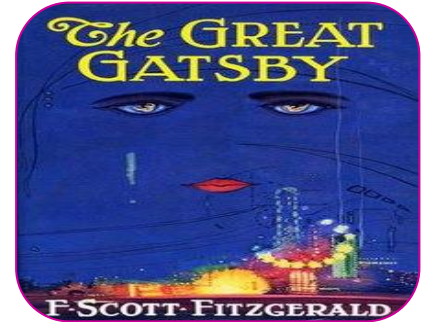




## THE AMERICAN DREAM IN "THE GREAT GATSBY" BY F. S. FITZGERALD

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### ABSTRACT

*The paper is about the hypothesis of the American dream that can be seen through a few characters: Jay Gatsby, George Wilson and Myrtle Wilson. Jay Gatsby delineates the simple embodiment of the American dream as indicated by which an individual can prevail in the public eye paying little mind to his own particular starting point and history. In the realm of shoddy, consumable goals, voracity and bad faith, Gatsby is a visionary, romantic, conveyed by figments, he seems, by all accounts, to be abnormal and silly encompassed by voracious individuals. In an emblematic sense, Gatsby demonstrates Fitzgerald's cognizance of the hostility of cash and magnificence, perfect objectives and defiled strategies, longs for individual bliss and the familiarity with their delicacy. Cash is for Fitzgerald the wellspring of huge physical excellence, from one perspective, and underhandedness, on the other, so the two can't exist without being commonly reliant. The tale about the hopeless romantic and impostor Gatsby who made and reinforced the fantasy about his source himself, progresses toward becoming along these lines an anecdote about the despondent closure of the colossal American dream.*

**KEY WORDS:** American dream, Gatsby, money, The Great Gatsby, success, happiness, American society.

### 1. The writers of the "Lost Generation"

Francis Scott Fitzgerald ( 1896. - 1940. ), is an American author whose works were impelled by the purported "jazz age" as he called it himself.

He has a place with the age of essayists who were dynamic after World War I, the alleged "lost age" that seemed straightforwardly as a post-war wonder, since they didn't have establishes in the pre-war culture.

Notwithstanding Fitzgerald, the most essential delegates of this age are E. Hemingway and E.E. Cummings. Their works are portrayed by the loss of the perfect of majority rule government that, in its substance, remains for the age-long importance of America as a "guaranteed arrive", the land that has been characterized by riches, aggressiveness, perseverance, disorder and the likelihood of getting rich. The characters speak to a flat out good debasement of society and deceitfulness from one viewpoint and the ascent of realism on the other.

The war influenced America more than Europe (the period which was in history set apart by challenges and restriction), it opened a space for shady dealings and getting rich rapidly by people whose good and scholarly attributes weren't totally acknowledged by the general public. The journalists thought that it was difficult to live on the planet they had come back to. Any expectations of the youthful Americans were shaken by the war significantly more due to the way that it wasn't their war.

Young fellows felt a call to go to war by their honorable, hopeful intentions, yet in addition by a desire for experience that has been so profoundly established in the soul of America.

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Bašić says that "around then, America was the exemplification of weariness and provincialism for youngsters, yet in the meantime it cleared out an open space for unhampered cash making through forbiddance" (338).

The scholars understood that divine forces of custom were dead, all wars had completed, and the confidence in individuals had been shaken.

Fitzgerald's works symbolize an age in American history and another age that was quickly liberated after the war and which began to uncover marvels illegal until at that point. His works paint the photo that America had of itself as a development that had been longing for an extraordinary, sparkling future, which was broken by the passes up its own naivety and the absence of capacity to keep up the deception of greatness.

Radeljković claims, "Fitzgerald enjoyed cash, for him cash was the methods by which he could accomplish the sentimental, appealing existence of rich individuals, clever and wonderful ladies" (52).

As a creator he fulfilled scholarly cravings of the brilliant youth, and in the meantime he was helpless to the risk of corporate greed.

### 1.1 The Great Gatsby and the "jazz age"

His novel *The Great Gatsby* mirrors the attributes of works written in the "jazz age" speaking to the nonexistent pictures of youthful, stylish agents of the rich class living their American dream in light of cash, achievement, satisfaction; their lives can't be contacted by the hand of distress or catastrophe. As recommended further, "Just at first sight it gives off an impression of being short and straightforward fiction established on a barely settled imaginative adjust of immense and at last, irreconciled logical inconsistencies" (Leksikon svjetske književnosti, 695).

The creator accomplished such an inconsistency by presenting inside storyteller, Nick Carraway, whose perceptions are segregated from the other characters' reasoning so he reflects impartially, and in the meantime his appearance speaks to the creator's own considerations, which encourages us see that he supported the people who really put stock in the likelihood of achievement through their own endeavors. We can see that in Chapter 8 in which Gatsby passes on: "They're a spoiled group,' I yelled over the yard. 'You're justified regardless of the entire damn bundle set up together" (Fitzgerald 160).

In the artistic chronicled period going before *The Great Gatsby*, the creators put the accentuation on the solidly and totally molded sythesis that made it conceivable to take after the story without challenges, the creator's target state of mind was understood and abstract classifications never mixed.

### 1.2 The modernity of *The Great Gatsby*

The advancement of *The Great Gatsby* can be seen in profoundly amusing changes of lamentable and diverting, sentimental and cynical, objective and totally subjective story procedures that are adjusted to hairsplitting.

In spite of a practical novel, "*The Great Gatsby*" is based on sensational components, fundamentally it is partitioned into nine sections without a strong fleeting association and the creator utilizes the retrospection procedure, also.

The plot is part by the motion picture scene procedure that resembles a bewilder with the goal that the peruser discovers from each section a piece of the conundrum about Gatsby, and at last he acquires finish thought regarding him. (Bašić 418)

The parts are short, formally and stilistically deliberately cleaned. The sensational finish is accomplished amidst the novel, and the second piece of the novel acquires the arrangement which the exemplary purification neglects to show up. Fitzgerald wrecks romanticized dreams about brisk accomplishment by slaughtering Gatsby.

## 2. The American dream as the basis of The Great Gatsby

The premise of the novel is the hypothesis of the American dream that can be seen through a few characters: Jay Gatsby, George Wilson and Myrtle Wilson. Jay Gatsby delineates the simple embodiment of the American dream as indicated by which an individual can prevail in the public eye paying little mind to his own root and history; the hypothesis to be found toward the finish of the novel: "And as the moon rose higher the inessential houses started to liquefy away until steadily I ended up mindful of the old island here that bloomed once for Dutch mariners' eyes..." (Fitzgerald 187).

Fitzgerald stresses Gatsby's all inclusiveness and the likelihood of general distinguishing proof with his character through estrangement; all through the novel he is the just a single to be tended to by his surname, wistfulness is detracted from him and he is graphically depicted as a model for making achievement.

Gatsby is a character with legendary, incredible attributes, the data about his past comes through theories, and Gatsby himself doesn't uncover his birthplace, supporting the theory that for making achievement the cause doesn't make a difference.

Gatsby's visual characterisation verges on tragedy, he leaves an unexpected impression in his pink suit by alternate delegates of the rich class clad in white, which uncovers their slackness and absence of feelings.

Making him outwardly extraordinary, Fitzgerald even emblematically brings up that recently procured cash and notoriety haven't pulverized Gatsby's capacity of compassion and sentiments; however they have disengaged him from the delegates of his own class as even his workers are ridiculing him.

Aside from the visual estrangement, Fitzgerald showed by discourse portrayal also, that the American dream couldn't be totally acknowledged as destitute individuals, amid their financial ascent couldn't dispose of the dialect of the milieu they began from. So Gatsby continues utilizing his prop-expression "old game" while tending to other individuals, which unknowingly helps him continually to remember the milieu he began from.

The novel *The Great Gatsby* isn't totally in light of the hypothesis of naturalism and the state of mind of artistic theoretician N. Boileau; a character's mental characteristics are examined and it can be reasoned that the character's activities are instigated by the milieu he has a place with and the time in which his moves make put, and not only by his hereditary legacy.

In the novel, the hypothesis of naturalism is demonstrated by the rationale of an appropriate event – it is critical to snatch the event and accomplish the objective paying little mind to the conceivable outcomes.

In Chapter 4 Gatsby presents the accomplishment of Meyer Wolfsheimer, the speculator engaged with setting up games' outcomes: "He just observed the opportunity. For what reason would he say he isn't in prison? They can't get him, old game. He's a shrewd man"(Fitzgerald 80).

Gatsby's direct opposite is Tom Buchanan, the delegate of the *vieau riche* who acquire their cash. Their characters are oppositely contradicted. In spite of the fact that Gatsby is intellectually a more unrivaled character, Fitzgerald focuses on that insight is of minimum significance in the brilliant American culture which Gatsby hopes for. The writer unmistakably depicts the agents of the *vieau riche* as rasists and chauvinists who read basic writing or don't read by any stretch of the imagination.

While Tom goes into a monolog about the mastery of the white race in Chapter 1, Fitzgerald quite envisions the rot of the admired rich society by the average workers and incongruity is more accentuated on the grounds that Tom is stating it: "Development's setting off to pieces...It's dependent upon us, who are the prevailing race, to keep an eye out or these different races will have control of things" (Fitzgerald 19).

The connection amongst Gatsby and Tom is Daisy, a youthful and excellent illustrative of the *vieau riche*, who in her childhood permitted herself an enterprise with poor Gatsby, yet following five years acknowledged what position guaranteed her social worthiness so she rejects love, delicacy and Gatsby's love and remains with the icy, classless and profane Tom.

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Daisy mirrors Fitzgerald's conviction that ladies are not permitted to contend in the male world which can be construed from her association with her little girl. Externally drawn as a shallow lady, totally subject to her man, she at last turns out to be a genuine illustrative of the rich class. Her essential sentence is in Chapter 1 indicating the quintessence of society towards which each one of those occupied with the American dream yearn – sit out of gear days: "What'll we plan?... What do individuals design?" (Fitzgerald 18).

At last, the character of Gatsby underpins the hypothesis that a person who advances up to the best alone is foreordained to come up short. Gatsby couldn't understand the American long for satisfaction since cash and achievement weren't his objectives, however just the methods by which he endeavored to recapture Daisy's adoration. He can't discover his place in the American sun and turn into a piece of the brilliant world class as he can't surrender love which makes him human.

Then again, Tom and Daisy are commonplace agents of the elitist, industrialist society in its full bloom, which is based on the rule of progressive system and the exact characterizing of every illustrative's situation in the public eye. They forfeit their own sympathy and move toward becoming manikins driven by a mass of sit out of gear, figuring people.

Having understood that he had been tricking himself in trusting that rich Daisy could at last love him, he chose to forfeit his own life to spare her. Through Gatsby's lead, Fitzgerald infers that the American culture, drove by half-witted people, is based on corrupt, wanton activities in which there is the wrong spot for age-long, customary qualities like sympathy, adore and the essential emotions - feeling regretful and faith in making the best decision.

Gatsby and Daisy were emblematically associated by the light between their homes - the memory of the old love which just Gatsby endeavored to resuscitate, and right when he couldn't see it any longer, he ended up mindful of his annihilation.

He understands that his bliss about the conviction that the past can be changed doesn't have any sense. In the stormy and grisly result Gatsby loses Daisy and passes on by the envious spouse's projectile. Tom and Daisy's adulterated, rich world decimates Gatsby and keeps on continuing as though nothing had happened.

George Wilson speaks to an alternate model of trusting in the American dream. He is an individual from the American common laborers whose presence has been diminished to exposed survival, emphasized by the outside of the valley of powder with the goal that Fitzgerald even topographically separates the scenes of the story putting weight on the naturalist hypothesis that even geographic minute can't be essential for progress.

George is situated between the vieau and nouveau riche, he is a piece of the American culture that should keep the ethical harmony between the two limits and he longs for leaving the unpromising valley of cinders and going to radiant California.

He is a cartoon, phisically totally conversely with the vision of the American rich class epitomized by Tom. The state of the white collar class of the American culture is reflected in specialist Eckleburg's eyes, empty and diminish like the expectations of individuals wishing to change something.

Wilson doesn't comprehend the ridiculousness of his own aspirations that are unavoidably sentenced to bomb in the industrialist society, accepting an ever increasing number of the qualities of animalism – natural pecking order in which all qualities are completely flipped around. Morally and ethically more twisted people are the ones who get by rather than the individuals who are phisically more unrivaled.

The main probability of escape is cash, and for his situation cash is the objective. His fantasy of shared bliss turns into a bad dream when he, as a result of his adoration for Myrtle, in a miserable endeavor of exacting retribution her demise and standing up to indecent rich individuals, slaughters Gatsby, not realizing that he executes one of the delegates of his own class who had similar dreams. Totally unsettled, he submits suicide by the pool - the image of rich and well known individuals, which makes his passing peculiar. Like Gatsby, George likewise chose to secure the lady he wanted to the plain end, without thinking about the

results. At last he stays left, with the demolished dream of better life, as Gatsby he lost the light that had guided him through life.

Myrtle is the exemplification of physical fascination that is against Daisy's scholarly fascination. Despite the fact that Daisy, at first sight, acts like an imbecile putting on a show to be gullible when her better half's paramour is specified, she knows how to keep him. Myrtle is outwardly direct inverse to Daisy who is spoken to as a grown-up toy while lolling in her white dress on a love seat with Jordan as opposed to being a spouse and mother with the duties that this title carries with itself. Myrtle's fantasy of bliss depends on the cash that Tom has; turning into his paramour she needs to split far from the valley of fiery debris, offering her own body and spouse with a specific end goal to be accessible to the unfeeling Tom. Myrtle is the image of the repressed common laborers that has been bearing the gigantic apparatus of a gathering of rich individuals on its back.

... also, in a minute the thickish figure of a lady shut out the light... She was in the center thirties, and faintly strong, however she conveyed her tissue sensuously... Her confront, over a spotted dress of dull blue crepe-de-chine, contained no facet or glimmer of magnificence, yet there was a quickly recognizable imperativeness about her as though the nerves of her body were consistently seething. (Fitzgerald 31)

Fitzgerald fabricated Myrtle's character as the image of the common laborers that is sentenced to uncovered survival, without genuine conceivable outcomes of speedy advance. Each endeavor of gaining ground is hindered ahead of time, in Chapter 2 Tom all of a sudden slaps Myrtle when she simply says Daisy's name, as the expectation of the destiny anticipating her in the event that she sets out to persevere in her aim, her American dream.

The creator underscores the appalling nature of Myrtle's character; she passes on under the wheels of the auto driven by Daisy, her body is distorted and disfigured which focuses on the difficulty of making genuine the fantasy she hoped for.

### 3. CONCLUSION

The novel *The Great Gatsby* showed up in American writing in the period when the essayists of the "lost age" were dynamic; consequently, the topics of books are profoundly critical thinking about the state of society in America and past at the time.

In the realm of modest, consumable beliefs, greed and deception, Gatsby is a visionary, optimist, conveyed by figments, he gives off an impression of being twisted and ridiculous encompassed by covetous people. The thought of the American dream is extended between the brilliant past and future or, better to state, it is really caught always in the sadness of the present time. Gatsby's "need" of insight when contrasted and Tom and Daisy conveys him to his sad demise; physical, as well as profound – the one which happened to the America of the time.

In a representative sense, Gatsby demonstrates Fitzgerald's cognizance of the hopelessness of cash and excellence, perfect objectives and debased strategies, longs for individual joy and the attention to their delicacy.

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