean Paul (1946**,) *Anti-Semite and Jew***. New York: Shocken, 1976.
- Shaw, Phil. *Jean Toomer and Carl Van Vechten: Identity, Exploitation and the Harlem Renaissance*. Denver University, 2009.
- Spaulding, Stephany. *The Crisis of Whiteness: Towards the Literary Abolition of Whiteness*. Indiana: Purdue University, 2007.
- Stoddard, Lothrop Theodore. *The Rising Tide of Color against White World Supremacy*. New York: Scribner's, 1920.

- Thompson, Carlyle Van. *The White to Pass: Miscegenation, Mimicry, and Masquerade in Chesnutt, Johnson, Larsen, and Faulkner*. Columbia University, 1997.
- ----------. The Tragic Buck: *Racial Masquerading in the American Literary Imagination*. New York: Peter Lang, 2004
- Tindel, George Brown and David Shi (1984,) *America: A Narrative History*. New York: 2004.
- Turnbull, Andrew. Ed. *The Letters of F. Scott Fitzgerald*. New York: Scribner's, 1963.
- Veeser, Aram Harold. *The New Historicism Reader*. New York: Routeledge, 1994.

  _____ *The New Historicism*. New York: Routeledge, 1989.

- Vindel, Jenel. *Americans and the Wars of the Twentieth Century*. New York: Mc Millan, 2008.
- Wanambisi, Monica Nalyaka. *Eight Major Exemplars of the Twentieth-century American Novel, 1900-1959*. Atlanta University, 1987.

GENERAL CONCLUSION

General Conclusion

Once there lived an old hidalgo in Spain, who was so enchanted by chivalric romances that he came to believe in everything they recounted and decided to act in accordance with them in order to become a knight errant. Having renamed himself after one of those high sounding names belonging to the world of chivalry; removed the rust from his old sword and his armor until then kept as just old relics in the attic; and brushed his old horse and caparisoned it to fit in his imagined condition; and at last having found a peasant to serve him as a squire, just as the tradition of the romance requires, he set forth in search of adventure. Everything he met in his journey was interpreted according to what he had read in the romances, and thus imagined himself to be living in a parallel world having nothing to do with the ordinary present world around him. Windmills in his enchanted mind were nothing less than giants against which he had to pit up against his bravery. Such illusions landed him in several misadventures that earned severe beatings for confusing between an old world that never was and a present one acting with new norms of behavior. Brought back heavily bruised home, he went on a second sally still living in the illusion that he was a knight errant. After this second catastrophic sally, he was brought back to his village where family and friends in the neighborhood tried hopelessly to dispel his enchantment by romances by resorting to innocence, and the burning of those romances deemed to be too noxious to his deranged imagination. All proved to be just a pious wish since instead of coming back down to earth and re-integrating life as usual, the knight insisted even more fervently upon following his calling as defined by the romances with all the adventures and love stories they contained. Once again, he was brought back home but this time by an invented stratagem. Still captured by the romances, he went on third sally alternately showing signs of madness not always devoid of flashes of wisdom. In this last sally, he was finally brought back to his senses by his enemies, and with his mind

completely dried up came to realize that the world of romance was a world that never was, and therefore the romances that had long enchanted and put him in danger were inventions of the mind of fancy.

This is the story bequeathed to us by Miguel Cervantes Saveedra under the title of *The Ingenious Gentleman Don Quixote de la Mancha.* The hero is Don Quixote, his faithful Squire is Sancho Panza with his mule Dapple, his horse is horse, the Dulcinea El Toboso, the lady Don Quixote fancies his lady love, and Cidi Hamet Benengeli, the fictional Moorish author who was presumably the chronicler of Don Quixote's adventures. This story summarizes well my findings about *The Great Gatsby* as far as the romance part of it is concerned. Scott Fitzgerald's novel, I suggest, has its place among this tradition of mock-epic or parody romance. Just like *Don Quixote, The Great Gatsby* is also the story of a man who so strongly believes in the love story that he has had with Daisy that imagination and fancy have taken over his reason in thinking about the possibility of changing the past and restore the good old times of his romance. If I have to qualify the variation that Scott Fitzgerald has played on the romance component, I would say that it is parody. I would therefore qualify Gatsby's romance as a parody romance because of the displacement of romance by a sense of realism similar the one found in Don Quixote which in the words of Frye "signalized the death of one kind of fiction and the birth of another." (Frye Northrop, 1976: 39) So *The Great Gatsby* absorbs many romances as a genre only to subvert them by the technique of realistic displacement or parody at the end to signalize the passage of time and the impossibility to stop it in order to indulge in a restorative nostalgia. If one has to use Bakhtin's words chronotype here to describe Scott Fitzgerald's novel, I would say that in the chronotype of romance in *The Great Gatsby* time is out of joint with space as regards Gatsby's behavior toward the lost past and old love.

Paraphrasing George MacDonald, Frye tells us that "each nation possesses a bible […] in its history. (Qt in Frye Northrop, 1976: 8)" In the case of the United States, it is the Romance of the New World, the American Dream, or to use the Horatio-Alger form, "from the rags to riches" romance. In *The Great Gatsby* this romance interlocks with the love romance, and so the variation that Fitzgerald plays on it is also of the order of parody, or the realistic displacement of "the city upon a hill" by a city at whose centre we find the Valley of Ashes populated by grey men farming ashes, and populated by the laboring poor such as Michaelis and the Wilsons. This industrial waste land is a parody of the Jeffersonian ideal of agrarianism, whose idealism is replaced by a crass materialism and alienation.

"No genre stands alone," says Frye (1978:4) and this is exactly the case of *The Great Gatsby*, where romance stands side by side with comedy. Comedy is prominent particularly in the first chapter wherein the most grotesque character is Tom Buchanan. The latter, as this research attempts to show, is an *alazon*, an impostor, or a humor embodying the most conservative aspect of the society standing in defence of all the retrograde ideas as regards ethnicity, race, women, immigrants and so on. Whilst playing the role of custodian of fundamentalist traditions, he reveals himself to be a libertine, an infidel to his wife, and the most important values of society. In this role as a humor, he stands as a formidable obstacle to the advent of a most desirable society. In the stylistic variation that he played on comedy in *The Great Gatsby*, Scott Fitzgerald comes very close to what Bakhtin in his *Problems of Dostoevsky's Poetics* calls a carnivalized literature, or Menippean satire with its emphasis on the bulky features of Tom, scandal scenes, sharp contrasts, slum naturalism, symposia, and most importantly a concern with "current and topical issues" of the day that give a journalistic quality (Bakhtin Mikhail, 1999: pp 112-119) to the novel.

Satire, as Frye argues, has at its background a moral ideal against which to appreciate the state of the community. In this research, I have put forward the idea that this ideal is fundamentally Platonic and is inspired mostly by Plato's *The Symposium*. Scott Fitzgerald's variation in this regard is neo-Platonic in the sense he renews the relevance of love and friendship as fundamental factors for the regulation of diverse relations of society. This ideal love much more Petrarchan than Ovidian in its nature is attained at least in fantasy by Gatsby but is hardly abided by the Americans of the 1920s, much more concerned with material things which they elevated into fetishes than love as a standard of conduct. The relations among the characters in the novel are fake relations with *no higher aims* whatever, a transcendental expression dear to philosophers like Ralph Waldo Emerson, as people were much more preoccupied with lying, cheating, and practicing fraud, thus forgetting all about love as a social cement of society in the admiration of the aesthetic idea of ethics. People wear eye glasses of all sorts, like those in the billboard of Doctor T. J. Eckleburg, or the Owl Man, but these glasses hide much more they revision in terms of vision of man, and can be considered as a variation of the "translucent eye" celebrated in Waldo Emerson's philosophical essay. In this research, I might have expanded on this backdrop of love to the Menippean satire by referring much more extensively to Aristotle's *The Nicomachean Ethics*, as one source of the ethics of Scott Fitzgerald's modernist fiction in its emphasis on the idea of friendship and its major function in social cohesion.

However, as I have argued in this research, the Neo-Platonic love that Gatsby cherishes is also constitutive of the tragedy that catches him at the end. The tragic irony is that the ideal woman that stands for his love turns out to be an idol whose voice rings like money. Etymologically, "coin" - which refers to hard cash, has the same origin as the morpheme "word". Thinking of reaching the vast beauty of the universe through the adoration of a girl,

somewhat in the manner of mystics, he discovers that he has been worshipping, or bowing before a false ideal throughout his short life. In the end, he sacrifices his life for the very woman who plots everything with her husband to make of him a scapegoat for her careless driving that led to the death of Myrtle, and Wilson's murder of Gatsby in his swimming pool after being pointed out as the tragic victim. I have singled out the sentimental nature of Gatsby and his hybris the ambition to turn back time and the wheel of fortune as components of the essence of his tragedy.

To put it, this tragic part of Gatsby's failure in his romance, I have resorted to Georg Lukacs' conception of the novel as the epic of the modern world. The one characteristic of the novel as a form is irony though I have to twist a little bit the archetypal approach I have used throughout this research. To borrow Lukacs's words, Gatsby is a problematic hero whose idealism no longer fits a world abandoned by God. His quest is senseless, for unlike the traditional epic characters whose destiny is the destiny of the community, the hero of the novel in this case *The Great Gatsby* is the product of estrangement or alienation from the outside world. This is the reason why as Scott Fitzgerald's novel unfolds, we see Gatsby gradually isolated and abandoned by all the sycophants and the sponger turning around him at the beginning of the story. The one supposed friend who remained with him up to the end is Nick Carraway, who whilst playing the role of chorus exalting the heroism of Gatsby over what he calls the "crowd," he remains as interested as the other characters, for posthumously he wrote a novel, not simply in homage of a lost friend but as a compensation for the paper money that he did not bring from New York. In the exchange of gifts with the dead Gatsby who bequeathed to us an undying "gift of hope" or the gift of sentiment, Carraway has nothing to offer but a commercial commodity which, if it has to attain the status of an obligated return of a gift, has to be bought first, and wrapped up as a gift for people to offer it

for other people to read. I have suggested in the discussion body of this research that if Carraway abides by Adam Smith's capitalist principles developed in *The Wealth of Nations*, he makes short shrift of his *Theory of Sentiments* with its emphasis on the concept of gratitude and honoring the debt of gratitude outside the market system. Until nearly the end of the novel Carraway has remained critical toward Gatsby, but his posture changes when he realizes that Gatsby's story would eventually make a good story and a saleable commercial commodity, eventually in the form of a wrapped gift.

This finding leads to another dimension of Scott Fitzgerald's novel as an introspective modernist novel. This research has underlined the great number of readers we meet as the story unfolds. These readers are mostly readers of what came to be known as consumer culture in the form of magazines, scandal newspapers, and cheap literature such as dime novels. This literature that is dismissed is meant to enhance the value of the novel itself, and the ideal reader it projects. I have identified this novel through my archetypal reading of it as a reader interested in high brow literature, a literature that comprises a dose of neo-classicism through its appeal to myths coming from various sources. *The Great Gatsby* is also interested in the way the novel came to be written with the character-narrator's comment on the process of writing and the way the narrative perspective changes from the first-point of view to the third omniscient point of view. This multi-perspective narrative, a feature of modernist fiction, underlies, as I argued in my research, the attempt of the first person narrator-character Carraway to supplant the author as the architect of his own novel. As I have kept underlining through this research, the authorial problem in *The Great Gatsby* is not the anxiety of influence as developed by Bloom in his *The Anxiety of Influence*, and *The Map of Misprision*, but the anxiety of authorship.

I have made the case in the discussion that Scott Fitzgerald does not enter in Bloom's pyschopoetics inspired by Freud as the rivalry between previous authors and the belated ones for the affirmation of their poetic identity. In other words, Fitzgerald's literary relations with his literary mentors are not parricidal but inspirational, stating his credit to them whenever necessary. On the other hand, there is in his novel a sense of anxiety of authorship pertaining to the issue of how to be a respectable author in an age when the book market was invaded by popular forms of literature directed for instant consumption. My finding is that Scott Fitzgerald, like the other modernists, has implied readers, readers who were versed in the literary tradition with a heavy classical and neo-classical strain. The mythic method that he deploys in his explicit or implicit reference to Plato, Petronius, Midas, Homer and so on indicates that his modernism is a classicist modernism. The mythic method, apart its technical aspect as a prop for the plot or mythos, has ethical implications because it is also intended as a yardstick for the true measure of the mediocrity of the modern world.

Scott Fitzgerald's modernism is not simply classicist in its orientation. It is also paradoxically romantic. For a huge number of modernists, most notably the poets, modernism represents a rupture or a discontinuity in the poetic tradition. For them, modern poetry must be new in a revolutionary sense of the word otherwise calling it so would be misnomer. A huge number of modernist novelists have reacted in a similar manner to realism or high realism as some critics call this mode of writing. Modernism should absolutely break away from realism by adopting a new series of techniques in contrast to those prevalent in realist fiction, following in this the lead of scientific discoveries. On the contrary, *The Great Gatsby* is a novel that resorts to romantic literature in the development of its system of imagery in selected poetry, particularly that of Keats with whom Fitzgerald identifies himself. For example, in the discussion body of this research, I have indicated how our author makes reference to Keats's 'Ode to the

Nightingale' when Daisy tells Carraway to listen to the song of this bird in the garden at the end of her dispute with her husband. This romantic image is intended as a comment on Daisy's unhappy marriage and masculine domination in her home. It has to be observed that the Ode to the Nightingale refers to Philomela a Greek mythological figure that Tereus, the Thracian King, raped and cut out her tongue in order not to reveal the outrage to her sister Procne. Ovid's *Metamorphosis* recounts how after having taken revenge on Tereus by dismembering his son Itys into pieces for dinner. In their fear for their lives, the two sisters were metamorphosed respectively into a nightingale and a sparrow. It is against this mythological background that I have understood Daisy's reference to the nightingale in her garden and the expressed wish that her daughter would be a fool in punishment for the infidelity of her husband.

Another romantic image to reinforce our qualification of Scott Fitzgerald's modernism as a romantic modernism is the reference to the "single green light" indicating Daisy's home across the bay in East Egg. It is not to see reference to William Wordsworth's "Intimations of Immortality from Recollections of Early Childhood." The whole romance of Gatsby who is mostly seen during the night stretching out his arms toward water in a curious way may be summarized in Wordsworth's elegy or ode, especially its climactic verses " The Pansy at my feet/Doth repeat: Whither is fled the visionary gleam? Where is it now, the glory and the dream? (Wordsworth William, 1970: 135)" It is such romantic images borrowed both from the British and American romantics that make advance the claim that *The Great Gatsby* is a romantic modernist. The use of the pastoral supports further this claim because the novel is full of the description of pastoral scenery with almost the same functions that romantics assigned to this mode. I have emphasized two aspects in the use of the pastoral, the critical aspect of big city life in comparison with small town or village with emphasis on ethical

values of Arcadia, and the return to the small town or village after having witnessed the moral desert of city life. Whilst I have underlined this pastoral proclivity in *The Great Gatsby*, I have also stressed its paradoxical nature in American cultural history. Here I would add that it is this small-town mentality that stood against the modern spirit of the times as exemplified in the notorious trial known as the "Monkey Trial," the verdict of which led the ban of teaching the theory of evolution in Alabama, Tennessee.

It is claimed that modernism is primarily an issue of the quest for a style of one's will to affirm one's own literary identity. The reader might have remembered that I have put forward the idea that Scott Fitzgerald has not deployed one idiosyncratic style of his own as Faulkner did in his works, but many styles that he blended in a very subtle way. The one style that comes to mind on reading *The Great Gatsby* for the first time is that of selectivity instead of a style saturation, the best representative of which is Joyce's *Ulysses*, which reminds us of the double-decker Victorian novels such as the ones produced by Dickens (e.g., *Little Doritt* or *Martin Chuzzlewit*). The selective style is supplemented by a refined use of irony in its various forms, verbal, dramatic, or Socratic. Irony, which as Frye says it so well, consists of "saying as little and meaning as much as possible". (Frye Northrop, 1990: 40) In addition to the stylistic techniques, which the author avows to have learned from authors like Joyce and Conrad, we have an emphasis on the metaphor instead of metonymy. Roger Fowler and Roland Barthes, to cite but two representative critics, have singled out metaphor as peculiar to modernist fiction and metonymy as one of the principal features of realist fiction. The difference between metaphoric prose and metonymic prose is that the latter is more sparing in its details than metonymy which indulges in it. If *The Great Gatsby* is less baggy and bulky than some other modernist fictions, it is because of the use of metaphoric style of modernism rather the metonymic style of realist fiction. In short, *The Great Gatsby* is characterized by a

multi-stylism, which in addition to selectivity, irony, metaphor, comprises an epigrammatic style particularly appreciated by Carraway.

Another finding of this research consists in the use of modern theories in human sciences as well as what are called the Hard Sciences. The influence of psychoanalysis, particularly the one developed by Freud is seen in the type of sexual emancipation, which as I argued is reinforced by the use of the car as a private intimate space. We meet several scenes of flirtation in the novel, one of them being recounted by Jordan Baker about the heavy petting of Gatsby with Daisy in the latter's car before he went to the war. We have also a similar scene of flirtation of Jordan Baker with Carraway in Tom's blue coupé. Daisy kisses her paramour Gatsby on the mouth advising Baker to do the same with Carraway. Admittedly Freud was not mentioned nor his American contemporaries such as Margaret Mead, the author of *Coming of Age in Samoa*, or Malinowski, Edward Sapir, Frank Boas, etc. who referred to the cultural lag in American society as regards sex education. However, the references to a huge number of love relations mostly envied by Carraway speak of the influence of the new human sciences on people's behavior in their rebellion against the genteel or Victorian conventions. In my research, I emphasized mostly on the potlatch as a form of ritual rivalry as studied by Veblen and other anthropologists such as Mauss and Bataille because it is inserted as a formal variation on the *agon* or conflict convention of romance.

Violence, as William A. Johnson argues in his *Violence and Modernism*, is a feature of modernist fiction and poetry. I have not placed emphasis on the violence in *The Great Gatsby* as such because I have looked at it as part and parcel of the ritualistic and mythical structures of the novel. More specifically, I have pointed out that Gatsby is sacrificed as a victim or scapegoat by Daisy and Tom. Wilson is just another scapegoat because of his manipulation by

Tom. I would add here that the scapegoat ritual to which we are invited at the end of the novel categorizes the novel as belonging predominantly to the low mimetic mode, the mode that Frye sees as corresponding to our modern period because of the low stature of the hero. Frye, we have to remind the reader here, arranges the modes of writing according to the stature of the hero in relation to nature and ordinary men sequenced in five epochs in Western literature. The mythic mode is characterized by the predominance of God, the romantic by heroes with their supernatural heroes of a nomadic age. These three modes of writing are followed by the high mimetic mode centered around the court and whose hero is a social or divine leader, the low mimetic dealing with highly individualized society with the heroes as is the case with romantic heroes are concerned only with themselves, and the finally the ironic mode peculiar to our period where the hero is really an anti-hero in terms of power relations with nature and ordinary men. The latter mode, according to Frye, is the most preferable mode of writing for the modernist authors. Because whilst it emphasises the anti-heroic features of the central character transformed into a scapegoat just as is the case in *The Great Gatsby*, it takes us back to myth and to the other modes of writing in the order mentioned above.

My interest in the variation on forms and themes in *The Great Gatsby* has finally led me to unveil how the convention of romantic orientalism is deployed. This convention inherited from romantic authors and poets such as, Washington Irving, Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville and so on was energized in the 1920s through the huge number of films dealing with the imaginative flight to the Orient on the one hand, and the other in all its forms, class, gender, and ethnicity, on the other. I have emphasized the performance of the self in its dialectic with the other because the issue of identity is not fixed once for all in biological, anatomical or national senses, but is rather a question of performance. It follows that there are several types of masculinities and several types of femininities to which the

narrator-character may agree or disagree with. The Other whether as "black man," oriental sheikh, or Jew are also made to play their roles according to the masks that they are made to wear and in accordance to the prejudices of the time. But on the whole, all three of them have managed to enter more or less successful into the homes of the Americans either through Jazz, Hollywood, or the world of finance and speculation. It is the entrance of the Black man, the oriental sheikh, the Jew through these cultural agencies into mainstream culture and life that made the advocates of the 100 percent Americanism resentful to encroachment through the dialectic performance of the Other and the Self.

To sum up, this research shows that Scott Fitzgerald's modernism as performed in *The Great Gatsby* has responded to the call of the modernists to "make it new." However, Fitzgerald has realized that the best way to write a new type of modernism is to write unlike other modernist writers whilst playing variations on their forms and themes. *The Great Gatsby*, as we have argued, has espoused a new classical form without breaking away from the romantic tradition; it is a multi-layered narrative because it relies on all the modes of writing with the predominance of irony with its return to myth as the mode peculiar to our modern age. The Variations can be divided into three types in accordance with Mikhail Bakhtin. The most prominent variation is parody since as I have said above *The Great Gatsby* is a parody romance, in the sense that *Don Quixote* is one. The second variation is stylization, in other words the use of other writers' works whether classical or modern in a personalized manner without falling into imitation. The third variation is hidden polemics with the low brow literature of his time such as the *Tattle Town*. Aside this variation, the novel is marked as an introverted or reflexive novel wherein the processes of reading and writing are laid bare, showing the ideal reader with a high degree of cultural literary and an author caught in what is called the anxiety of authorship in a literature market invaded by a cheapened literature. The

novel evinces a multi-stylism combining an epigrammatic style with an ironic style resulting in what I have called the style of selectivity versus the style of saturation, the former marked by metaphor whereas the latter by metonymy.

Finally, one may say that the novel defends the ethics of love as fundamental for the functioning of society, a society shown to be full of counterfeiters wearing masks as if they were acting in a masquerade. The novel is also concerned with the performance of identity at a liminal stage of American history of the 1920s by resorting to the convention of orientalism, which, to borrow Edward Said's parlance, is nothing else than a "theatrical stage" for the performance of the Self and the Other. As a parting word, I would say that this novel is unique in its time since that it is a comedy of manners, dealing mostly with the rich, the parvenus and the established or genteel wealthy class. This comedy of manners turns into the tragic as the hero like many other heroes in Henry James's novels such as *The American* fails to enter the world of established wealth because of his impatience and his antagonism with Father Time, that is to say *Chronos*, the most prominent character in both the classical and modernist literatures. As readers, after finishing reading *The Great Gatsby* we have to content ourselves "with the gift of hope" he left us as a legacy, with the ethics of love, and the aesthetic contemplation of another Portrait of Dorian Gray tragically blinded by the foul dust of Father Time in the world of counterfeiters of all kinds.

References

Aristotle, *The Nicomachean Ethics*, trans. Harris Rackham, London: Wordsworth Classics of World Literature, 1996.

Bakhtin Mikhail, *Problems of Dostoevsky's Poetics*, trans. Caryl Emerson, Minnesota: Minnesota Press, 1999.

Frye Northrop, *The Secular Scripture: A Study of the Structure of Romance*, Cambridge: Harvard University Press, 1976.

Frye Northrop, *Anatomy of Criticism: Four Essays*, Princeton: Princeton University Press, 1990.

Johnsen William A., *Violence and Modernism: Ibsen, Joyce, and Wolf*, Washington D.C; Library of Congress, 2003.

Wordsworth William, "Ode: Intimations of Immortality from Recollection of Early Childhood," in David Wright, ed. *The Penguin Book of Romantic Verse*, London: Penguin, 1970.

SELECTED BIBLIOGRAPHY

Selected Bibliography

Primary Source:

- Fitzgerald F. Scott (1925), *The Great Gastby*, London: Penguin, 1994.

Secondary Sources

- **Theses, Dissertations and Criticism**

- Alaswad, Saleh. *Hollywood Shoots the Arabs: the Construction of the Arab in American Culture* .Temple University, 2000.
- Anderson Adrian, *Good and Evil in Faust: An Ebooklet*, in www.rudolsteinerstidies.com, retrieved on January 2, 2018.
- Baepler Paul, ed., *White Slaves, African Masters: An Anthology of American Barbary Captivity Narratives*, Chicago: The University of Chicago Press, 1999.
- Baldanzi, Jessica Hays. *Imagining the Reproduction of the Twentieth Century American Citizen***.** Indiana University, 2003.
- Bataille Georges, *The Accursed Share: An Essay on General Economy*, tr. Robert Hurley, New York: Zone Book, 1991.
- Baumgarten, Murray. "Seeing Double: Jews in the Fiction of F Scott Fitzgerald, Charles Dickens, Anthony Trollope, and George Eliot." *Between Race and Culture*. Cheyette, 2004.
- Berque Jacques, *Les dix grandes odes de l'Ante-Islam*, Paris: Editions Sindbad, 1979.
- Blekys, Ingred. *Surrendering to Daisy Fay Buchanan: A Pathway to the Embodiment of Character*. Toronto: York University, 2007.
- Continent," in Henry Louis Gates Jr., *"Race," Writing, and Difference*, Chicago: The University of Chicago Press, 1994.
- Bruccoli, Mathew. *Some Sort of Epic Grandeur: The Life of F. Scott Fitzgerald*. New York: Harcourt, 1981.
- Campbell Joseph, *The Hero with a Thousand Faces*, Princeton: Bollingen Series, 1972.
- Captan, Kareem Habib. *Constructing the Arab: Orientalism in American Popular Culture, 1893-1930*. California State University, 2008.

- Carrasqueira, Miguel. *Learning to Be a Proper Man: The Role of Male Bonding Business in American Modernist Fiction*. University of South Carolina, 2006. *Century American Fiction*. New Brunswick: Rutgers, 1984.
- Clifford James, *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*, Cambridge: Harvard University Press, 1998.
- Coben Stantley, *Rebellion Against Victorianism: The Impetus for Cultural Change in the 1920s America*, New York: Oxford University Press, 1991.
- Cowley, Malcolm (1949,) ***A*** *Second Flowering: Works and Days of the Lost Generation*. New York: Viking, 1973.
- Currell Susan, *American Culture in the 1920s*, Edinburg: Edinburg University Press, 2009.
- Davis Arthur P., *From the Dark Tower: Afro-American Writers 1900 to 1960*, Washington D.C.: 1974.
- Fothergill Antony, "Conrad's guilt-edged securities: *Karain: a Memory* via Simmel and - - - -Benjamin," in Mark Osteen, Ed. The Question of the Gift: Essays Across Disciplines, London: Routledge, 2002)".
- Fryer, Sarah Beebe. *Fitzgerald's New Women: Harbingers of Change*. Michigan State University, 1988.
- Girard René, Violence and the Sacred, trans. Patrick Gregory, Baltimore: The John Hopkins University Press, 1992.
- Gibbens, Elizabeth Pennington. *The Baby Vamp and the Decline of the West: Biographical and Cultural Issues in Scott Fitzgerald's Portrayals of Women*. The American University, 1994.
- Hearn, Charles. *The American Dream in the Great Depression*. New York: Greenwood, 1977.
- Graebner Seth, *Nostalgia and the City in French Algerian Literature*, Lanham: Lexington Books, 2007.
- Heng Geraldine, *Empire of Magic: Medieval Romance and the Politics of Cultural Fantasy*, New York: Columbia University Press, 2003.
- Horton W. Rod and Edwards Herbert W., *Backgrounds of American Literary Thought*, New York: Appleton-Century Crofts, 1967.
- James, Pearl**.** *Narrating American Masculinity after World War I***.** Yale University, 2003.

- Jansson, David Robert. *Voices of the Other (s): Internal Orientalism and the Construction of the Southern Identities in the US*. Pennsylvania State University, 2005.
- Jayasundera, Ymitri. *Transatlantic Convergence of Englishness and Americanness: Cultural Memory, Nationalism, and Imperialism in Twentieth Century Modernist Fiction.* University o*f* Massachusetts, 2001.
- Johnsen William A., *Violence and Modernism: Ibsen, Joyce, and Wolf*, Washington D.C; Library of Congress, 2003.
- Joyce, Barbara. *The Great Gatsby and Tender Is the Night: A Feminist Reading*. Quebec: Concordia University, 1990.
- Kazin, Alfred. *On Native Grounds: An Interpretation of Modern American Prose Literature*. New York: Reynal and Hitchcock, 1942.
- Kerr. Frances E. *Permutations of Modernism: the Poetics of Gender in Pound, Fitzgerald, and Louise Brogan***,** Duke University, 1991.
- Kirby, Lisa A. Shades of Passing: *Teaching and Interrogating Identity in Roth's The Human Stain and Fitzgerald's The Great Gatsby*. New York: Heldref Publications, 2006.
- Lawrence R. Broer and Walther John D., *Dancing Fools and Weary Blues: The Great Escape of the Twenties*, Bowling Green, Ohio: Bowling Green State University Popular Press, 1990.
- Mallios Peter Lancelo, *Our Conrad: Constituting American Modernity*, Stanford California: Standford University Press, 2010.
- Linton Joan Pong, *The Romance of the New World : Gender and the Literary Formations of Colonialism*, Cambridge: Cambridge University Press, 1998.
- Lotche, Hilary. *White Shadows: Race and Ethnicity in the High School Literary Canon*. State University of New York, 2006.
- Mahaffey Vicki, *Modernist Literature: Challenging Fictions*, Oxford, MA: Blackwell Publishing, 2007.
- Lenchtenburg, William E. *The Perils of Prosperity, 1914-32*. Chicago University Press, 1993.
- Leo Lemay J.A. ad P.M. Zall, eds., *Benjamin Franklin's Autobiography: An Authoritative Text, Backgrounds and Criticism*, New York: W. W. Norton, 1986.
- Lindfors Berthes, *The Blind Men and the Elephant, in African Literature Today*, 7 (1975).

- Mathew J. Bruccoli, and Jackson R. Bryer, Eds. *Scott F. Fitzgerald: In his Own Time: A Miscellany, Kent, Ohio: 1971.*
- Marren, Susan**.** *Passing for American: Establishing American Literary Identity in the Work of James Weldon Johnson, F Scott Fitzgerald, Nella Larsen, and Gertrude Stein*. University of Michigan, 1995.
- Martin, Long Kim. *The American Eve: Gender, Tragedy, and the American Dream*. University of North Texas, 1993.
- Marx Leo, *The Machine in the Garden*, PDF version, wtf.tw/ref/marx.pd. accessed on Jauary 2, 2018.

  "Undiscovering the Country: Conrad, Fitzgerald, and Meta-National Form." *Modern Fiction Studies*. Vol 47, n° 2. John Hopkins University, 2001.
- Mauss Marcel, *The Gift: The Form and Reason for Exchange in Archaic Societies*, London: Routledge, 2007.
- Nash, Roderick. *The Nervous Generation, 1917-1930*. Chicago: Rand McNally, 1970.
- Nelson, Joakim Ake. *Remembering him as Something Lost: Nostalgia and Traditional Masculinity in Twentieth Century American Fiction*. University of Alberta, 2000.

  New York: Peter Lang, 2004.
- Newmark, Julianne. *Sites of American Literary Neonativism: 1899-1933*. Michigan University Press, 2004.
- Nies, Betsy. *Eugenic Fantasies: Racial Ideology in the Literature and Popular Culture of the 1920s*. University of Florida, 1998.
- Orr Montoya, Moragh Jean. *Made Women: and Then There Was Eve…Isabel, Tess, Daisy, Brett, Caddy, and Sarah*. Rice University, 1992.
- Mirrel, Walden A. *Liberated Women in American Fiction of the 1920s*. New York: the City University, 1998.
- Mellow, James. *Invented Lives: Scott Fitzgerald and Zelda Fitzgerald*. Boston: Houghton Mifflin, 1984.
- Oser Lee, *The Ethics of Modernism: Moral Ideas in Yeats, Eliot, Joyce, Woolf and Beckett*, Cambridge: Cambridge University Press, 2008.
- Ruland, Richard and Malcolm Bradbury (1991,) *From Puritanism to Postmodernism: A*
- Prigozy, Ruth. Ed *The Cambridge Companion to F. S. Fitzgerald*. Cambridge, 2007.

- Secor Robert and Debra Moddelmog, *Joseph Conrad and American Writers: A Bibliographical Study of Affinities, Influences ad Relations,* Washington D.C.,: Library of Congress, 1985.
- Stanley Linda C., *The Foreign Critical Reputation of Scott Fitzgerald, 1980-2000: An Analysis and Annotated Bibliography*, Westport, Connecticut: Praeger, 2004. Spaulding, Stephany. *The Crisis of Whiteness: Towards the Literary Abolition of Whiteness*. Indiana: Purdue University, 2007.
- Shaw, Phil. *Jean Toomer and Carl Van Vechten: Identity, Exploitation and the Harlem Renaissance*. Denver University, 2009.
- Shell Marc, *Money, Language and Thought: Literary and Philosophic Economies from the Medieval to the Modern Era*, Baltimore: The John Hopkins University Press, 1993.
- Trilling Lionel, *The Liberal Imagination: Essays on Literature and Society*, New York: Harcourt Brace, 1978.
- The Tragic Buck: *Racial Masquerading in the American Literary Imagination*. Columbia University, 1999.
- Thompson, Carlyle Van. *The White to Pass: Miscegenation, Mimicry, and Masquerade in Chesnutt, Johnson, Larsen, and Faulkner*. Columbia University, 1997.
- Weeks Jeffrey, *Sex, Politics and Society: The Regulation of Sexuality since 1800*, London: Longman, 1989.
- Warren, Joyce. *The American Narcissus: Individualism and Women in the Nineteenth.*
- Wanambisi, Monica Nalyaka. *Eight Major Exemplars of the Twentieth-century American Novel, 1900-1959*. Atlanta University, 1987.

- **Journals and Articles**

- Auden, W H. "The Quest Hero". *Texas Quarterly*. Vol 4, n° 2. 1951.
- Berryman, John. "F. Scott Fitzgerald." *The Kenyon Review.* Vol 8, n° 1. Kenyon College, 1946.
- Bert Bender, "His Mind Aglow': The Biological Undercurrent in Fitzgerald's Gatsby and Other Works," in *Journal of American Studies*, 32:3 (1998): 399-420.
- Bhabha, Homi. "The Other Question: Difference, Discrimination, and Discourse of
- Bewley, Marius. "Scott Fitzgerald's Criticism of America." *The Sewanee Review*. Vol 2, John Hopkins University, 1954.

- Coyle John, “Meaulnes, Gatsby and the Possibilities of Romance,” in *Essays in Poetics: The Journal of the British Neo-Formalist School*, 12.1 (Apr.1987).
- Decker, Jeffrey Louis. “Gatsby’s Pristine Dream: The Diminishment of the Self-Made Man in the Tribal Twenties.” *Novel: A Forum on Fiction*. Vol 28, n° 1. Duke University, 1994.
- Clymer, Geoffrey A. ““Mr. Nobody from Nowhere”: Rudolph Valentino and Jay Gatsby.” ***Genre***. Vol 29, 1996.
- Coben, Stanley. “Ordinary White Protestants: The KKK of the 1920s.” *The Journal of Social History*. Ed Peter N Sterns. Vol 9, n° 2. 1994.
- Dinnerstein, Leonard and David Ramers. “John Higham and Immigration History.” *Journal of American Ethnic Studies*. Vol 24, n° 8. University of Illinois, 2004.
- Dobkowski, Michael N. “American Anti-Semitism: A Reinterpretation.” *American Quarterly*. Vol 9 n° 2. John Hopkins University, 1977.
- Farley, Pamela. “Form and Fiction: The Image of Woman in Selected Works of Hemingway and Fitzgerald.” *University of Pennsylvania Review*. Vol 12, n°3. Pennsylvania State University, 1973.
- Forrey, Robert. “Negroes in the Fiction of F. Scott Fitzgerald.” *Phylon* (1960,) vol 28, n° 3. Clark Atlanta University, 1967.
- Freedman, Estella B. “The New Woman: Changing Views of Women in the 1920s”. *The Journal of American History*. Vol 61, n° 2. Organization of American Historians, 1974.
- Gildey, M. “Notes on Fitzgerald and the Passing of the Great Race.” *Journal of American Studies*. Vol 7, n° 2. Cambridge University, 1973.
- Glass, Bentley and Curt Stern. “Geneticists Embattled: Their Stand against Rampant Racism in America during the 1920s and 1930s.” *Proceeding of the American Philosophical Society*. Vol 3O, n° 1. American Philosophical Society, 1986.
- Goldsmith, Meredith. “White Skin, White Mask: Passing, Posing, and Performing in *The Great Gatsby*.” *Modern Fiction Studies*. Vol 49, n° 3. John Hopkins University, 2003.
- Grey Zane. “The Vanishing American.” *American Literary History*. Vol 2, n°2. Oxford University. 1990.
- Hamilton Sharon, “The New York Gossip in the Great Gatsby,” *The F. Scott Fitzgerald Review*, Vol. 8, 2010.

- Hellwig, David J. “Black Leaders and United States Immigration Policy, 1917-1929.” *The Journal of Negro History*. Vol 66, n° 2. Association for the Study of African American Life and History, Inc, 1981.
- Kehl, DG and Allene Cooper. “*The Great Gatsby* as Grail Quest”. ***Rocky** Mountain Review of Language and Literature*. Vol 47, n° 4. Rocky Mountain Language Modern Association, 1993.
- Le Vot, “Les intermittences du baiser: Fitzgerald et la recherche du temps perdu,” *Europe* 74 (Mar.1996).
- Itzkovitz, Daniel. “Secret Temples. Jews and Other differences”. *The New Jewish Cultural Studies*. University of Minnesota, 1998.
- Leland, Person J. “‘Herstory’ and Daisy Buchanan**.”** *American Literature**.*** Vol 50, n° 2. Duke University. 1978.
- Lingeman Richard, “A Consonance of Towns,” in Luther S. Luedtke, ed. *Making America: The Society and Culture of the United States*, Washington D.C.,: United States Information Agency, 1995.
- Murphy, L Paul. “Sources and Nature of American Intolerance in the 1920s.” *Journal of American History*. Vol 51, n° 1. 1964.
- Mc Cay, Mary A. “Fitzgerald’s Women: Beyond Winter Dreams”. *Ed Essays in Feminist.*
- Mc Coy, Beth A. *“Do I Look like This or This?” : Race, Gender, Class, and Sexuality in the Novels of Jessie Faucet , Carl Van Vechten, and F. Scott Fitzgerald*. University of Delaware, 1995.
- Mennel, S J. “Prohibition: A Social View.” *Journal of American Studies*. Cambridge University, 1969.
- Michaels, Walter Ben. “Race into Culture: A Critical Genealogy of Cultural Identity.” *Critical Inquiry*. Vol 18, n° 4. University of Chicago, 1992.
- Maxwell J.C., “The Plays of Christopher Marlow,” in Boris Ford, ed. *The Pelican Guide to English Literature: The Age of Shakespeare, Vol.2*, London: Penguin, 1979.
- Rockefeller, John D V, “Beyond my Eyes Power of Correction”: Fitzgerald, Faulkner, and the Past. Maryland: John Hopkins University, 2008.
- Preston, Elizabeth. “Implying Authors in *The Great Gatsby*.” *Narrative*. Vol 5, n° 5. Ohio State University, 1997.

- Powers Richard G., “Sports and American Culture,” in Luther S. Luedtke, ed. *Making America*, Washington D.C.: United States Information Agency, 1995.
- Schaefer, Richard. “The Ku Klux Klan: Continuity and Change.” *Phylon*. Vol 32. Clark Atlanta University, 1971.
- Shreier, Benjamin. “Desire’s Second Act: Race and *The Great Gatsby*’s Cynical Americanism.” *Twentieth Century Literature*. Vol 53, n° 2. 2007.
- Saker, Victoria Woeste. “Insecure Equality: Louis Marshall, Henry Ford, and the Problem of Defamatory Anti-Semitism.” *The Journal of American History*. Vol 91, n° 3. American Historians, 2004.
- Sandburg Carl, “Chicago,” in George MCMichael, *Concise Anthology of American Literature*, Washington D.C: United States Information Agency, 1985.
- Slater, Peter Gregg. “Ethnicity in *The Great Gatsby*.” *Twentieth Century Literature.* Vol 19, n° 1. Hofstra University, 1973.
- Taylor Marcella, “The Unfinished American Epic: Fitzgerald’s The Great Gatsby and the Twenties,” Preface Barbara Smith Lemeunier, Aix-en-Provence: Université de Provence, 1982.
- Williams, Beverly S. “Anti-Semitism and Shreveport, Louisiana: The Situation of the 1920s.” *Louisiana History*. Vol 21, n°4. Louisiana Historical Association, 1980.
- Viel Michel, “Les lectures de Mrs Wilson dans *The Great Gatsby*,” in *Etudes Anglaises*, 50: 4, 1997.
- Watts Cedric, “ Heart of Darkess,” in J. H. Stape, ed. *Joseph Conrad*, Cambridge: Cambridge Companion to Joseph Conrad, 2004.
- Weiss, Nancy J. “The Negro and the New Freedom: Fighting Wilsonian Segregation.” Political Science Quarterly. Vol 84, n° 1. *The Academy of Political Science*. 1969.
- Will, Barbara. “The Great Gatsby and the Obscene Word.” *College Literature*. Vol 32, n°4. 2005.
- Veblen Thorstein, “Conspicuous Consumption,” in Inge Thomas, *A Nineteenth-Century American Reader*, Washinghton D.C.: United States Agency, 1993.
- Zerar Sabrina and Bouteldja, “Love and Islam in Traditional Algerian Music,” in International - Journal of Arts and Sciences, 08 (3): 229-248 (2015).

- Zimmerman, Jonathan. ""Each Race Could Have its Heroes Sung": Ethnicity and the History Wars in the 1920s." *The Journal of American History*. Vol 87, n° 2. 2000.

* Theory

- Aristotle, *The Nicomachean Ethics*, trans. Harris Rackham, London: Wordsworth Classics of World Literature, 1996.

- Arnold, Mathew (1869) *Culture and Anarchy*. Cambridge University Press, 1969.
- Bakhtin Mikhail, *Problems of Dostoevsky's Poetics*, trans. Caryl Emerson, Minnesota: Minnesota Press, 1999.
- Barthes Roland, *The Pleasure of the Text*, trans. Richard Miller, New York: The Noonday Press, 1975.

- Billing, Michael. *Banal Nationalism*. Thousand Oaks, CA: Sage, 1995.
- Bradbury and James Mcfarlane, eds. *Modernism 1890-1930*, London: Penguin, 1985.

- Bradshow, David. *A Cambridge Companion to Modernist Literature.* London: Blackwell, 2006.
- Bratntlinger Patrick, "Victorians and Africans: The Genealogy of the Myth of the Dark
- Bristow Joseph, *Sexuality*, London: Routledge, 2003.
- Colonialism." Ed *Literature, Politics and Theory*. London: Mathway, 1986.
- Childs Peter, *Modernism*, London: Routledge, 2008.

- Edgar, Andrew and Peter Sedgwick (1999,) *Cultural Theory: The Key Concepts*. New York: Routeledge, 2002.
- Freud, Sigmund. *Nouvelles Conférences sur la Psychanalyse*. Paris: Gallimard, 1936.
- Frye Northrop, *Anatomy of Criticism: Four Essays*, Princeton: Princeton University Press, 1990.
- Frye Northrop, *The Secular Scripture: A Study of the Structure of Romance*, Cambridge: Harvard University Press, 1976.
- Fuchs Barbara, *Romance*, London, Routledge, 2004.

- Mills, Sarah (2003,) *Discourse*. London: Routeledge, 2004.
- Matarasso P.M., trans. *The Quest of the Holy Grail*, London: Penguin, 1969.
- Lukacs George, *The Theory of the Novel: A Historico-Philosophical Essay on the Forms of Great Epic Literature*, Trans. Anna Bostock, Cambridge, MA.: The Mitt Press, 1971.

- Said Edward W., *The World, the Text, and the Critic*, Harvard: Harvard University Press, 1984.
- Said. Edward (1978,) *Orientalism: Western Conceptions of the Orient*. London: Penguin, 1991.
- Sartre, Jean Paul (1946,) *Anti-Semite and Jew*. New York: Shocken, 1976.
- Veeser, Aram Harold. *The New Historicism Reader*. New York: Routeledge, 1994.
- *The New Historicism*. New York: Routeledge, 1989.
- Todorov Tzvetan, *The Conquest of America: The Question of the Other*, trans. Richard Howard, Washington DC., Harper Perenial, 1992.

- **History**

- Allen, Frederick Lewis. *Only Yesterday: An Informal History of the Nineteen Twenties*. New York: Harper and Row, 1964.
- Brogman, Hugh. *The Penguin History of the United States*. London: Penguin, 1985.
- Clark Peter, *Hope and Glory: Britain 1900-2000*, London: Penguin, 2004.
- Jenkins, Paul. *The United States History*. New York: Routeledge, 2007.
- Franklin, John Hope (1947,) *From Slavery to Freedom: A History of African-Americans*. New York: Knofroc, 1983.
- Higham, John. Strangers in the Land: *Patterns of American Nativism*. New York: Atheneum, 1973.
- Hoffman. Frederick J (1949,) *The Twenties.* New York: Mc Millan, 1962.
- Hofstadter, Richard. *The Age of Reform: From Bryan to F.D.R*. New York: knopf, 1955.
- Maurois, André. *Histoire Parallèle des USA : 1917-1962,* Monaco : Dupront, 1962.
- Reeves. Thomas (2000,) *Twentieth Century America: A Brief History*. New York: Oxford, 2002.
- Stoddard, Lothrop Theodore(1920,). *The Rising Tide of Color against White World Supremacy*. New York: Scribner's, 1975. .
- Tindel, George Brown and David Shi (1984,) *America: A Narrative History*. New York: 2004.
- Turnbull, Andrew. Ed. *The Letters of F. Scott Fitzgerald*. New York: Scribner's, 1963

- Vindel, Jenel. *Americans and the Wars of the Twentieth Century*. New York: Mc Millan, 2008.
- Vine Robert V., *The American West: An Interpretive History*, Glenview, Illinois: Scott, Foresman and Company, 1984.
- Willoughby Doug and Susan, *The USA 1917-45*, London: Oxford, 2000.

- **Drama, Fiction, Poetry and Other**

- Conrad Joseph, *Heart of Darkness*, London: Penguin 1994.
- Eliot T.S. "The Hollow Man" in *T.S. Eliot, Selected Poems*, London: Faber and Faber, 1980.
- Eliot, T.S., "The Journey of the Magi," in Michael Roberts, ed., *The Faber Book of Modern Verse*, London: Faber and Faber, 1965.
- Fitzgerald Francis Scott, "Letter to His Daughter," in Turnbull Andrew, ed. *The Letters of F. Scott Fitzgerald*, New York: Charles Scribner, 1963.
- . *The Best Early Stories of F Scott Fitzgerald*. Ed Fitzgerald Association. New York: Modern Library, 2005.
- .(1920,) This Side of Paradise. London: Penguin, 1994.
- .(1922,) The Beautiful and Damned. London: Penguin, 1994.
- .(1934,) Tender Is the Night. London: Penguin, 1994.
- **.** *The Crack Up*. Ed Edmund Wilson. New York: New Directions, 1945.
- .(1925,) *The Great Gatsby: A Facsimile of the Manuscript*. Ed Mathew Bruccoli.Washington: Microcard, 1973.
- Homer, *The Odyssey*, trans. Robert Fagles, New York: Viking, 1996.
- Hull. Edith Maude (1919,) ***The Sheikh*** @Guttenberg project.com.2004. Acc March 21st, 2009.
- Lehand Richards,
- Marlow Christopher, *Doctor Faustus* 1604-1616; *Parallel Texts*, ed. W.W. Greg, Oxford: Oxford University Press, 1950.
- Mc Michel, George (1974,) Ed *Anthology of American Literature*. Vol 2. New York: Mc Millan.
- Melville Herman, *Moby-Dick*, London: 1986.

- Perdicaris Ion H., “In Raissuli’s Hands: The Story of My Captivity and Deliverance May 10 to June 26, 1904,” in Baepler Paul, ed., *White Slaves, African Masters: An Anthology of American Barbary Captivity Narratives*, Chicago: The University of Chicago Press, 1999.
- Petronius Arbiter, *The Satyricon*, trans. W.C. Firebaugh, GlobalGrey, 2018. Retrieved from globalgreyebooks. Com on January 2, 2018. See Vol. II. The Dinner of Trimalchio, for comparison with *The Great Gatsby*.
- Plato, “Phaedrus,” in ed. Edith Hamilton and Huntington, *The Complete Dialogues Including the Letters*, Princeton: Princeton University Press, 2002.
- Pound Ezra, “ Pour l’élection de son sépulcre” in Michael Roberts, ed. *The Faber Book of Modern Verse*, London : Faber and Faber, 1965.
- Wordsworth William, “Ode: Intimations of Immortality from Recollection of Early Childhood,” in David Wright, ed. *The Penguin Book of Romantic Verse*, London: Penguin, 1970.