

T.C.
İSTANBUL YENİ YÜZYIL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT
ANGLO-AMERICAN LITERATURE AND CREATIVE
WRITING PROGRAMME



MARXIST ANALYSIS OF F. SCOTT FITZGERALD'S
NOVELS

MA THESIS

SURA BADR

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İSTANBUL, March 2023

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ETHICAL STATEMENT

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SURA BADR

PREFACE

I would like to express my sincere gratitude and admiration to my supervisor Dr. Öğr. Üyesi Sedat İşçi for his continuous support through this journey. I have been extremely lucky and blessed to have a supervisor who constantly cared about my work. I would also like to express my thanks and appreciation to Prof. Dr. Günseli İŞÇİ, who has the first and greatest credit for my presence here, and I would also like to thank Dr. Öğr. Üyesi Uğur Diler for his attendance.

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ISTANBUL, 2023

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ÖZET

F. SCOTT FITZGERAD'IN ROMANLARININ MARKSİST ANALİZİ

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Bu çalışma, F. Scott Fitzgerald'ın Muhteşem Gatsby ve Cennetin Bu Yakası eserlerinin analizinde Marksist teoriyi kullanmaktadır. Bu romanlar, Amerikan toplumundaki sınıf çatışmalarını yansıtan Marksist teorinin merceği altında çeşitli sosyal ve Marksist meseleleri keşfetmek için uygun bulunmuştur. Çalışma, Marksist teori ilkelerine dayalı olarak toplumsal ve sınıfsal çatışmalar arasındaki karşılıklı ilişkiyi belirlemeyi amaçlamaktadır. Fitzgerald, her iki kitabında da 1920'ler ortasındaki olağanüstü küskünlük duygusu, görsel eksiklik oluşturmaya yönlendirilen, savaştan etkilenmiş bir Amerikan toplumunun gerçek resmini ortaya koymaktadır. Fitzgerald insanların, para ve sosyal sınıf elde etmek için en önde gelen itici güç olduğu harika ve ulaşılamaz şeylere yönelik hayallerini ve isteklerini tasvir etmektedir. Bulgular, Fitzgerald'ın Muhteşem Gatsby, Cennetin Bu Yakası başlıklı romanlarının genel olarak sosyal sınıf zıtlıklarının kapitalist topluluklarda nasıl çelişkilere yol açtığını ortaya koymaktadır. Fitzgerald, aşk ve parayı zıtlılaştırarak Amerikan rüyası aracılığıyla mutluluğa olan ilgiye vurgu yapmaktadır. Aynı zamanda zenginlik ve lüks özleminin Amerika'daki ve ötesindeki insanları nasıl motive ettiğinin resmini çizmektedir. Fitzgerald'ın dünyasında aşk metalaştırılmıştır. Efsaneleri, korkunç kaderleriyle yüzleşirken para ve aşka duydukları özlemi koordine eden süreksiz bir illüstrasyonun peşine düşmektedir. Karakterler paranın hayatı kontrol ettiği ve insanın çoğu zaman maddi başarı ve sermaye ile değerlendirildiği kapitalist bir toplumda yaşadıkları için, hayallerinin peşinden koşarak feci hayal kırıklıklarını beraberinde getirirler ve hayatları üzerinde sınırsız denetime sahip olmayı göz ardı ederler. Bu kapitalist durumda kurgu, Amerikan rüyasının gerçekliğine ışık tutmak için bir araç olarak kullanılmaktadır.

Anahtar Kelimeler: Marksist Teori, çatışma, çelişki, zıtlasma, kapitalist topluluklar.

ABSTRACT

MARXIST ANALYSIS OF F. SCOTT FITZGERALD'S NOVELS

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This study uses Marxist theory for reading F. Scott Fitzgerald's *This Side of Paradise* and *The Great Gatsby*. These novels make it possible to explore several social and Marxist issues under the lens of Marxist theory which reflects class conflicts in the American Society. The study aims at identifying interrelationship between social and class conflicts based on Marxist theory principles. Fitzgerald, in mutually of his books, appears to the genuine depiction of American union amid the 1920s; a war-affected country whose extraordinary sense of embitterment was driven to fabric visual deficiency. The findings show that Fitzgerald's novels *The Great Gatsby* and *This Side of Paradise* generally delineate how social class contrasts lead to contrasts in capitalist communities. Fitzgerald represents the interest in happiness through American dream by contrasting love and money. Fitzgerald depicts how longings for wealth and luxury keeps people in America, and beyond, motivated. In Fitzgerald's world, love is commodified. His legends take after a discontinuous illustration that coordinates their longing for money and love, as they meet their appalling fates. They involve disastrous disappointments by seeking after their dreams, and they disregard having boundless oversight over their life since they live in a capitalist society where money controls life and man is much of the time assessed with respect to fabric accomplishment and capital. In this capitalist circumstance, fiction is utilized as a tool to shed light on reality of the American dream.

Keywords: Marxist Theory, conflicts, contradictions, contrasts, capitalist communities.

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INTRODUCTION

This study tackles F. Scott Fitzgerald's "*The Great Gatsby*" and "*This Side of Paradise*" from the lens of the Marxist theory since these novels render it feasible to explore several social and Marxist issues. They mirror class conflicts in the American Society in the second decade of the twentieth century known as "The Jazz Age". Obviously, the 1920s is sometimes just referred to as "the Jazz Age", and this term was actually coined by F. Scott Fitzgerald in his first novel. He used that term and that is what some critics adopted for the entire decade, because Jazz music did have this profound influence over society.

The criteria or rather the strategic techniques of presenting and conveying those issues through these two novels are addressed in this study. This research highlights Fitzgerald's participation in the portrayal of Marxist concepts and themes in general and how Marxism spotlights the socioeconomic aspects governing human behavior. It does not eliminate the psychological realm of human experience. This is due to the fact that Marxism approaches human psychology with the aim of manifest the way psychological experience is generated by socioeconomic factors rather than by the causes generally assumed by psychoanalysis. As a matter of fact, Fitzgerald excels in delineating literature, as a "laboratory" of human life that furnishes samples of human experience apparently ordinary to the whole readers through his own perspective.

The major problem of this research is that perfunctory values of the time rank social status on top of all other interests. The problem arises from a combination of elements that occurred during the "Jazz Age", also known as "The Roaring Twenties". "The Jazz Age" is a term that bears a precise analogy to the tremendous societal change of the time: Just as Jazz turned the tables against the traditional structure of music that comprised a chorus and a certain verse to repeat, American society did to the Victorian mode of the early twentieth century America.

First of all, there was the state of lack of trust and disbelief between that generation returning from the First World War and their parents who goaded them to go to the war because it was an act of glory and patriotism. But, it was not. There was also that post-war economic boom and mass consumerism that enabled the

common American citizen for the first time in the history of the United States to possess the greatest luxuries of the time, such as cars and radios.

Alcohol consumption became a characteristic feature of the era although producing, selling and distributing alcohol was prohibited by law. Bootlegging alcohol prospered since people's sole concern was to re-live, or rather compensate the dark years of devastation caused by the war. In other words, the whole focus was on how much pleasure people can have rather than how responsible do they have to be. Not only that, but also a state of immorality accompanied the spirit. Fitzgerald mentions the generation of the era as "This was the generation whose girls dramatized themselves as flappers, the generation that corrupted its elders and eventually overreached itself less through lack of morals than through lack of taste." (Fitzgerald, 1925, p.3) In a nutshell, the era witnessed a new freedom in the cultural social and economic aspects of life, associated with loosening of social morals.

The aim of this research is to find out how the two narratives themselves specifically denounce those symptoms of the main disease, whether deliberately or not, the socioeconomic provisos of "the Jazz Age", and what those conditions disclose concerning the history of class struggle. My analysis of the two narratives is premised on Lois Tyson's concepts of reading "*with the grain*" or "*against the grain*" of the literary work. (Tyson, L.1950, pp.7-8) Reading a literary work "with the grain" implies interpreting the work the way it appears to appeal for us to interpret it. Also, reading "with the grain" presumes noticing what the writer envisages us to notice, whereas reading "against the grain" entails realizing what the writer did not mean, matters of which the writer was unconscious.

For instance, in chapter three of "*The Great Gatsby*", we notice "*with the grain*" interpretation of the narrative since the text itself emphatically denounces the shallow values that rank social status on the apex of all other matters. In contrast, that same interpretation reads "*against the grain*" of the story when it seeks to show the ways in which the novel, apparently unwittingly, literally boosts the values it obviously means to condemn. Thus, when we read "*against the grain*", we dissect ingredients in the narrative of which the narrative itself seems incognizant.

A further example comes from *This Side of Paradise*: Amory's father,

Stephen Blaine, shuffles out of the picture and never shows again. Basically, he is never that important and has a minimal role in Amory's development. We do not know too much about the family dynamic, but we can gather that Beatrice and Stephen have had a loveless monotonous marriage, with the only significant accomplishment being Amory himself. Amory's father is actually replaced, at least in terms of a father figure, with an old flame of Beatrice named Monsignor Darcy, a man who has opted to join the church instead of marrying Beatrice.

But the expression "dodged the bullet", bears many meanings including Beatrice herself. Yet, we see Monsignor Darcy become a heavy influence for Amory and surely a man who he looks up to far more than his own bland father. Again, Amory has an instinctive tendency to Monsignor Darcy and many a time in the narrative does he express his wish to have had Monsignor Darcy as his father. Now, many interpretations may arise about the secret of such a relation in that age of loose morals.

"*With the grain*" interpretation represents Monsignor Darcy as a pious character who prefers to dodge the bullet and become a clergyman and advisor of Blaire's family in general and Amory in particular. "*Against the grain*" interpretation is that he might be Amory's illegitimate father, particularly that he has had a relationship with Beatrice. Also, there is no harmony between Beatrice and Stephen, her legitimate husband, the result of which is that Stephen vanishes from their life.

This study is important for the researcher because it will deepen his knowledge in the American literature. Moreover, different queries will be aroused throughout the study to provide a broader comprehension on this research for English major students. What are the formats of Marxism in Fitzgerald's two narratives? For instance, do the works consolidate (purposely or not) classist, imperialist or capitalist significances? If so, the works are considered to have a classist, imperialist or capitalist agenda, and in this case, it is the function of the research to unmask and denounce this feature of the work. What are the main themes in Scot Fitzgerald's novels and what is the purpose of each theme? How are the texts evaluated as a review of classism, imperialism or capitalism? In a nutshell, how do the texts disclose, and solicit us to convict tyrannical socioeconomic forces (comprising

punitive ideologies)? What are the characteristics of Marxism reflected in Fitzgerald's works? How do these narratives plead for Marxism? Do the texts, in certain modes, underpin a Marxist agenda, yet, in other modes, (conceivably involuntarily) assist a classist imperialist or a capitalist agenda? That is to say, are the texts ideologically conflicted? How will the texts be viewed as a critical review of structured religion? That is to say, what is the role of religion in the works to stop character(s) from performing and opposing socioeconomic persecution? What links exist between the themes, language and culture in Fitzgerald's novels? What are the main techniques he uses and what is the purpose of each technique? How do the incidents he uses contribute in enriching Marxism?

The first chapter of the research is an elaborative study on Marxism. It aims to analyze numerous definitions of the Marxist theory with illustrating several examples from "*The Great Gatsby*" and "*This Side of Paradise*". It also discusses many points related to Marxist literary Theory such as its characteristics, strategies, devices and purpose. This chapter also sheds light on Marxism as a way of contemplating literary works. The second chapter of the study is an analysis of *This Side of Paradise* major themes, effective techniques and characters. Finally, the last chapter analyzes *The Great Gatsby*. It also comprises Fitzgerald's techniques and concepts. Then, it delineates how he handles the themes of disillusionment, love, emptiness of money, the American dream, quest for identity, betrayal, greed, justice and power. Also, analysis of the two works delves into woman empowerment. Lastly, it illustrates the impact of religion on life and work. These chapters are necessary because they clarify the different shades of meaning related to socioeconomic elements. The study is performed in qualitative research.

Ronald Jackson et al say in "*What Is Qualitative Research? Qualitative Research Reports in Communication*" that qualitative research helps the researcher since "This humanistic, interpretive approach is also called 'thick-descriptive' because of the richness and detail to the discussion." (p.23). They also postulate that qualitative research helps grasp human experiences and contemplations on those experiences. "In other words, the focus turns to understanding human beings' richly textured experiences and reflections about those experiences." (Jackson, R. et al 2007, p.22).

The research also aims to analyze the suggestions of some themes, concepts and layered symbolism that Fitzgerald uses in his narratives. This would help English major students to know the constitution of today's American society and the impact of civilization over it. Throughout this research, various quotations, themes, techniques, dialects, and figures of speech will be analyzed to explore how Marxism is apparent in Scott Fitzgerald's works in order to suggest a kind of an independent American literature. This method enables the researcher to discover the functions of Marxism as a theme of literature.

The study aims to shed light on how F. Scott Fitzgerald excelled,(deliberately or not) in delineating the frailty of the American dream and deterioration of morality on the 1920 cultural stage. That was in reaction to disappointment of American young generation returning from the bloodshed of the First World War associated with collapse of Victorian morality and followed by economic boom resulting in a spirit of reliving their life. As the First World War came to an end in 1918, the young Americans who had participated in the war grew considerably frustrated.

The savage massacres they had encountered, uncovered the true image of Victorian social ethicality that overwhelmed America in the beginning of the twentieth century. They realized how much suffocating, hollow and fake that Victorian morality was, as they were shocked by the horrors of war. They were also sour at their parents depicting going to the war as a glorious act of honor. Also, the fascinating upsurge of the stock market after the war, resulted in an unexpected, steady boost in the national wealth and a novel materialism and the rate of public consumption reached exceptional levels.

Yet, deliberately does the author excel in picturing the 1920s, as associated with Jazz, which is often accredited to black Americans. But, it was soon adopted by America's white middle-class. Jazz became characterized by a meshing of African American traditions and the ideals of the white middle-class society. The older generation objected to "the Jazz Age", referring to it as vulgar and a moral disaster. On the other hand, the younger generation loved the newfound freedom they achieved through jazz in addition to the passion they had, to live their lives after returning from the war. The common adage of the time was "Wherefore eat, drink

and be merry, for tomorrow we die.” (Fitzgerald, 1931, p.3)

At any account, any analysis of Marxist literary theory work is premised on how literary texts are products of the economic and ideological determinants specific to the era. Consequently, the relationships of a literary product are to be analyzed according to the actual economic and social reality of its time and place. This leads us to return to “the Jazz Age” in an endeavor to shed light on the fundamental marks that characterize that era. Actually, the decade known as “The Jazz Age” started with the idea of having no alcohol at all. Prohibition was implemented and a great part of it was based on a religious uprising at the time, particularly led by Andrew Volstead who was behind the 18th amendment. In January 29th 1920, prohibition became the law in the United States. Alcohol was illegal: It was not allowed to be made, consumed, bought, purchased or transferred.

In these intense religious groups, Volstead was to rid the land of drunkenness which they maintained, contributed to the destruction of families: Fathers were out drinking all the time which mainly contributed to sin. But, instead, what happened is that alcohol prohibition created this 13 year timespan where alcohol consumption actually ascended each year. Even after it was changed and repealed, it never dropped down again to lower than it was through the 1920s. Thus, even though the purpose of the Act was to get rid of alcohol consumption, it actually increased alcohol consumption. Also with prohibition, even though it was not supposed to be manufactured or sold anywhere, infected alcohol consumption was on the rise, where alcohol was all coming from illegal sources.(Sweet,M.n.d.)

Moreover, 1920s witnessed the rise of organized crime: This is where mobs and mafias were coming in saloons and bars were illegal. Thus, they had to work hiding underground. It became what was known as speakeasies. All one had to do, was to have the password to be allowed in. There were also lots of bribes paid to officials to guarantee that they look the other way. Unlike the saloons at the time, where only the men would go in to drink, speakeasies actually welcomed women and it became this kind of daring characteristic for the women to be accompanied by their men to these underground bars.

Gangsters such as Al Capone started to make their fortune from organizing the import of alcohol illegally in the United States. Either things that are being made in the United States are smuggled into the US and from liquor sales alone, it is estimated that Al Capone makes sixty million dollars in one year. That is 1920s' value sixty million dollars. So, crime in general was on the rise which led to an increase of violent drive-by shootings. This was something that started actually in the 1920s with the car and with the mobsters. Gangsters needed a quick escape and in the 1920s, with all of the money in demand, the car was being mass-produced.(Brno,S.n.d.)

It was an easy way to run away from a scene that criminals did not want to be caught. Still, automobiles were considered luxury items at the time, but the wealthy people and anyone who is in the in-crowd, would start to have an automobile. They would show really the idea of the car had maybe out of everything that has ever been invented. Automobiles dramatically changed the way people lived their lives and interacted socially. In general, the 1920s witnessed a great deal of rebellion on the part of the younger generation against the older generation who had told them all of these lies about glory, the fatherland and patriotism they would win when they fight the war. Instead, it led them into this nasty terrible situation with World War one. Consequently, when the war came to the end, they started to discard a lot of these old concepts. One of the aspects that witnessed that change is fashion.

It was completely changing from those very long dresses to these short dresses known as the flappers. Besides, a boyish figure was all the rage. The women cut their hair really short called a bobbed cut. They wore little hats called Cosh or Bell type hats. Weird clothing with jewelry showed a lot of skin and makeup soon substituted reserved Victorian clothes. In short, all kinds of women's attire that would have never been considered by their parents, were now in fashion.

Men's fashions did not change as much except for the sports clothing. Men still wear suits for business and they always have the right hat for the suits. They might do posh kinds of attire for more sporting type things. Men used sports clothes such as golf outfit with the socks and the shorts, more casual pants, shirt in a tie without the jacket. The women, as cited earlier, wore short, flapper dresses. They did

not have much embellishment, a lot of times there were no sleeves. So the arms were bared which was kind of new. They would have clothes that would have fringes and jewelry and they would wear these long beads and long necklaces and earrings. White dresses were just starting to be popular really at that time. In short, that kind of sultry kind of look and that kind of boyish figure really represented the ideal perfection and beauty and sexuality of the 1920s.

The term flapper was not just a clothing style. It was also a lifestyle of young women usually from very rich families. They were very stylish and greatly independent. They were women that did not take chaperones with them as was the ladies' custom those days. They were trying things that they should not, such as smoking and doing things that had before just been reserved for men. It was kind of early version of women's lib. They were very stylish independent street smart, quick witted quick-witted and daring. They were trying all these new tricks and things. In short, they would never feel ashamed of acting in a way that would scandalize their parents.

During the 1920s, sports, both collegiate and professional, became very popular. People really started to have sports heroes and started paying a lot of money to go to supporting games. Participating in sporting events was an activity of the time and in the 1920s, baseball flourished to become America's favorite pastime led by Babe Ruth, one of America's favorite players. Just as this new era brought about freedom with sexuality scandals, there were also a great deal of scandals involved in sports, particularly because the mob started to get involved with the field. (Sumner,J.2008)

Perhaps the most famous is the 1919 Chicago White Sox scandal, where a bunch of players took some money in and promising to throw the game which meant that they said they would deliberately lose. They would not play as well and they became known instead of the White Sox as the Black Sox because they had black into their name and blacken the name of baseball. The players, who were convicted, were banned from baseball for life, and one of them was nicknamed shoeless joe: Shoeless instead of his real name, Joe Jackson. Joe Jackson had actually been a hero and people had really loved him.

The 1920s was the decade of the new technologies that started Hollywood. People started to see the silent screens and people were going to movies and watching the novel moving pictures on those giant screens. The era witnessed the emergence of great stars such as Charlie Chaplin in romantic heartthrobs and stars like Rudy Valentino and Greta Garbo. There was that cartoon character Betty Boop. She is a cartoon version of this real-life actress Greta Garbo.

Karl Marx maintains that literature always expresses the class struggle of the society in which it is written. Accordingly, all societies are divided into different classes, and there is some conflict among all these different classes in all societies, cultures and countries. To him, the society is divided either between the ruling class and the working class or between the rich and the poor or the owners and the workers or the urban people and the people living in rural areas or that society is divided between men and women. Consequently, these are the different parameters on which human societies are divided. Karl Marx believes that there is some conflict in all societies among all these different classes: For instance, there is a conflict between the rich and the poor, the owners of the factory and the workers of the factory and between upper class people and lower class people. There is always that kind of binary conflict and he believed that literature expresses this class struggle.

Back in the 1920s, lots and lots of people were being very successful, but there existed this clash that gets set up between the old money, or rather those families that had always been rich. They pass on their money to their children. They were well established families from respected backgrounds, tradition, heritage, manners and class. The new money were the business people who were just starting to build their fortunes. A lot of them did not come from these well-known families. They were not highly educated at the best schools in Europe, but they were just starting to build their fortunes, quite a number of them from industry, coal, steel and from trains. A lot of them were also from investing. This is the start of the stock market and all that kind of speculation and other kinds of businesses and sometimes there really was this almost overnight wealth. (Paramesh, S.,2020).

Overnight wealth occurred because of illegal practices, very often alcohol bootlegging at the time and sometimes it was seen as shady and very much

contempted by the old money. Because of this fact that some people made their money illegally, whoever had new money was kind of suspect. Thus, one may have the same amount of fortune as others, but does not belong to any of the genuine families or background. This is old money versus new money played out exactly in F. Scott Fitzgerald's life. He was living the classic 1920s life and *Gatsby* is based in part on his romance with Zelda Sernow. Zelda was from the old money family. F. Scott Fitzgerald was the new social climber who was making his money from writing these novels that were taking off. He helped to actually name and catalog quite a number of the events that were happening at the time. He wrote novels, short stories and movie scripts in Hollywood and was greatly successful with them completely. Many critics do consider that his novel "*The Great Gatsby*" is the quintessential American novel. It is the perfect book about what America is in the American dream.

In "*This Side of Paradise*", Fitzgerald empowers the women opposite Amory with genuine quotes and selected words and insights into what being women is like in this American modernity. Even though the atmosphere is quite male-focused because Amory is the main protagonist, Fitzgerald gives a lot of power to women and especially in their relationship with men, but not to the extent of making it an empowered feminist text. There is also those insights into different women from Amory's point of view, his relationships with some, his kind of loves, his love affairs, the nonlove affairs -insightful and it was and also reflected in his quest for identity, his maturing as a person and not just his sexual kind of maturing. Scott Fitzgerald's insightful narration is also evident in the multiple themes and layered symbolism in "*The Great Gatsby*", which gives us all the opportunity to pose queries and investigate who we really are as regards our dreams.

1. MARXIST LITERARY THEORY

Karl Marx was born in 1818 and died in 1883. He was a great philosopher of his time, a great sociologist, a great historian and a great economist. His family was Jewish but due to a reform happening in Prussia, the family was forced to become Protestant. Marx was pretty rebellious while going to the University of Bonn, evidently breaking the norms from the beginning. Marxism is a literary movement or a critical theory that signifies a certain shape of literary criticism where scientific, academic, or philosophical techniques are used in a systematic manner. Dissecting literary scripts, we think of it as a lens having a perspective on texts. Following the example of a lens is Marxism. Marxism comes from the famous sociologist Karl Marx who propounded this ideology. That is why it is entitled as Marxism. It came into existence during the mid-19th century or rather during the mid-Victorian era. Karl Marx lived in Germany and created a new socialist theory "The communist Manifesto" which was published in 1848. With the publication of the communist manifesto, he developed this theory which is now known as Marxism. (Bianchi, A.,2016).

1.1.Class Consciousness

Marxism was derived from his main field of research known as the conflict theory. Marxism tells about the struggle for power between different social classes. In effect, Marxist literary criticism is based on the themes of class that governs power relations among the three classes of society in relation to socioeconomic status. Class is the axis of all actions in a work of art. Marxism considers text or literature as an expression of class struggle. There is always a competition for economic, social and political advantage. The exploitation of one social class by another is seen especially in modern industrial capitalism, particularly during the 19th century in Marx's model of society. "the history of all hitherto existing society is the history of class struggles" (Marx et al,1848 p.57) According to him, if you examine the whole history of any nation, you know that history is nothing but the history of class struggles. (Rummel, R. J.,2019).

There are different types of classes, we have free men and slave people, those

who are slaves and those who are free people, those who are the masters of slaves. We have patricians and plebeians and guide masters and journeymen. In other words, it can be said that one is the oppressor and the other one is the oppressed, one is always exploiting the other, the rich are exploiting the poor, men are exploiting women, upper class is exploiting the lower class: There is a conflict between the upper class the and lower class and between the ruling people and the common citizens. There is a conflict between the ruling class and the other people, or rather between the people who are in authority and people who are not and literature always reflects or presents this.

According to Karl Marx, there are two important factors called base and superstructure. Base is the foundation, a material means of production, distribution and exchange. Superstructure is a cultural world of ideas, art, religion, law and so on. It is formed by the nature of the economic base. Base means the economic conditions of men. They make the base: It includes tools, machines, labor, raw material, property, commodities, economics and also here on the lower level we have one strong foundation which is known as base.

Base means all these things, business, property, machinery, factories and where the lower- class people are working, even the upper-class people are also there. Above all, they make one super structure that includes law, religion, ideology, politics, education and so on. So according to Karl Marx, those classes governing the base, are also governing religion, law, ideology, a major ideology of the society. They have power in politics and in education.

Besides, "For Marxism, getting and keeping economic power is the motive behind all social and political activities, including education, philosophy, religion, government, the arts, science, technology, the media, and so on. Thus, economics is the base on which the superstructure of social, political, ideological realities is built. Economic power therefore always includes social and political power as well, which is why many Marxists today refer to socioeconomic class, rather than economic class, when talking about the class structure." (Tyson, L. 1950, pp.53-54)

What Karl Marx wants to say is that superstructure means the way we look at the society. Marx considers superstructure as consciousness, awareness or a kind of understanding of the nation of the society. Karl Marx maintains that "it is not the

consciousness of men that determines their being: there is their existence that determines their consciousness” (Marx, K.1904, p.11) It is social existence that determines our consciousness and this would have been a radical idea at the time that Marx was writing. What he means by this is that it is your social, political and economic circumstances are what determines your life rather than it being the other way round.

General hierarchy at any given political space and that he defines through base and superstructure. Base is often called infrastructure also. At the top of every society, according to Marx, is this dominant ideology, dominant group enforced through police, force or law and even through arts that determines the life for the base which is the workers or the proletariat. Marx would also maintain that in the last instance, it is the base that determines the superstructure. There is the superstructure and the base or the infrastructure and it is the superstructure whose ideology is usually dominant.

According to the Marxist critics, literature sometimes becomes the voice of the ruling class. Some other times, it is the voice of the non-ruling class. Literature reflects the social values, the economic conditions, the political conditions of the country, and naturally, of the society. In *The Great Gatsby*, Daisy represents the women during this era referred to as flappers in Daisy's final act running from the responsibility of her car accident. In *This Side of Paradise*, Rose Island is a cruel narcissistic flapper who enjoys a rich lifestyle she aims to marry a rich suitor who could afford all her needs. however Amory doesn't have any money left with him as he already lost his family fortunes. Eleanor, atheist, rebels and disregards the religious conformities and the gender limitations of her society.

The first time they meet, Gatsby and Daisy are very different. He is poor, but pure. He has only love and devotion to give to Daisy, but that is not enough. Daisy Buchanan's life drama is about the fact that she cheats on her own feelings to Gatsby when she marries Tom for his money and status. Tom and Daisy Buchanan's marriage is more of an illusion than a romantic partnership. He cheats on her, she knows about it but cannot leave the comfort his money gives her. Tom also knows about Daisy's affair with Gatsby but does not consider it a good enough reason for

divorce. There is a great deal of drama when the couple's affairs become too evident, as it is portrayed in Chapter 7:

“There is no confusion like the confusion of a simple mind, and as we drove away Tom was feeling the hot whips of panic. His wife and his mistress, until an hour ago secure and inviolate, were slipping precipitately from his control.” (Fitzgerald, 1925, p.125)

The quote describes how concerned and panicked Tom is over his wife and his mistress.



1.2. Socio-economic segment

Our ability to think for ourselves is actually limited, our ideas are shaped by the material and economic conditions of life. For example, if somebody is very poor working in a factory, his ideology is limited but the same person starts struggling against the upper class and gradually he becomes richer and richer and he becomes an upper-class person. Then his ideology is changed, his way of looking at the society is changed, because his class is changed. This change is the essence and that is presented in literature.

As *This Side of Paradise* closes, Amory has undergone a complete transformation of self, now acutely aware of the universality of human suffering, he muses that the only thing he can possibly know is himself through Amory's Journey from arrogance to humility. Jay Gatsby is the character who seems to most clearly represent the American Dream. He reveals the corrupted side of his rise to glory. He seems to only value his wealth and possession as status symbols.

Marx's literary criticism postulates that the social class of the author influences the text through what is penned by a member of the class. Marxists believe that the social contexts invariably shape the author. Fitzgerald criticizes the moral decline of the jazzes in his novels and stories. Fitzgerald took birth on 24th September 1896 and died on December 21 1940. He belonged to a middle-class family, attended Princeton university for his graduation, where he fell in love with an upper class girl named Genevra King while the two continued their romance for some years.

Genevra King and her family reject Fitzgerald's marriage proposal because of his lower economical status. As a result, he drops out of college in 1917 and enrolls in the United States army during The First World War with suicidal tendencies. When he is stationed in Alabama, he meets another upper-class girl named Gilda Goldsby and develops a romantic relationship with her. However, his lower economical status again creates hurdles in their relationship. Finally, Gilda challenges him to either gain success as a writer and make a good fortune or forget her.

As a response, F. Scott Fitzgerald wrote and published his first semi-autobiographical novel "*This Side of Paradise*" in 1920, which became a huge hit

since it is inspired by his own life incidences and situations. Fitzgerald's newfound fame has enabled him to earn much higher rates for his short stories, and his increased financial prospects persuade his reluctant fiancée Gerdie to marry him. Just like Ernest Hemingway, Fitzgerald also used to write his stories and novels based on real life incidences and characters. (Fitzgerald, F.,2012)

In *This Side of Paradise*, the character of Rose Island is loosely based on Zelda Saree. Isabella Boss is a young girl from a rich affluent family who Amory first met as a boy and fell in love with her. After his prom, Isabella breaks up with him. The character of Isabella Boss is based on Genevra King. People who share the same material conditions will roughly have the same kind of consciousness, and hence can constitute a class. Based on this brilliant insight, Karl Marx theorizes different classes, the proletariat, the working classes and the middle class, the rich middle class and the nobility. But this theorization of class is really crucial in understanding for Marx and then is the Marxist idea of the architecture of the society and the hierarchy.

According to Karl Marx's literary criticism, a writer's social class has a major impact on what is written by a member of that class. Marx's critics find that the writer is constantly formed by the social contexts, Leninist, Marxist criticism. Lenin had argued in 1905 that literature must become an instrument of Marxism of the literature and economics. All writers were trapped within the intellectual limits of the social class position. Their idea is that they insist on the need for close formal analysis of literature. Language of literature has its own characteristic procedures and effects and therefore, it is not an ordinary language.

Marx's opinion is that literature is not a matter of personal taste or expression. He maintains that literature has nothing to do with entertainment or aesthetics because literature has some close connection with the social economic and political conditions of the time. According to Marxist literary criticism,

"Literature does not exist in some timeless, aesthetic realm as an object to be passively contemplated. Rather, like all cultural manifestations, it is a product of the socioeconomic and hence ideological conditions of the time and place in which it was written, whether or not the author intended it so." (Tyson, L. 1950, p.66)

Human beings themselves are production of socioeconomic conditions and victims of unjust ideologies. The reason underlying this is to show how money or lack of money affects the story, to show how social class affects a story, to give the poor invisible or disenfranchised a voice in literature and to evaluate whether class and inequality is a driving force in our society. That brings us to the next important concept, that is ideology.



1.3 Ideology

Ideology is the system of beliefs that underlie our actions and material lives. These can be widespread throughout society or be specific to a particular economic class or culture. Ideology is what we call the epistemological model of ideology. The idea is that ideology perpetuated by the dominant classes, right by the superstructure masks or whales the site of the workers of the proletariat to a point that when they look at the world they see it from the point of view of their oppressors, from the point of view of the dominant powers. At any rate, ideology will be dealt with extensively later in this chapter.

We use the term alienated youth. It is the same ideology in which this term is used, but what Marx is theorizing and does theorize, is that human beings by their very nature are productive beings. They love to make things. If they are producing or making things, they do love to make things, then there this day they are reconciled with what they are meant to do. But in capitalism you go and do whatever you have to do to make a living most of the times the things that you are doing, working in a restaurant you know, like digging ditches or even teaching, me, you may not like it. So, that means you are dependent on something that you absolutely cannot relate to, and hence, that will make you unhappy and you will be alienated. So labor is alienated one because it has to do repetitive things that it has no love for and to the commodities that it produces most of the times it may not even be able to afford it.

Then, there is the concept of alienated labor, and the revolutionary response to that alienate labor, is to reconcile people with what they love to do right, and then there is a certain degree of humanism involved here, because Marx imagined that there is some connection between Marxism and literature, this theory is applied in literature. Amory's hedonistic lifestyle in *This Side of Paradise*, reflects the broader ideology of America's capitalist exuberance in the 1920s up until the Great Depression. *The Great Gatsby* captures like no other novel the reckless pleasure seeking and exuberance of 1920s America at the height of economic boom a period Fitzgerald famously christened the Jazz Age.

Marxist theory is mainly concerned with three ideologies, the first of which is if the text a mirror of social values? That means that if the Marxist critic tries to

examine whether or not this literature reflects the social values of the society. In *The Great Gatsby*, there is a display of the looseness of morals that is a characteristic feature of “The Jazz Age” represented by George's wife. She is having an affair with Tom. She wants to escape her low social status for a better life and dislikes her husband for being poor and then finally there's Jordan Baker Daisy's friend from girlhood and a wealthy professional golfer. She represents modern women and ignores social conventions. She is willing to cheat to get ahead. She becomes romantically involved with Nick but their relationship deteriorates when Nick discovers she is dishonest.

In “*This Side of Paradise*”, near the end of “Young Irony” Chapter, Amory Blaine flagrantly expresses his opinion to Eleanor “that sex is right in the middle of our purest abstractions.” He also maintains that sex is the “overpowering force that’s part of the machinery under everything” (p.203). Fitzgerald made use of sex and young people displaying their views about it right in the middle of his work, which is one reason why he was admired by the readers of his era.

We meet Isabelle, the lady who acts rather unladylike for the time period, a woman who drinks, smokes, acts promiscuously and does not seem too concerned about the social stigma naturally. In this, she looks like hundreds of her generation. Eleanor is conceivably novel’s main dissenter. She also maintains through showing her fists that “there is no God, not even a definite abstract goodness” (p.203) She openly declares her atheism which Amory soon joins increasingly as the narrative progresses. She also refers to the sexual hypocrisy of the Catholic Church in sheer protest. This is an obvious demonstration of a generation that relinquished all the adages adopted by its predecessors.

“Here was a new generation, shouting the old cries, learning the old creeds, through a revery of long days and nights; destined finally to go out into that dirty gray turmoil to follow love and pride; a new generation dedicated more than the last to the fear of poverty and the worship of success; grown up to find all Gods dead, all wars fought, all faiths in man shaken . . .” (p.239)

The quote reflects every phase of change that occurred to the new generation of the 1920s, a generation afraid of destitution, worships success, but no longer believes in the divine powers of God: There is no God to them. God is dead and any flash of faith in Him or in man is also extinct.

The second ideology questions that if the Marxist critic is, when he examines or when he interprets literature, trying to find out if it is a form of propaganda for the ruling classes. Tom sits atop the pyramid of success in the novel. He becomes increasingly insecure about the one type of social status he can never attain, by having been born in the east, coming from the Midwest from Chicago. But going to school at Yale in New England, Tom would have been acutely aware of his social inferiority, and so he conducts affairs with lower class women who are in awe of his position in an attempt to convince himself that he is wealthy and powerful enough to do whatever he wants. In short, Tom treats the proletariat class very harshly and has the aptitude to resort to violence as well.

In *This Side of Paradise*, as Amory is picked up for a free ride, he meets two old people, one of whom is a parent to some young man his age, also studying at Princeton. As he is penniless because his inheritance and his rich life with Rosalind are gone, he declares that "Being very poor at present I am contemplating socialism as possibly my forte." (p.203) The quote uncovers Amory's revelation of his character which is a consequence of being broken living in New York.

On his ride back to Princeton, Amory propagates that "For years, people have been stalled off with promises. Socialism may not be progress, but the threat of the red flag is certainly the inspiring force of all reform. You've got to be sensational to get attention. Russia is your example." (p.207) This quote looks like an impulsive point of view of someone who has suffered greatly from the system. Although Amory later says that he does not mean half what he said, it still reveals his mindset.

The third question is whether or not this piece of literature, this work of art to interpret, does propagate the ruling classes. Can literature challenge the social norms?? Tom is able to cast out his past actions. Fitzgerald antagonizes a community that person judges a person like Gatsby for his past whereas characters such as Daisy and Tom manage to conceal their past blemishes, the car accident and the affairs with their richness. The atmosphere of suspicion that overwhelms Gatsby's image to the public is created via his own reluctance to confess his lonely beginnings. Fitzgerald used to be sharply cognizant of the snobbery of high society concerning endeavoring to infiltrate higher social circles.

In “*This Side of Paradise*”, as Amory got drunk, he expresses his disappointment to his roommate about his economic and political views: -

“too many voices, too much scattered, illogical, ill-considered criticism. It’s worse in the case of the newspapers. Any rich, unprogressive old party with that particularly grasping, acquisitive form of mentality known as financial genius can own a paper that is the intellectual meat and drink of thousands of tired, hurried men.” (p.160)

Again, the quote reflects the frailty he feels, his rebuff to capitalism and appeal to socialism and free press, together with others of his generation. He expresses how a rich portion of society can control the lives of many poor people.

Being modern readers, we conceive Gatsby’s success more remarkably specifically that we are quite aware of his background still with the more illegal business activity is taken into consideration. In reality, the idea is that in Marxist theory, the enemy is not so much conflict but complacency. It begins with the acknowledgment there that there are gross economic inequalities. It exists in a capitalist system that wealth can be very highly concentrated in a few and that many in society can suffer as a result.

We can also look at the ways in which people value commodities over human relationships and one easy example is in the way that we associate social meaning to brands of clothing. Hence, your shirt for instance is not just something that someone has produced. That’s the labor as well as something that has an inherent value and it provides warmth and protection for you but somehow, it is a statement about your social class. You can feel superb if you wear certain social brands of clothing. Truly, you become superb or popular you fit in with a certain social group by how you dress of course that has nothing to do with the inherent value of clothing, but it is just something that we socially ascribe meaning on to clothing. This can result in what Marx calls commodity fetishism.

This is the ideology and the belief that material objects are not simply equitable to their labor besides their practical use. For example, somebody worked hard to make my shirt and it certainly has a practical value to me, but it is superseded by some inherent magical value and what this means is that we start to believe that buying things, objects, commodities can make us happy. That is quite right. It is the happiness factor that through consumption or through buying we can somehow be

happy and that is commodity fetishism. We start to value commodities more than human relationships.

In *The Great Gatsby*, Tom's commodification of people is being able to smoothly use them to do and attain what he wants. The reason for that is that commodification considers people, but not merely objects, as objects whose significance is due only to what benefit we can get from them. This commodification can also be applied to Daisy's affair with Gatsby. Thinking that he originates from a similar social status is what makes her interested in him. Once she realizes the reality of his background, she is apt to sharply sacrifice Gatsby for her own convenience.

Similarly, in "*This Side of Paradise*", Amory's relationship that fails with Rosalind, triggers the ensuing achievement that he will never obtain authority or power unless he has money. The main reason for that is Rosalind, who has left the most devastating influence on him, of any of the three girls he knew. She deserts him after quite a profound love relationship, simply because she comes to the decision that he is too penniless to afford providing for her needs and leaves him to marry another man. Rosalind leaves him broken-hearted, frustrated, and sarcastic.

Karl Marx's ideology is that work at its best is what makes us human. It fulfills our species essence as he coins it. Work allows us to live, to be creative and to flourish. However, the reality in 19th century Europe is that work destroys workers particularly those who have nothing to sell but their labor to the mill and factory owners. A worker is simply an abstract idea with a stomach that needs to be filled. The workers have no choice but to toil long hours for a pitiful wage. What is worse, their labor alienates them. Alienation is a disorienting sense of exclusion and separation. Factory labor under capitalism alienates the workers from the product of their labor.

They manufacture products they cannot afford to buy which disappear to shops in far-off places in order to make money for people who pay them next to nothing. The factory production line splits jobs into meaningless tasks that make the hours at work tedious, empty and bleak. They become cogs in a gigantic machine. Workers live for the few hours at home when they can eat, sleep and relax the rest of the time. They are not fully alive. This work also alienates them from each other.

This is perhaps most evident in a mass production system where we have a highly detailed division of labor. A worker might perform one repetitive task over and over again and in doing so, he or she has no concept of the final product that that task is eventually going to produce, and if you have no tie to the end product, you never see the whole process. Instead, you do one repetitive task that results in alienation or kind of a strange mode of production. You might be doing menial banal kind of activities throughout your workday, but you have no real personal connection, no gratification or satisfaction from the work you are doing, because it is not tied to your labor or rather not tied to the end product. You have no control or creativity in your environment and typically that is what we mean when we say things like working for the man or just a cog in the machine and that is this idea of Alienation of Labor. A result of commodity fetishism, of alien reification is that we, as a society, tend to value commodities more than human relationships and that relationship between production and consumption.

Jay Gatsby focuses too much on one girl, while there are likely very many who would have been more compatible. He dies a tragic character, because he has wasted his efforts chasing a romantic fantasy. The woman he loves is, in actuality, not his ideal. Jay Gatsby makes her ideal in his mind, the ultimate goal, through his rose-tinted memories. Yet, any other substitute to Daisy Buchanan could have prevented Jay Gatsby's tragic life but for the alienated mindset that caused his downfall. Jay Gatsby died unaware that anyone could have been Daisy at the right place at the right time.

Amory Blaine, in *This Side of Paradise*, by no means looks over and above his confidential life. He is a gifted young man in academics, but he also allows this to go to his head where he views himself as superior to others, narcissist probably, something that resides in his subconscious through the duration of his life. Feeling superior is the same as inferior, both alienate a person in some way or another from others. At Saint Regis school in Connecticut, the other boys consider him egotistical whilst his teachers consider him undisciplined. Again, being egotistical is some kind of alienation.

The second key principle is that traditional social structures of classes are built

upon the oppression of workers. It is true in a capitalist society that favors inequality, that wealth is going to be concentrated into a few people, and that extreme wealth is really only possible through exploitation of others, of labor and also of poverty. Hence, just being aware of that is really the first step in a Marxist interpretation.

Daisy is too rich to care about deep thoughts and lives superficially. She stays with Tom despite his infidelity because she is afraid of losing her money. She commits a hit-and-run and is not concerned by it much because her victim is lower class. Rosalind Connage leaves Amory, as cited earlier, and marries another rich man, Dawson Ryder, simply because Amory cannot provide for her needs. In the end of the novel, Amory Blaine realizes that money cannot buy him love or happiness.

Ideologies also structure our world in order to create and maintain social relationships. An example of this could be the notion that all mothers put their children above others or the idea that the man should be the main provider in terms of money in the household. The ideologies of our society are so engrained and unconscious, part of our daily lives that we accept these social roles as natural. A Marxist critic will understand that representation within text reflects class ideologies, characters' lives and perspectives are influenced by the ideologies and beliefs of their background and social class.

Marxism has a certain mindset toward the ideology of the American dream. It is just an ideology full of inequities as:

“The American dream blinds us to the enormities of its own failure, past and present: the genocide of Native Americans, the enslavement of Africans, the virtual enslavement of indentured servants, the abuses suffered by immigrant populations, the widening economic gulf between America's rich and poor, the growing ranks of the homeless and hungry, the enduring socioeconomic barriers against women and people of color, and the like. In other words, the success of the American dream—the acquisition of a wealthy lifestyle for a few—rests on the misery of the many. And it is the power of ideology, of our belief in the naturalness and fairness of this dream, that has blinded us to the harsh realities it masks.” (Hall, D. 2001,p.58)

That is the ideology of the American dream in relation to Marxism: It exists and flourishes at the expense of others' misery and our conviction of its fairness is the reason underlying our blind belief in this ideology. Thus, during the “Jazz Age” luxuries such as automobiles, planes, radios, phones and other items were outside the reach of most Americans.

Among other ideologies Marxist criticism handles is patriotism. This entails having the have-nots from one society war other have-nots from another country under the banner of patriotism. Certainly, the haves' sons do not go to the war since money can buy their comfort and safety by not going to war and exposing their lives to death. On the other hand, the rich reap the economic profits of war among which is keeping their sons from the threats of wars.

The ideology of patriotism succeeds in splitting the poor from uniting with the other poor in other countries against their oppressors. It makes them view themselves as part and parcel of a certain nation only, thus preventing them from uniting in order to gain their rights as a worldwide group. There is a strong likelihood that those younger Americans who fought in the First World War and were largely shocked by the atrocities of the war, became aware of those facts.

Religion, stigmatized by Karl Marx as "the opiate of the masses," is an ideology that maintains the loyal poor contented with their share in life, or rather permissive toward, exactly as a sedative deals with pain. The debate whether God exists or is not the core of the cause of Marxist analysis. How is religion used is their objective. What do people who manipulate religion do is their field of interest. For instance, whereas some Christian religious sects provide food, shelter clothes, house, and education to the poor they also sell the concept that the poor will go to heaven and inherit the kingdom of God.

Obviously, the tiny number of people who own the overwhelming majority of wealth find their interest in wide spreading this concept. In their heart of hearts, they are convinced that the poor going to Heaven is quite enough for them. A review of history reveals the numbers of using Christianity for that goal. Historically, colonizers have exploited Christianity just for this purpose. Many a time has the Bible been used to subjugate African Americans and women.

The ideology we need to discuss now is hegemony. We start with a simple definition. "*The Oxford Dictionary*" says it is "the leadership or dominance especially by one country or social group above another." (Stevenson, A. 1998, p.814) In more complex terms, it refers to

"a system of interlocked institutions, practices, worldviews, expectations hopes, and

fears, as well as specific ideologies, that makes the status quo and the stratification of power and economic resources within that status quo seem natural and unchallengeable” (Hall, D. 2001, p.78)

Basically, those in power, presumably the aristocracy create and maintain world views and societal expectations through things like popular culture, TV texts and government institutions in order to dominate others without using force. For Instance, some people in the proletariat class will actually begin to believe that they deserve the conditions in which they live. It helps to reinforce the power structure in place by the upper classes and disguises the economic reality is that dry social structures as well as individual lives.

Marxist critics examine the ideologies presented in the text as well as how they are resisted or perpetuated within society, examine how it drives characters, actions or the general plot of the text and analyze how that plot could change if the character was of a different social standing. A critic should look at how the bourgeoisie and aristocracy promote their own interest as natural and unchallengeable and how the proletariat resists or accept the institution set up by the upper classes. Another important principle of this criticism is the fact that the production and consumption of a novel player poem also reflects class ideologies. For instance, authors will reflect the interest of their own class in their work.

The third key principle is that a class conflict is inevitable and this is a line from Marx's work the idea that there is always going to exist conflict and I believe that that is a good thing because conflict can lead to social change, it can lead to an assessment of the ethics of modes of production, of the division of labor, of the remuneration for labor, and so as long as there is conflict, there is a potential for change. “*The Great Gatsby*” is the conflict between “new money” and “old money” which are symbolized by the opposition between “West Egg” and “East Egg”. *This Side of Paradise* mirrors the inside conflict Amory undergoes in pursuing pleasure using the tools he is equipped with, in order to live the life he pleases. He proves nothing but that he is merely a spoiled young man.

1.4. Class Conflict and Themes

You can also look at how class conflict plays a great role in the text. Do you have working-class characters who are in conflict with upper- -class or working in middle class or middle class and upper-class? Thus, we have a variety of different ways that this conflict might play out, beginning to pay attention to how social class affects our characters. Certainly, this might relate to themes and you could talk about how social class can be a theme in the text as well. Hence, there are some very basic ways that we can start to apply a Marxist theory to the literature we are reading.

For instance: If you examine the literature of the feudal societies, people loved chivalric romances, stories about the kings, queens and the knights because in those times, the kings were considered as the most powerful people. In those times, literature was impacted, affected or influenced by those feudal kings since they were in power. Hence, that is an example even if you examine modern literature in today's times, we are living in a capitalist society, people enjoy the social class with the most power and money that we can see with many contemporary celebrities, gaining wealth from hotels, reality, television and clothing stores which celebrate the glorious lifestyle of the modern people. Our taste is also influenced by the time in which we are living or the society in which we are living.

For Karl Marx, history is an agonistic process. He has then simply stated an agonistic view of history. Agonistic means conflictual. His view is that history does not just move on from the past to present, but it is a history of struggle in which different classes compete for their interest, some win and some lose, but overall, the history of the world is history of this class struggle. That is the first thing about Marxism to keep in mind. Then, his theorization of class and that is crucial.

In short, Marxist literary theory tries to interpret the works of art from the point of view of this class struggle and it focuses more on the social, political and economic conditions of the people. It does not focus on the artistic value or the aesthetic value of the work of art, how good that work of art is whether it is pleasing or not, whether it is artistically complete or not. Marxist critics ignore these factors. The themes in "*The Great Gatsby*" echo and scrutinize the societal influences prevalent in this time period, the characters embody the various classes, values,

behaviors and customs as well as the ideals and ethics or lack thereof of the time. It is the collision of these factors and most especially of the two polarized classes, both chasing the American dream that is at the very heart of "*The Great Gatsby*".

Literature according to Karl Marx presents this constant conflict of the society in which it is produced. There is a conflict between the oppressor /and the oppressed, both stand in constant opposition to one another. Both classes are in opposition, which ends each time in a revolutionary reconstruction of the society at large. There is a conflict and sometimes there is a revolution against the upper class, against the other class of the society and that brings about the whole reconstruction of the society in the common ruin of the contending classes: Either they revolt and make a new change in the society, or they are ruined. At the end, they are defeated. Marx believes that literature always deals with this class struggle which is found in the society.

In *The Great Gatsby*, Tom is trying to exert power over Gatsby by emphasizing his old money status as greater than Gatsby's new money status. The two are constantly trying to prove that one is better than the other never fully satisfied. In *This Side of Paradise*, struggle occurs as Myra's social status appears to be much higher than Amory's, so it makes sense that she would be nervous about how others perceive her behind closed doors.

Complacency is really the enemy. When we finally just settle into the status quo and say that these are not ideological but this is the way it should be, this is the way it is. This is natural right and this is exactly the concept of hegemony. Powerful social groups, the aristocracy or the bourgeoisie, those who have some domination or control over the working class they might want to naturalize their positions in their authority and so, this is done through discourse or hegemony and hegemony makes the status quo seem very natural and unchangeable. The aristocracy or the blue jersey might feel that they have the right to power. Conversely, the proletariat feel like they accept their conditions as being inevitable and feel like they deserve them so it helps to reinforce the status quo.

The fourth key principle is that production and consumption of texts reflect class

ideologies. if we look past the past few centuries, we can see that primarily the bourgeoisie interests have been reflected in texts and this is due in part to the fact that the middle class might have more education, more leisure time, more interest in reading versus the working class and the middle class who are greater in number than the aristocracy. Thus, they present the best possible market for the production of text and positively, their interests are going to be reflected through those texts or else they would not want to read through them.

Basic ways that we can start to apply Marxist concepts or analysis to literature and it begins with really analyzing the class identity of our characters. Therefore, do we have characters who come from the upper class? do they come from old money or the idle rich? Have they inherited their wealth or are they lower uppers? Have they worked hard and were risen from the middle class to the upper -class society? Do we have middle class characters? Do we have working-class characters?

Then, we start to analyze and figure out who our characters are, and what social class they fit into. After that, we can start to think about their socioeconomic status or their conditions, account for the attitudes, actions, hopes, fears, goals, desires they have: In what way are they? Are their goals, desires and actions informed by their social status, socioeconomic status? And, to what degree are these characters products of their socio-economic status. It could work a variety of different ways. Perhaps if you have an aristocratic or an upper-class character, they might feel empowered by their social status. Conversely if you have a working-class character or character who is coming from poverty, perhaps they feel trapped in their socio-economic status and perhaps there is a cycle of poverty or a working-class cycle of just living paycheck-to-paycheck, hand-to-mouth. They could be there working hard but they have not gotten a break and are not able to go beyond their social class.

Jay Gatsby appears to be the embodiment of the American dream. At the novel's open, he is depicted as a self-made man, loose and mysterious. He has built the lavish lifestyle in post-war America. He was born poor as James Gatz and he invented Jay Gatsby. He keeps his origins a secret and presents the public only what he wants them to see. This leads to speculation and rumors. The entire focus is on building his wealth power and prestige in an attempt to make himself worthy of

Daisy Buchanan.

On the other hand, Amory Blaine was born wealthy to travel to exotic places with his mother. In fact, Amory is his mother's son, as it says in the chapter title. He grows too demanding and his mother sends him off to her ex-flame Monsignor Darcy. All through the text, he lives his life trying to get the best out of it until he discovers that he owns no fortune as the family wasted their wealth. In the end, he realizes that all he could know is himself in a journey of self-reflection. The novel heralds the saddening news of October 29th, 1929 when the US Stock Market crashed bringing an end to the boom. 1920 Scott's "Jazz Age" was finished. Thus, a Marxist critic seems to determine the class identity of the characters and then analyze how it affects their actions, beliefs, hopes and fears since Marxist analysis is all about power, money and control. We need to talk about how things like belief systems can lead to one class oppressing or controlling another.

The gist of Marxist literary criticism is the focus on the analysis of money power and social institutions such as government families and religion both inside and outside of the text in order to understand the various facets of the criticism. We first need to examine the theories from the 19th century. German philosopher and social critic Karl Marx states that society is divided up into three broad classes, the aristocracy, the bourgeoisie and the proletariat. Aristocracy category includes the traditional notion of nobility.

Think of a feudal society with kings and queens: Their power is built up through the acquisition of land control over political structures and the labor of the working class. Kate Middleton will and the Queen of England would be in this category. The bourgeoisie are individuals who have built up their power through the acquisition of capital. They control factories, businesses and other enterprises. This is probably the social class with the most power and money that we can see today. Think of any celebrity of today, gaining wealth from hotels, realty, television and clothing stores.(Wolff, J.et al,)

Both of these classes tend to, receive special privileges and treatment because of their social standing and power over governments, media and overall culture. They also tend to exploit the working class to generate their wealth. The working

class is known as the proletariat. They do not control institutions or political structures like the aristocracy. For minimum wage, you do not own any part of the company. You only receive an hourly wage for your services rather than experiencing the main profits of the business or any power that could come from it. With this in mind, the Marxist critics should analyze the characters of a novel and determine which class they belong to. They can analyze how the class affects the character's personality, actions and beliefs as cited earlier.

There are four main themes in "*The Great Gatsby*": They are class not just rich versus poor but "new money" versus "old money" and "the Midwest" versus "the East". Another theme is superficiality versus truth. For instance, many of the characters such as Gatsby himself, lead double lives that outward display versus their inner self. Then there is the American Dream and what people are willing to do in order to get it and finally the degradation of society represented in the latter part of the novel by the characters, vain, callous, impersonal and just not caring about one another for generations. Readers all over the world have enjoyed this masterwork because of the beauty of the writing the insightful narration.

The 1920s America, an era marked by tremendous change in the country's culture and lifestyle the roaring 20s or the Jazz Age, both free spirited and fast pace. The economy began to grow by leaps and bounds and mass production is spurring massive consumer economy. People left the countryside for the cities resulting in the country's urban population outnumbering its rural population for the very first time all of these movements combined, to create an American society characterized by more freedom, more time and more disposable income than any previous generation. This created a stark chasm between the haves and have-nots of society. Frivolous spending and recreational leisure were prevalent while those in the middle and lower classes suffered greatly: Luxuries such as automobiles, planes, radios, phones and other items were outside the reach of most Americans.

Marxist critics will also look into the disparities between economic classes and how oppressive social systems operate and why they exist. Marx insists that each class has their own interest and they tend to conflict with one another. Important aspect of analysis revolves around the term ideology. It is the system of beliefs that

underlie our actions and material lives. These can be widespread throughout society or be specific to a particular economic class or culture. Still, they are the offspring of economic factors as it reads

“Marxism is a theory that proposes the only basic thing of human activity and problems are born from the economic aspect on their life. It is an analysis by showing how an author reflects his or her ideology into his or her works. His or her ideology can be examined through the fictional world’s character, setting, society, or any other aspect of the text. From this starting point, the critic may then as an investigation into that particular author’s social class.”(Zakhiyati, F.2016.p.31)

The quote reveals an important factor, that is, the writer’s ideology can shed light on his social class.

A great number of men-of-letters, including F. Scott Fitzgerald use symbolism in their masterpieces. David Popenoe refers to the importance of symbolism as:

“A Symbol can be defined as anything meaningfully that not only represents something else, but it is also a way of predefining or of conveying a certain attitude toward what it represents. Some symbols are so charged with certain meanings that they predefine some of the things they represent in socially significant ways. ” (Popenoe, D. 1995,p.55)

Thus, symbols lend a helping hand in grasping abstract notions such as “goodness”, “freedom”, and “badness.” For example, a bird can be a symbol of “freedom” since, to human beings, they appear as capable of going anywhere they like. Likewise, “good” is often portrayed by the white color and “bad” by the black one.

Oxford Advanced Learner’s Dictionary defines “symbol” as “an image, object, etc. that suggests or refers to something else” (Hornby, A., 2000, p.197)

Roberts and Jacobs (1998), maintain that symbolism:

“is a mode that expands meaning. It is literary device developed from the connection real life people make between their own existence and particular objects, places, or occurrences either through experience or reading. A symbol creates a direct meaningful equation between (1) a specific object, scene, characters, or action and (2) ideas, values, persons, or ways of life. As a result, a symbol is a substitute for the elements being signified, much as the flag stands for the ideals of the nation.” (Roberts et al.,1998, p.318)

It means that symbol represents something standing for or something else. Symbol is an object which refers to another object, but also demands attention in its own right as a representation. Anyhow, a thorough look at previous studies sheds light on what has been accomplished in relation to the former points.

In a Master Thesis entitled “*Disillusionment with the American Dream in F. Scott Fitzgerald’s the Great Gatsby: Analysis of Characters*”, 2019, the researcher deals with the theme of the American Dream through psychotherapeutic means. The researcher displays his viewpoints of the American Dream with its saddening consequences on the American society at large and the American character in particular. The disasters that encounter Gatsby and the other characters uncover the gloomy side of the dream and reflect the volume of suffering of Americans. It also mirrors the tragic change and inclination in the fabric of American society toward materialism and the accompanying deterioration of morality. (Hajira et al., 2018)

Janet Foster Carroll in her Master Thesis, “*The Concept of the Flapper in the Early Writings of F. Scott Fitzgerald, 1967*”, reveals that there is a unique liaison between any specific age and the literature of the era. The following generations benefit from the writing of either of the two areas. The thesis examines the notion of the flapper in Scott Fitzgerald’s works since he was considered the diarist and “Spokesman for the Younger Generation”. The flapper, as ordinarily pictured in the public journals of the Jazz Age, was seen in several modes: as charming and voluptuous, as the proper successor to America’s progressive convention and in the meantime as an impertinent scandal to femininity. Most of the time, there was a negative image of the flapper as a threat to the social and moral stability to the middle-class in America.

Yet, the flapper to Fitzgerald, in *This Side of Paradise*, is a compound of the “top girl” and the “aging woman.” Rosalind Connage, one of his young flappers is portrayed as nearly nineteen years of age, and on the apex of social success. Besides being celebrated, they are consistently lovely and well-off. Fitzgerald’s young heroines are depicted with particular practical features as the exemplary realization of a gilt world of make-believe. These flappers do not eventually comply with the flappers commonly envisaged in the 1920’s, because they are further unrealistic,

sentimental and intangible than their social history peers. "Aging woman" flappers like Gloria Patch at nearly twenty-four years of age, are prone to grow "old." Thus, they are exposed to a deterioration their appeal, attraction and reputation. Fitzgerald's concepts of young women are, to a great extent, swayed by the girls he had substantial connections with. (Carroll, J.,1967).



2. “THIS SIDE OF PARADISE ” IN RELATION TO MARXISM

The main character in this book is Amory Blaine, exactly as pretentious and annoying as the name Amory Blaine implies. We see Amory from his childhood into his 20s, from leaving his rich mother to go to a fancy private school, from leaving private school to go to Princeton, then going off to war. Amory is an intelligent person who is perhaps a little lazy and is very concerned about what other people think of him. He just really wants everyone to think that he is remarkable. Essentially, the whole book is Amory just trying to figure life out to reach self-realization, but in the end, he has to fail at everything that he thinks will satisfy him in order to find out that he does not really need those things to start with. The text heralds the disillusionment one is afflicted with, not only as he grows up, but also as an outcome of “The Roaring 20s.” (Hidayati, A.,2007)

2.1. “The Jazz Age” Themes

Like the rest of “The Jazz Age” generation, synonymous with pleasure seeking and people having a really good time after the devastation of the first world war, Amory is very concerned about love and money in respect. Ultimately, none of that really matters and of course he fails miserably at all of those things in order to learn the lesson. Essentially, the whole book is his process shedding all the annoying things and all of his self-absorption. He is a flawed character, learning and failing and trying to get better, except in the parts where he gives up a little bit. There is some good Fitzgerald drama such as some dude love and some car accident.

At the end of the book, at the moment when Amory finally reaches the self - realization, he cries out “I know myself”, which means that he finally admits he was wrong. It is very rare that an egotist person admits his shortcomings that way. Amory cannot seem to find his way in the world. Amory often pauses to consider the social dynamics of his very being and appears to suffer quite often from something of an existential crisis throughout the story. Many who read this book are often baffled and rightfully inquisitive: Is it a novel or is it a play? is it a biography or is it a fictional work? Perhaps more importantly, what even is the plot about? In fact, there is not really a plot.

The text seems like a semi-autobiography, pretty much just the life of F. Scott

Fitzgerald. Amory Blaine is F. Scott Fitzgerald the author of the book himself, and the author seems to live vicariously through Amory to provide us with the narrative of his own experiences. It is also a reflection of F. Scott Fitzgerald's attempts to win Zelda's heart. Zelda is an Alabama girl, a writer and an artist who abandons the idea of marrying Fitzgerald on the basis that he is good for nothing.

Through Fitzgerald's vivid storytelling, we are able to get some visceral insights as to what life might have been like in "the Jazz Age", for a 20-something year old, growing up in the 1920's. He has helped to really name and catalog a lot of the things that were happening at the time. This is "The Jazz Age" when people start to avert religion and God as their sole origin of faith and enable scientific research to participate. Whilst many doubt the book's purpose, although they appreciate the grace and lyrical magnificence of Fitzgerald's writing, there is also the contextual image it provides us, where it gives us a first-hand look at what one might have come to expect in the once new era of American history.

F. Scott Fitzgerald implants various themes across *This Side of Paradise*. The disappointment, egotism, imagination, heaps of motherly praise, failure in schools and love, the protagonist endures over his youth, until he encounters failure and war afterwards, is among the substantial ideas. Amory, son of Beatrice is the title of the first chapter: The title needs no other comments to let us know more about Amory's character. At any account, the story has an abrupt beginning of Amory from his childhood years, where we are introduced to his mother Beatrice Blaine, a beautiful wealthy dame who is educated but mentally unstable.

We are given a very brief introduction to Amory's father, Stephen Blaine, does not come into the picture at all. He dies during Christmas of Amory's sophomore year. The family lives in Wisconsin. Obviously, the father has never been that important and played a minimal role in Amory's development. We do not know too much about the family dynamic but we can gather that Beatrice and Stephen had a loveless monotonous marriage, with the only significant achievement being Amory himself.

Beatrice and Amory have a unique mother-son relationship. First of all, she pampers Amory a lot during his childhood and he is treated like a god among mortals

with heaps of praises. His hedonistic lifestyle reflects the broader spirit of America's capitalist exuberance in the 1920s. Beatrice prefers to be called "Beatrice" by Amory instead of "mother," because she is far too fond of her own name, and she also likes to live her own life such as the trend is. That is why her relationship with Amory is less parental and more friendly whilst she provides for her son through tutors, fine dinners and the benefits of high society. One might say she uses Amory as a prop to supplement her own luxurious lifestyle. The son becomes a bragging right for her to her contemporary sophisticated friends and she boasts of his natural intelligence and good looks to all who will listen.

We learn that Beatrice was, once and for all, a truly religious person since "She had once been a Catholic, but discovering that priests were infinitely more attentive when she was in process of losing or regaining faith in Mother Church, she maintained an enchantingly wavering attitude." (p.4) She frequently condemns the middle-class characteristic of American Catholic priesthood, and is completely positive that if she had continued her worship at those great cathedrals, her soul would become a fine light on the great sanctuary of Rome. Both her and Amory travel the country together and there is a chasm-like absence in these excursions of Amory's father who is actually substituted, at least in terms of a father figure, with an old flame of Beatrice, Monsignor Darcy a man who has opted to join the church instead of marrying Beatrice.

Monsignor Darcy has a great influence on Amory and positively, he is a man who he looks up to far more than his own bland father. In the light of the excessive materialism and consumerism of the era, family breakups must ensue evidenced by Amory's father deserting the family. Being once a flame of Beatrice throws a shadow of suspicion on Darcy's real kinship to Amory. If we read the following quote with these considerations, we can be certain of these seeds of doubt particularly that one of the major conditions of being a priest at The Catholic Church, is to be single:

"I've enjoyed imagining you were my son, that perhaps when I was young I went into a state of coma and begat you, and when I came to, had no recollection of it... it's the paternal instinct, Amory." (p.117)

Monsignor Darcy expresses his fatherly attachment towards Amory. In fact, he

evidently wishes he were his father. As a matter of fact, The Monsignor was of a greater help to Amory than his other father.

In the meantime, Amory is subject to seeing his mother experience multiple nervous breakdowns. When she is healthy, Amory is seen to be pampered by his mother, in fact, to the point that it would seem she would come to dote on him as if he were her only respite from a world that has in some manner done her wrong. Yet, with the frequent mental breakdowns, it would not do for Amory to be around such circumstances. Before long, he is shipped off to his uncle and aunt and left to live with them in Minneapolis. By this point, Amory is 13 years of age, and this is essentially where the story picks off and continues.

We learn that Amory is a gifted young man in academics, but he also allows this to go to his head. He excels at history, languages and literature, but fails somewhat at athletics. Amory has been invited to a party of a girl in his class named Myra Saint Claire, but he decides to show up fashionably late because even back then, we still find a way to play mind games with the women we secretly fancy. In his youth, Amory attempts to portray himself as more mature than he actually is, and even goes as far as to manipulate the poor girl into believing he has been in a car accident.

It says in the narrative that Amory has that strange feeling of wondering why people fail to notice that he is destined for glory:

“Amory wondered how people could fail to notice that he was a boy marked for glory, and when faces of the throng turned toward him and ambiguous eyes stared into his, he assumed the most romantic of expressions and walked on the air cushions that lie on the asphalts of fourteen.” (p.12)

In fact, this is one consequence of being his mother’s son and the heaps of praises he receives.

Hence, his lateness to the party, his false maturity also extends to him telling her that he is a smoker, something which poor Myra believes immediately and sympathizes with. As a matter of fact, Amory Blaine is a shrewd little boy who knows how to pull on the ladies’ hot strings to pacify them and attract them. The two talk in private for a time before Amory makes his move and the two innocents kiss well. Amory proves to be far more conniving or at least confused after their kiss. He becomes immediately repulsed and he rejects Myra effectively ruining her party. His

sudden repulsion towards kissing her is probably less of a commitment issue though, and more of a reflection of his youth, and that he is not quite ready for such intimacy at this age. Beyond this, we see the teenage years of Amory shaped as him being a lady killer, a conceited intellectual and above all, a dreamer.

Like all his peers in the Jazz Generation, Amory not only seeks new ways to use their privilege to shape their lives, but also dreams fame and fortune for himself, dreams of honor and valor and ultimately of himself becoming a noteworthy man. It is likely that some may attribute that to more of being ambitious than to other effects. Under his own insecurities, sprites a belief that he is destined for greatness, though manifesting such greatness proves to be a battle, that he has lost. Fitzgerald summarizes those battles as follows:

“Postgraduation setbacks in love and work, however, lead the protagonist down a tortuous path of decline, leaving him still at a tender age, a near alcoholic, poete maudit. His struggle emerges as one of casting off the conceit and folly of youth, this too is a difficult path, best with illusory successes, heartbreak and humiliation.” (p.V-VI)

That is more or less how Amory ends up at some phase of his life: heartbroken and humiliated. When Amory leaves his uncle and aunts, he returns to his mother Beatrice in Lake Geneva, where he requests to attend a boarding school on the principle that he has become conventional.

It is decided that he will attend Saint Regis school in Connecticut, where he departs from his mother and meets with the Monsignor Darcy, Beatrice's old flame, now a man of the church. Both he and Amory form an instant bond. Amory's time at Saint Regis is mostly normal, although he is seen to be the cause of disdain, because of his simmering arrogance. The other boys consider him egotistical, whilst his teachers consider him undisciplined. Both are probably right, given that Amory proves to struggle, not just in his social standing, but in his own academic studies too. Yet, despite his previous misgivings with athletics, he becomes pretty good at football on the account that he realizes that becoming good at sport is a fast lane to becoming popular.

He earns the presence as something of a hero on campus. It is with the following attitude that Amory drifts into his teenage years thinking of himself as

exceedingly handsome, a dangerous charmer, a man not a boy, who can swoon any woman and dominate his contemporaries. As for his mentality, his intellectualism and his mind in general, he considers himself undoubtedly superior to everyone. We need not refer to that superiority sensation being one phase of alienation. As a matter of fact, one symptom of alienation, already referred to in Chapter One as one of the aspects of estrangement of human nature according to Karl Marx, is that Amory considers himself superior to others, suffering from loneliness frequently, narcissist absolutely, some points that reside in his subconscious through the duration of his life. (Leopold, D. 2018).

It is at Saint Regis that Amory comes to coin two terms that he uses to categorize his fellow contemporaries. First, there is “the slicker” and then there is “the big man”. “The slicker”, or deceiver, according to Amory has a clever sense of social values. Dressed well, he pretends that dress is superficial, but knows that it is not, participates only in activities he knows he is good at, and becomes successful in a worldly way. Amory belongs to that kind. Conversely, “the big man” is hollow, problematic and mostly good for nothing. He also “feels lost without his circle, and always says that school days were happiest, after all.”(P.25) Amory participates in everything regardless of his talents, goes to college, but at the same time resents his superiors and even has a problematic future whilst feeling lost and lonely. It says in the text:

“He was resentful against all those in authority over him, and this, combined with a lazy indifference toward his work, exasperated every master in school. He grew discouraged and imagined himself a pariah; took to sulking in corners and reading after lights. With a dread of being alone he attached a few friends, but since they were not among the elite of the school, he used them simply as mirrors of himself, audiences before which he might do that posing absolutely essential to him. He was unbearably lonely, desperately unhappy.” (p.19)

Thus, he is alienated in the form of loneliness and unhappiness merged with his natural traits of narcissism, egotism, superiority and vanity.

After Saint Regis, Amory is seen to attend Princeton university where he meets his roommates Kerry and Burne Holiday, the three form an instant friendship where they share poetry and philosophy and attempt to understand their social

surroundings and the world itself at a greater depth. In an attempt to ferry his popularity from Saint Regis as a footballer, Amory joins the Princetonian team, but ends up getting injured which puts an end to that dream. Instead, he turns to his literary talents and joins the daily Princetonian, a newspaper publication but having failed to achieve the popularity, he believes is rightfully owed to him.

Amory makes a third friend out of Tom D'Invilliers who he spots reading a book and the two become close intellectual friends whereby Amory is introduced to new authors, new books and new ideas. Coincidentally, The First World War begins in Europe, but Amory shows very little interest in the conflict, both in soldiering and the greater political struggle. Instead, he becomes more focused on the daily Princetonian newspaper and the triangle club which is a musical theater group that he has joined. A trip across the country is organized where Amory meets a girl named Isabelle, a lady who acts rather unladylike, a woman who drinks, smokes, acts promiscuously and does not seem too concerned about the social stigma naturally.

Amory falls in love with Isabelle and the two end up sending many letters to each other daily. He is projected into a more elite status on the campus, and even gains admittance into the Cottage which is an elite club. It is around this time that we are introduced to more of Amory's elite contemporaries including Alex Connage, Dick Humbird and Jesse Farrenby. Those, along with Kerry Holliday, decide to go to the coast for a weekend away. They prove to be a most toxic group. However, their lack of funds deems it appropriate to dine and dash at various restaurants. Other times, they are seen to be underpaying for perfectly good food and conduct themselves mostly in a drunken and belligerent manner.

One member of their party stands out to Amory the most, and this is Dick Humbird, who Amory comes to idolize. He takes notes of the way he walks, the way he talks, and the way he conducts himself in every interaction.

"Dick Humbird had, ever since freshman year, seemed to Amory a perfect type of aristocrat. He was slender but well-built-black curly hair, straight features, and rather a dark skin. Everything he said sounded intangibly appropriate." (p.57)

Amory, being a social climber, believes Humbird is a perfect aristocrat, a slender man who has straight features and dresses quite well. Beyond this, Amory goes on to note him as courageous, funny and charming, which is more than he says

about his other companions. Sometime later, Amory is seen to be attending a party in New York with friends and the night appears to be a merry one, but a tragedy strikes in quite possibly the most dramatic thing that happens in the entire story where Dick Humbird is killed in a car accident, something that Amory is arguably never quite able to overcome.

Why it affects him so badly, is never really detailed, but one might say this death is the first real death that Amory experiences, and that this is one of the first people he has known to die, at least one that he has considered a role model and valued in some regard. In effect, Amory Blaine is never seen so much distressed at his father's death. Some may ascribe that to the father's alienation from the family. Yet, the same indifference repeats itself at his mother's death.

In the following weeks, Amory invites Isabelle, his first romantic love to go with him to the prom. The two are described as being violently in love and Amory ends up going to visit her and her family at their estate in Long Island, in what he expects to be a divinely romantic experience. But, he is wrong. They break up over what seems to be the most pointless argument ever. Isabelle scoffs Amory's egotism. Realizing that they are probably not each other's cup of tea, Amore leaves and the relationship is over. As a matter of fact, Amory himself resents his egotism later as he says:

"Yes-I was perhaps an egotist in youth, but I soon found it made me morbid to think too much about myself. Suddenly, he felt an overwhelming desire to let himself go to the devil-not to go violently as a gentleman should" (p.198)

In this quote, we see that he admits his egotism during youth because of which he has been afflicted with morbidity.

Amory is seen failing courses and is forced to re-sit exams even with ultimatums that threaten his position and his overall success at Princeton. He does not seem to care and ultimately ends up failing everything. Instead of opting to recognize his own faults and trying harder next time, he decides that he has failed because he tried too much to be something that he is not, and that in failing the exam, he has discovered a new part of himself: That part being the fundamental Amory. Amory's father, Stephen Blaine, unfortunately passes away during this time, but if Amory cared, he would show little sign of it. Instead, he is drawn towards the

inheritance aspect of his father's death, and the crushing realization that neither of his parents was particularly good with money.

Having made several fruitless investments with this, there are diminishing returns: Those that threaten the lifestyle Amory has always envisioned for himself. Having buried his father, Amory returns to the man who he probably wishes were his father, Monsignor Darcy. Here, they discuss the difference between a personality and a personage, some kind of vague philosophical pieces that become a staple of their relationship. Remaining at Princeton, Amory fades out of the limelight and adopts something of a low profile. Some friends of his, including Kerry Holiday leave to enlist in the army, something that Amory admires greatly frequently throughout the book. Amory finds sanctuary in New York where Monsignor Darcy lives, and it is here in New York that he experiences one of the biggest shocks of his life, perhaps a paranormal one in one drunken escapade.

Amory is out with a friend and two girls, where he spots a man staring at him in a bar. This man, for some strange reason, confounds Amory who becomes certain that the man is of evil intentions. The sight of this man causes Amory to flee into the alley where he begins to experience what one might describe as a panic attack. He becomes inconsolable believing that there is certainly something malevolent about the man he has seen. With this, he collapses to the ground and is horrified to see the ghost of Dick Humbird, his friend who was killed in the car crash, returning home. Amory explains what he saw to Tom D'Invilliers, where to his horror, Tom sees the devil himself watching Amory.

Many have come to question the relevance of the devil in this part of the story, and there is some idea that the devil is the man who has been watching Amory in the bar. But still, this devil does not appear again and naturally some are baffled as to why it is even included in the story. Whilst Amory does not question this sighting again, it is likely that Fitzgerald is using the devil to foreshadow the subsequent events of Amory's life, those which some might say are like hell itself. With the presence of the devil, it might be said that Satan has come to fetch Amory and to escort him through the door that would lead to hard times, emotional suffering and complete depression.

It is quite probable as well that F. Scott Fitzgerald also foreshadows the dark days that would ensue the “Jazz Age” with all the extravagance in expenditure accompanied by immorality and denial of the presence of God together with distortion of all religious convictions. As a matter of fact, it can be said that the prophecy came true as far as the US Stock Market is concerned. On October 29th 1929 the Stock Market crashed bringing an end to the 1920s. Scott's Jazz Age was finished.

On the other hand, he and Zelda had the worst phase of their lives. For Scott, the next few years were more of a horrible nightmare as he watched Zelda gradually lose her mind. The trouble began when she decided to be a professional ballet dancer. She practiced for hours on end until finally she was hospitalized for nervous exhaustion. After her release, Zelda's mental state continued to deteriorate. Her behavior became increasingly irrational, reaching a crisis. She was diagnosed as schizophrenic. Over the next 6 years, Scott took his wife to a series of clinics desperately searching for a cure, but in vain. Whereas Marxist literary criticism lays great stress on the socioeconomic factors behind human behavior, it by no means eliminates the psychological sphere of human experience. Thus, when it tackles human psychology, it endeavors to represent the way psychological experience results from socioeconomic aspects not by the bases generally propounded by psychoanalysis.

Back to *This Side of Paradise*, Monsignor Darcy writes to Amory and asks him to visit a relative in Philadelphia, a widow named Clara. Amory admits he is disappointed when he first lays eyes on her, as sadness overwhelms her. Within a few days, he has fallen in love with Clara in the blink of an eye. She is suddenly beautiful and witty, and while she too finds him charming and handsome, she declares that she has never been in love and certainly is not in love with him. Interestingly, Clara proves to be not like the other women Amory has found easy to swoon, and instead, sees through his bravado. She believes that he is putting up a facade and that his confidence is merely a wall to shield his more vulgar insecurities. She also deems that his lack of willpower in applying himself to work and study is less about him being lazy. Amory who believes himself to be irresistible to women, encounters what might be the first smart mature and independent woman.

He has never known someone who can unpick him better than he can unpick himself. She exposes him as a narcissist in ways that no other person can and deflates his ego to the point that Amory is completely disarmed. Amory says to her "I think that if I lost faith in you, I'd lose faith in God." (p.107) Yet, she answers that she has sworn never to marry again and to spend the rest of her life with her children. That is why the chapter is named "Narcissus off Duty."

When the war reaches America, Amory and the others set off to serve. Burne Holiday, however, decides that he is a pacifist, sells everything he owns and rides off on a bicycle. Here is the contradiction since Burne has been Amory's role model as:

"a man who gave an immediate impression of bigness and security—stubborn, that was evident, but his stubbornness wore no stolidity, and when he had talked for five minutes Amory knew that this keen enthusiasm had in it no quality of dilettantism." (p.28)

The quote reflects Amory's opinion of Burne as a man who means business, and stands out to achieve his goals unlike Amory who is taking life easy. He and Amory do not meet again. In general, post-bellum Amory differs from the Amory of Saint Regis and Princeton University completely. Amory's conviction about easy success in life is erased, particularly after being lonely and suffering from the loss of his love.

Amory leaves behind the happiest years of his life interlude: May 1917 to February 1919. We then see the story take a complete plunge, both narratively and structurally, as the format of the novel changes into a short section detailing Amory's time in war. This takes place in the form of two letters to Monsignor Darcy who laments over warfare in general, and regrets that he is not Amory's father himself. He proceeds to praise Amory for his character charm and wit and speaks of the bond between them, where he considers Amory to be something of a reincarnation of himself in the second letter.

Amory writes to Tom D'Invilliers about his plans after the war, where he plans to get an apartment and hopes to enter politics. He also speaks of the death of his mother Beatrice, though he does not lament much on her passing away. Instead, he feels bitter that she chose to leave half of her money to the church and not him. He does not show the least taint of grief over her. Again, this is one blemish of "the Jaz

Age” with its immorality that excelled in widening the rift between members of the family: Amory’s inconsideration to his father’s death, may be excused because the father abandoned the family. But, has not Amory been his mother’s apple of the eye?? Hasn’t he been pampered by her for so long? Hasn’t she viewed him as the respite of her life? Some may relate his behavior to the ingratitude of young generations. That is probably right. Still, this gratitude has been boosted by the material spirit of the age.

According to the prevalent concepts of materialism and consumerism, all our protagonist laments is the money his mother has left to church, not to him. Another death takes place during this time: Kerry Holiday, his friend and roommate from Princeton, has perished on the battlefield. Despite these grave occurrences, Amory, without fail, is able to center the subject around himself and tells Tom that he ultimately fears growing fat or falling in love.

Once Book 2 starts, the structure of the novel is warped and randomly transforms itself into a play with stage directions. The scene takes focus on Rosalind Connage at her house in New York. We understand her to be something of a high noble girl who is getting ready for a party. We understand that Rosalind is beautiful, sophisticated and, of course, spoiled: The perfect type of woman for our hapless hero, Amory Blaine to fall intensely in love with. Amory is good friends with her brother Alec and also a roommate with himself.

His fears of falling in love are about to become realized in what is perhaps the most important love affair in Amory’s life. He accidentally enters her dressing room, nevertheless, Rosalind does not seem to mind the intrusion. The two engage in some of the most pretentious upper-class ramblings ever known to man, and within the space of a few minutes decide that they are in love and proceed to make out apparently. This is how it worked back in the 1920s. Rosalind pretty much tells Amory that she has kissed a lot of men, a kiss being a polite euphemism for much more, and that she will probably kiss many more men. At least, she is honest. It says in the text that "She is one of those girls who need never make the slightest effort to have men fall in love with them" (p.43). She further says about herself that "I have to be won all over again every time you see me" (p.198) Obviously, she is a flirty

character who enjoys playing around with men and then throws them away.

This self-proclaimed promiscuity is not a red flag for Amory Blaine, however, and he proceeds to fall further and further in love with her. In fact, it is here that he coins an infamous distinction between people who are romantic and people who are simply, sentimental. A sentimentalist believes that their relationships will last, whilst the romantic secretly hopes that they will not. With this, Amory identifies himself as being in the latter category. He goes to kiss her again probably thinking himself suave and debonair after all that talk. But, she refuses him and determines that she has won their exchange, implying that this whole thing is nothing more than a contest for her.

Rosalind's mother is then seen explaining to her the best methods in attracting a wealthy man, not a good man, a wealthy man. She has a priority straight: She speaks of a man named Dawson Ryder and believes him to be the ideal match for her. With this, Rosalind entertains Dawson Ryder. But after a brief conversation, she realizes that he lacks everything that Amory is. In the blink of an eye, she falls in love with Amory.

The story then abruptly switches back to its novel format and we are told of how Amory and Rosalind spend many passionate months together. They are deeply in love. Amory takes a job at a soulless advertising agency, in an effort to sustain not only his own lifestyle, but also to satisfy Rosalind's extravagant wants and needs. For the very first time, we see Amory drop the facades, mind games and efforts to present himself as something that he is not. Instead, he opens himself up quite honestly and genuinely. Here, we see a man who is not playing games anymore because he has actually found someone he cares about more than himself.

What makes life harder for Amory, is Rosalind's character since

"her disposition is not all it should be; she wants what she wants when she wants it and she is prone to make everyone around her pretty miserable when she doesn't get it—but in the true sense she is not spoiled. Her fresh enthusiasm, her will to grow and learn, her endless faith in the inexhaustibility of romance, her courage and fundamental honesty—these things are not spoiled." (p.126)

The text describes how she saddens everyone around if she does not get whatever she wants, in addition to her zeal for the continuity of love affairs.

The story rips us out of the novel format and shoves us back into the format of a play and a conversation starts between Rosalind and her mother who complains that Amory is not wealthy and therefore, not a good match for her. With the increased hours of work and low pay in return, Amory becomes subdued and appears fatigued and haggard. He generally does try his best to place Rosalind first. But money, as it often does, plays too much of a factor in their relationship and with the pressures of her mother, her lavish society, the prevalent looseness of manners, and the spread of materialism, Rosalind breaks up with Amory, justifying this by telling him that if she were to remain with his low income, she would no longer be the woman he fell in love with. She is forced to choose between her wealthy lifestyle and Amory Blaine. As she does choose her wealthy lifestyle, Amory is devastated.

Amory is never quite the same again after this experience despite everything that he has seen in his life including the war itself. Rosalind's breaking up with him serves to be the single most traumatic thing he endures and something that fuels many of his big decisions later on. After that breakup, Amory vows never to fall in love again and forces himself to adopt avoidant characteristics when faced with future prospective romances. An interesting side note to make, is that this has actually happened to F. Scott Fitzgerald himself, though he wins back his Rosalind (Zelda), by publishing this very book and making a bit of money. To Marxists, a work of art reflects the author's real-life experiences. Besides, Marxism concentrates on the socioeconomic factors behind human behavior. It does by no means eliminate the psychological factor of human experience. Thus, Rosalind's psychological experience is the outcome of socioeconomic factors and not by the causes usually presumed by psychoanalysis.

Heartbroken, ruined, humiliated and utterly devastated, Amory starts to drink. In fact, he keeps drinking for a full three weeks, where he makes a fool of himself in bars, wakes up in hotel rooms, gets into fights and vomits in every alleyway in New York city. He goes completely off the rails and goes through the standard shifting mindset of loving Rosalind Connage and hating her. Amory's descent into madness makes him quit his advertising job, given that he no longer has a need for it with no Rosalind.

Amory stashes all the mementos and letters of Rosalind and buries them in his trunk before continuing his binge. The Prohibition comes into place and stops on Amory's drinking indefinitely. With this, Amory reluctantly accepts the end of his drunken misadventures and is forced to face the reality of a life without Rosalind. Whilst his life seems like it is in the toilet, the breakup with Rosalind is actually a blessing in disguise, because it not only frees him from a selfish and spoiled woman, but also frees him from a dead-end job that he hates. With all this, Amory has become what he describes later on as a spiritually married man that is a man who is tied down and does not live his true potential.

Amory, in essence, has become someone that he was not meant to be when he has been with Rosalind. Things get worse before they get better since Tom D'Invillers moves out of the apartment to care for his mother leaving Amory with no choice but to leave as well. He heads to Maryland to stay with an uncle and whilst there, the next chapter of his life begins to rapidly unfold. Amory finds himself coming back for more, since it is here in Maryland that he meets Elena.

The narrator provides some background details about how Amory and Elena happened to meet, where Amory is reciting poetry whilst walking through the country. Indeed, there appears to have been a time where people would walk through the countryside reciting poetry into the open air, but on this walk, there is a sudden emergence of a storm which forces Amory to rush through a field in search of shelter. It is here in a haystack that he hears someone also reciting poetry, the woman he will come to know as Eleanor Savage. Amory joins her in the haystack, and the two engage in conversation before realizing that they have a lot in common.

Despite his best efforts to escape love, Amory runs straight back into it, and the two end up parting with a good-night kiss. At least, Eleanor seems to be less self-centered and more in line with Amory's ideals. The two actually appear to share something in common, a love of literature and she seems far less preoccupied with meeting the expectations of society and her family. We learn that she has already become estranged from her family because of her apparent wildness. She has moved from France to Baltimore to live with her grandfather. It is because of this very wildness and her disassociation from societal expectations, that enamels Amory in

the first place.

In the course of their conversation, we read “that sex is right in the middle of our purest abstractions” and that it is the “overpowering force that’s part of the machinery under everything” (p.203). Obviously, Fitzgerald refers to sex as the center of every abstract power and, in reality, the motive power behind all our actions. As a matter of fact, he is exhibiting the core of the age, that sex is no longer considered taboo.

When Eleanor says “there is no God, not even a definite abstract goodness” (p.203), she not only reflects the spirit of the age, but also reveals that she is an adamant atheist, which Amory excessively adopts. In this, she reminds us of some sides of Beatrice Blaine’s separation from Christian faith. Furthermore, Eleanor expresses her views about the Catholic Church sexual hypocrisy. She adds that the 21st century will witness placing the church in the position it really deserves to be. She also denounces the “thousands of scowling priests keeping the degenerate Italians and illiterate Irish repentant with gabble-gabble about the sixth and ninth commandments. It’s just all cloaks, sentiment and spiritual rouge and panaceas” (p.203). Some critics comment on that quote that the order of commandments is different in the Catholic church. Thus, Eleanor is referring to adultery and coveting.

Eleanor’s mutiny against the Church, moving fists against God, leads Amory to admit the new conditions of a generation liberating itself from the decrees of its forefathers:

“Here was a new generation, shouting the old cries, learning the old creeds, through a revery of long days and nights; destined finally to go out into that dirty gray turmoil to follow love and pride; a new generation dedicated more than the last to the fear of poverty and the worship of success; grown up to find all Gods dead, all wars fought, all faiths in man shaken . . .” (p.239)

Amory is overwhelmed by a frustrating point that the young people who will follow his track, are going to waste their enthusiastic period of youth while they are trying to reach a comfortable life.

Eleanor is simply like no other woman he has met before. The two spend a lot of time together and, in many ways, it is this relationship that might very well be one of Amory’s more healthy ones. On the night before Amory plans to leave Baltimore,

he and Eleanor end up riding horses out to a cliff, where Amory predicts quite accurately that Eleanor will renounce her savage ways, as her last name indicates, on her deathbed and beg for a priest to absolve her. To this, Eleanor has the totally reasonable response of galloping her horse to the edge of the cliff.

At the last moment, she flings herself from the saddle right before the horse goes over the edge and saves herself from what is perceived to be a possible suicide attempt. The horse is not so lucky and tumbles to his death. Naturally, Amory is shaken up after seeing this. All the more, he is quick to leave Baltimore after this outburst. Still, the two do exchange love letters in the years after this dark conclusion, but they never see each other again. Perhaps another reason why this relationship has not worked, besides the obvious insanity, is that Eleanor has simply been far too unconventional for Amory, and that both she and Rosalind are two polarized extremes of what he really wants.

In fact, Amory's faulty judgments and perceptions make him ascribe his failure to have a successful love affair to the system. Besides, he suffers from being sick and restless.

"I'm restless. My whole generation is restless. I'm sick of a system where the richest man gets the most beautiful girl if he wants her, where the artist without an income has to sell his talents to a button manufacturer. Even if I had no talents, I'd not be content to work ten years, condemned either to celibacy or a furtive indulgence, to give some man's son an automobile. " (p.209)

In effect, Amory is after everything life does not provide. He dreams of being acknowledged, just because he is Amory. Besides, he wants life to provide him with a nice girl to love. It is not his duty to do some effort to get what he wants. To him, he does not have to work in a boring place, doing a boring kind of job in order to get money. Also, girls are not to hover over rich men just because they are rich.

In another quote, Amory summarizes the state of politics in his age:

"We want to believe. Young students try to believe in older authors, constituents try to believe in their congressmen, countries try to believe in their statesmen, but they can't. Too many voices, too much scattered, illogical, ill-considered criticism. It's worse in the case of newspapers. Any rich, unprogressive old party with that particularly grasping, acquisitive form of mentality known as financial genius can own a paper that is the intellectual meat and drink of thousands of tired, hurried men, men too involved in the business of modern living to swallow anything but predigested food. For two cents the voter buys his politics, prejudices and philosophy. A year later there is a new political ring or a change in the paper's ownership, consequence: more confusion, more contradiction, a sudden inrush of new ideas,

their tempering, their distillation, the reaction against them -" (p.184)

Nobody believes politicians or authors. Critical views are disorganized. Some newspapers are owned by just any party having money to provide whatever they believe as food for the intellect of the poor. Year after year, the ownership of those papers changes leading to more inconsistency and more disorder. His analysis here of the news rotation, of the assigned money profits making undercover profits from preserving their social and specifically their financial present situation, together with the inactive role of the public is a powerful accusation of the reality. As far as he is concerned, he denies taking any part in this kind of masquerade, since there are "quite enough sins on my soul without putting dangerous, shallow epigrams into people's heads" (p.184)

With Rosalind's episode, it might be said that Amory would have sought after something in between, but after these incidents, he becomes far too scared to even try. After everything he has seen, he is too afraid or at least too cautious. Love now becomes the poison and the antidote, both of which accentuate the ever-growing void in himself. Afterwards, Amory is seen in Atlantic city watching the sea, when he is suddenly approached by Alec Connage, Rosalind's older brother, who he has once been roommates with. Alec Connage is with a few women, possibly prostitutes, and he invites Amory to join them in socializing. Amory, still lamenting not only on Rosalind, but also on the deaths of Kerry Holiday and Dick Humbird, is in no mood for any shenanigans. However, he does head back with Alec to his hotel room where he falls asleep. He awakens when he hears banging on all the doors of the hotel room and finds Alec and one of the girls to be in a panic.

Those causing the commotion are house detectives and this is something of a common occurrence during the time period. They have been trying to uphold the Man Act of 1910, which makes it illegal to transport any woman for the purpose of prostitution, debauchery or any other immoral purpose. The law is conceived to prevent sexual slavery of women, and to prosecute men having sex with underage girls. It is also used as a means to prevent extramarital relationships. Fitzgerald frames the act here as a form of entrapment in an effort to publicly shame various individuals.

Certainly, Alec, who has in this essence violated the law in either hiring a woman or committing adultery, is bricking it. He also has a family to worry about when this whole spectacle goes public. The offender is subject to not only fines but also a space in the newspaper where they are named and shamed. Alec's life is about to be utterly ruined. Amore ponders on the implications of this though he seems to care less about the ramifications that Alec will face, and more about how heroic he himself will come across if he is able to take the fall. Instead, he soon reasons that he will be hurt much less by this scandal, because he has no one left that he really cares about. In what might be described as a supercilious sacrifice, Amory tells Alec to pretend that he has passed out drunk. He then takes the girl into the bathroom, where he knows the detectives will catch them, and proceeds to take responsibility for the crime.

Amory convinces the detectives not to press charges on the account that the hotel they are in, does not want the negative publicity. Therefore, an agreement is made where Amory's name will appear in the newspaper describing how he and a young woman have been a part of some debauchery. Seeing this as far more anecdotal than punishing, Amory readily agrees to these terms and cheekily asks the detective to remove his hat for he is in the presence of a lady. When he returns to New York, Amory finds the newspaper which has printed his name in relation to the incident and is rather amused by it. However, his amusement is cut short for just above the article is another entry announcing the marriage of Rosalind and none other than Dawson Rider, that person Rosalind's mother has originally asked her to marry, and probably the same person Rosalind told Amory not to worry about.

Amory resigns himself to another bout of depression and contemplates the idea that Rosalind is, in essence, dead or, at least, the Rosalind he has once known is dead. Whilst he has mourned the death of their relationship in some capacity, he now mourns her for there is now absolutely no chance of them getting back together. Furthermore, there is another load of bad news when he learns that his family's investments have taken a nosedive and, as a result, he no longer has a steady income. Lost in the world around him, mourning the loss of Rosalind, he gets a telegram informing him that his beloved Monsignor Darcy has passed away.

In the final chapter, we see Amory contemplate on rich people and poor people where he decides he detests the latter. "It's essentially cleaner to be corrupt and rich than it is to be innocent and poor" (p.194).

To him, poverty is "the ugliest thing in the world" (p.194). The quote mirrors his ill understanding that poverty emerges from certain social circumstances but not personal traits. It is a question of ill-luck rather than personal choice. It also reflects his skewed appreciation of money rather than morals.

This is established by the realization that he is one of them, and he is forced to align himself despite his intelligence, charm and high hopes amongst them. He does not have the motivation to climb out of it especially not when he considers the possibility of recapturing his former glory only to lose it. Yet, again to Amory, staying here in this poor, almost meaningless state, is far less painful than choosing to believe he can turn it around. He does not regret what has happened, but more so, regrets that much of what has transpired, is out of his hands.

In the end, he realizes he has no more control over his fate than anyone else. We see him engage in a psychological debate with his own mind, where he begins to shoot questions at himself, those which he quickly supplies the answers to. He considers himself to be something of a furnace, giving off heat to others, and that for all his life, he has been a provider of emotional energy. Though he is drained and has no more heat to give off, we learn from this tirade of self-questioning, that he is afraid of being poor, that he has no interest left, that he seeks to warm himself by others, instead of warming them and that he is corrupt, or at least unsure of what corruption even looks like. We know he is drifting, but where the destination is, no one can tell. We see him shortly after attending Monsignor Darcy's funeral, where he reflects on his former father figure, as well as Kerry Holiday and Dick Humbird, all of whom are now gone.

It has been a happier time for sure and a time where perhaps on some level, he wishes to return to, because things were far simpler. Still, it may be said that actually going back there is a bit ridiculous because it really would not have achieved anything. He decides to walk his way back to Princeton.

It says in the narrative:

“There was no God in his heart, he knew; his ideas were still in riot; there was ever the pain of memory; the regret for his lost youth-yet the waters of disillusion had left a deposit on his soul, responsibility and a love of life, the faint stirring of old ambitions and unrealized dreams.....And he could not tell why the struggle was worthwhile, why he had determined to use to the utmost himself and his heritage from the personalities he had passed...” (p.239)

Amory is in pain because of the memories and regret over his wasted youth and unaccomplished dreams and ambitions.

In one sense or another, he considers Clara, Rosalind, Eleanor and how none of his romantic relationships ever materializes into anything worthwhile. It is with these contemplations that Amory finds in himself to conceive a noble thought and feeling, that he wants to provide people with security, perhaps the same security that he has only temporarily grasped with no money. To really do anything, Amory begins to trek back to Princeton, which may have been the only place in the world he still possesses fond memories of. His memories of Princeton consist of a time where he has had a more concrete idea of what he wants, even if it is still vastly vague. It is a time he has had a certain naive excitement about the world and what it has had in store for him. In a sense, university has made him feel like he is destined for greatness and not the sore misery that has now become his life.

This walk can also be akin to a pilgrimage of his happier years, a right he must endure in order to consolidate his past. It is on this journey that he ends up hitchhiking with a wealthy man and his secretary where the three end up discussing capitalism and socialism and where the man who appears to attack the idea of capitalism denounces the spiritually married man who benefits from an already established system and promotes the spiritually unmarried man, who Amory deems, is a facilitator of change and growth.

Part of Amory's viewpoints is seen in the following quote:

“People try so hard to believe in leaders now, pitifully hard. But we no sooner get a popular reformer or politician or soldier or writer or philosopher—a Roosevelt, a Tolstoy, a Wood, a Shaw, a Nietzsche, than the cross-currents of criticism wash him away. My Lord, no man can stand prominence these days. It's the surest path to obscurity. People get sick of hearing the same name over and over.” (p.159)

People are fed up with politicians, writers and philosophers that the violent

trends of criticism erode their names in such a way that none of them can withstand that severe criticism and keep his position. The two men do not agree with Amory's socialist ideas, and with some back and forth, neither is seen to concede on their ideas. Interestingly, it is unclear whether Amory is really a socialist.

It is likely that the most expressive quote of Amory's is this one revealing his nature and the nature of his generation: -

"I simply state that I'm a product of a versatile mind in a restless generation-with every reason to throw my mind and pen in with the radicals. Even if, deep in my heart, I thought we were all blind atoms in a world as limited as a stroke of a pendulum, I and my sort would struggle against tradition; try, at least, to displace old cants with new ones. I've thought I was right about life at various times, but faith is difficult. One thing I know. If living isn't seeking for the grail it may be a damned amusing game." (p.210)

Amory is counting the dashboard of his life and the status quo of his personal affairs being a yield of an agitated generation.

Considering what we know of his more selfish traits and considering the fact that he admits to wanting a revolution, not to establish the very change he speaks of, but instead because of the off chance that he might land on top of the social shift. Having held his own in the debate with the two men, Amory is feeling pretty pleased with himself, though that feeling of pride only lasts for so long. The wealthy man introduces himself as Mr Ferrenby, the father of one Jesse Ferrenby, one of Amory's friends who perished in the war. When Amory learns of who the man is, the wind is taken out of his sails and he is reintroduced to the cold and often tragic reality of life.

It is with this that he turns his attention back to his pilgrimage and after speaking highly of Jesse, saying that he was a fine man, he sets off once more on the road back to Princeton. As Amory continues his lonely walk, he stops at a civil war graveyard, where the headstones remind him of all his failed opportunities at love. Despite this, he does make it back to Princeton at midnight and stares on with pity at the new students who he believes are on their way to becoming conformist to the system. He makes some peace with himself in finally understanding the man he has become, and declares in some clarity that he knows himself. Amory's story is not over and there is some hope that he will find a happiness more congruent with his deepest desires.

2.2.Symbolism

As cited in Chapter One, symbolism is one of the landmarks of style beauty a man-of-letters may use in order to convey certain attitudes towards what it represents. Fitzgerald uses New York city as a symbol for many things. First of all, it represents the auspicious morrow to Amory. It is the haven of drinking and dancing since it is adjacent to Princeton university. Yet, it turns out to be a dark symbol of evil after he sees the devil there. Then, it restores its old status as promising of successful life when Amory moves there with his Princeton colleague. But, again New York returns to symbolize loss as Amory loses Monsignor Darcy, his job and family money. He also has that breakup with Rosalind in New York. In fact, New York acts as a melting point where he survives his character transformation.

There is also the symbol of "The slicker" versus "the Big Man." These two terms were made up by Amory and a school friend so that they could determine their path in life. The former refers to someone who owns a "a clever sense of social values"(p.25), well-dressed and quite polished in whatever activity he is involved. It is Amory's adage during most of his teenage years. In the university, he adds "courage and tremendous brains and talents,"(p.25) in addition to a "bizarre streak" to the definition. Yet, Amory fails to achieve success in his real life, simply because his potentialities do not match his goals. The latter is someone stupid, shallow and "feels lost without his circle, and always says that school days were happiest, after all." Those two symbols are equivalent to the terms "loser" versus "winner".

Another symbol that is used in the novel is alcohol. It represents diversion from reality and the hope to destroy oneself. Dick Humbird, Amory's role model is run down by a car after spending a night drinking. The ordeal does not deter Amory or his friends from drinking in clubs or bars. Alcohol is a symbol of insurgency against status quo and alienation from the grievous realities of life such as after Amory's breakup with Rosalind.

In *This Side of Paradise*, money is a multi-faceted symbol. It is the symbol of looseness of manners during "the jazz Age" because people ill-used it. Life was really thrifty and everyone bought whatever modern inventions he dreams of at the time. Extra income led many people to become alcoholic and consequently go off the

rails. In the meantime, lack of money caused no less misery to many people among whom is our protagonist. Rosalind abstains from marrying Amory and takes her mother's advice to marry the rich person. Amory himself was spoiled by his mother's extravagance through expensive boarding schools and extensive travel, which worsened his state of egotism and lack of perseverance. Money is also the symbol underlying corruption of politicians and newspaper owns according to Amory. In the end, as he loses all his wealth and has to walk, he is fully aware that money is not the symbol of success, happiness, satisfaction or love.



3. *THE GREAT GATSBY* IN THE LIGHT OF MARXIST LITERARY THEORY

1920 American society is characterized by more freedom, more time and more disposable income than any previous generation. This created a stark chasm between the haves and have-nots of society. Frivolous spending and recreational leisure were prevalent while those in the middle and lower classes suffered greatly as many of the modern commodities were beyond their reach. The themes in "*the Great Gatsby*" echo and scrutinize the societal influences prevalent in this time period. The characters embody the various classes, values, behaviors and customs as well as the ideals and ethics, or lack thereof of the time. It is the collision of these factors and most especially of the two polarized classes both chasing the American dream that is at the very heart of "*the Great Gatsby*". As a matter of fact, most people who focus on the novel consider the American dream as the main concept. Yet, as the chapter unfolds, we realize that achieving that dream has another meaning to Gatsby. (Sabariyanto, S.2018).

"*The Great Gatsby*" by F. Scott Fitzgerald was published in early 1925. while he was living in France, and was published by Scribner's in April of the same year. It is a modernist novel set in the Jazz Age. At first, we have Nick Carraway. He is the narrator of the novel. He is a young man from Minnesota and educated from Yale. He was also in the First World War, and has now moved to New York to learn the bond business. He chooses to settle in West Egg, a fictional area in Long Island where the newly rich are staying. Nick Carraway is also the neighbor of the mysterious J. Gatsby. Next, there is J. Gatsby. His original name is James Gatz and he is a mysterious wealthy man, living in a huge mansion in West Egg. He throws lavish parties every Saturday night. The shamelessly sumptuous culture of West Egg is a delineation of the new affluence that occurred during Prohibition, when unlawful plots including the black-market selling of liquor proliferated. Similar illegal businesses are the origin of Gatsby's wealth and fund his awesome parties, which are possibly premised on parties Fitzgerald personally joined the time he resided on Long Island in the beginning of the 1920s.

Then, we have Daisy Buchanan, Nick's cousin and the woman Gatsby loves. Currently, she is married to the wealthy Tom Buchanan. Both Tom and Daisy live in

the East Egg where traditionally rich people, who have been rich since decades and centuries live. Daisy and Tom live in the East, whereas Nick and Gatsby live in the West. Tom Buchanan, Daisy's arrogant, wealthy and hypocritical husband, is having an extra marital relationship with Myrtle Wilson. After that, there is Jordan Baker, a friend of Daisy and Nick's love. Myrtle Wilson, Tom Buchanan's mistress, is married to George Wilson. Lastly, there is George Wilson, Myrtle Wilson's husband, a garage owner and a car mechanic.

These are the important characters of *The Great Gatsby*. The story starts with the narrator Nick Carraway moving to New York City. When the book begins, we see that Nick has moved to the West Egg district where Jay Gatsby lives. Nick wants to make his fortune as a bond salesman. J. Gatsby lives in a huge gothic mansion and he throws lavish parties every Saturday night. One day, Nick travels to the East Egg district to meet his cousin Daisy Buchanan and her husband Tom Buchanan. There, he also meets Jordan Baker, a professional golfer. Nick gets to learn something about Daisy and Tom's marriage: Jordan tells Nick that Tom has a lover, Myrtle Wilson. She is with him not only because of the affection he gives her, but also because of the immense wealth and virtues he brings with him. Her sister, Catherine, lives in New York and provides her sister with a perfect alibi when she is with Tom. Catherine covers for her sister pretending that she was at her sister's. Shortly after Tom introduces Nick to his mistress, Myrtle, a middle-class woman whose husband runs a modest garage in the Valley of Ashes. Soon, Nick attends the first of Gatsby's parties. The two men become very close friends.

There, he also bumps into Jordan Baker and Gatsby himself. Gatsby is a wonderful and gracious host, but he likes to stay detached from his guests. He is like an observer. In his own parties, he likes to call everyone old sport, and in that same party, Gatsby also talks to Jordan Baker alone. Rumors about Gatsby's past start to spread. Soon, Gatsby and Nick become friends. Nick and Jordan also begin to see each other on a regular basis. One day, Nick and Gatsby travel to the city, and there, they meet Meyer Wolfsheim, one of Gatsby's associates and Gatsby's link to organized crime. That is the reason underlying Gatsby being so mysteriously wealthy. It has a lot to do with his connection to crime. Definitely, he has made his wealth bootlegging and selling illegal substances like that which was a common

phenomenon in “the Roaring 20s” and “the Jazz Age.”

On the same day, while having tea with Jordan Baker, Nick learns that Gatsby is in love with Daisy. Gatsby had met Daisy years earlier when he was in the army. They were in love, but they could not be together because Gatsby was not rich. Now, Gatsby has made all his fortune with the only aim of winning Daisy back. He started hosting this lavish parties every Saturday night so that, one day, Daisy will attend one of them. That was his hope, but obviously that did not happen. But, Gatsby wants to meet Daisy face to face. That is why, through Jordan, Gatsby asks Nick to invite Daisy to his house, so that Gatsby can meet her. Gatsby and Daisy are supposed to meet at Nick's house. The day of the meeting arrives, and the former lovers Daisy and Gatsby meet. At first, they are very nervous, but soon they start feeling very comfortable around each other. Then, the three of them, Nick, Gatsby and Daisy move the party from Nick's house to Gatsby's. Gatsby takes a lot of delight in showing Daisy his huge gothic mansion, and all the decorated rooms. Also, Daisy enjoys the beautiful house that Gatsby has built. Soon, Tom and Daisy attend one of Gatsby's parties. Tom spends his time chasing women, whereas Gatsby and Daisy sneak over to Nick's yard for some moments.

Previously, Gatsby and Daisy's affair began to grow, and they see each other on a regular basis. On one fateful summer day, Nick and Gatsby travel to the East Deck to have lunch with the Buchanans and Jordan baker. Daisy tells everyone to plan a trip to the city. Daisy shows a lot of attention to Gatsby because she does not want to hide her feelings. She does not want to hide her love for Gatsby and Tom easily notices what is going on between them. Tom, Nick and Jordan drive in Gatsby's car whereas Gatsby and Daisy drive in Tom's car. Because the car is low in gas, Tom stops at George Wilson's gas station where he sees that Wilson is not well. Just like Tom who has learned about his wife's affair with Gatsby, Wilson has also learned about his wife's secret affair, but he does not know who the man is.

George Wilson tells Tom that he has planned to take Myrtle away from the place which causes their unhappiness. The group ends up at the Plaza Hotel. Tom questions Gatsby about his intentions regarding Daisy. Gatsby declares that Daisy has never loved Tom and that Daisy has always loved Gatsby. Gatsby tells Daisy to tell Tom that she has never loved Tom. Daisy does not do that, and Gatsby then

declares that Daisy will soon leave Tom. But Tom understands Daisy far better than Gatsby. Tom knows that Daisy is never going to leave him because of his power status wealth due to belonging to a traditional upper-class family. His status will always win over Gatsby's newfound wealth. Tom orders Gatsby and Daisy to go back home in Gatsby's car and Tom, Nick and Jordan follow them in his car. Without any details, George and Myrtle fight. The wife is heard screaming and running out of the house. "Throw me down and beat me, you dirty little coward!" (p.137). Myrtle notices the yellow car and thinks it is Tom driving. She is seen on the road "waving her hands and shouting" (p.137). She is run down by Daisy.

As Tom's car approaches Wilson's garage, they can all see that some kind of accident has happened. They learn that Myrtle has been hit and killed by a passing car that did not care to stall, and that car seems to have been Gatsby's car. Nick, Tom and Jordan return home. Nick learns that Daisy and not Gatsby was driving the car when the accident happened, but Gatsby confesses that he will take all the blame. On the other hand, George Wilson is trying to find out the driver of the car that killed Myrtle. Retaliating, Tom insinuates to George that Gatsby is the driver of the car. George Wilson thinks that the driver of the car that has killed Myrtle must be her secret lover. George Wilson finds Gatsby in the pool at his mansion and shoots him dead. Later, he shoots himself as well. In that way, "the holocaust was complete." (p.162)

After Gatsby's death, Nick makes arrangements for Gatsby's funeral. Nick sees that no one seems to be concerned about Gatsby's death. Daisy and Tom have mysteriously left for a trip and all those people who have attended Gatsby's parties refuse to become involved. Even Meyer Wolfsheim, Gatsby's business partner, refuses to publicly moan. His friend Nick also ends his relationship with Jordan Baker. A telegram from Henry C. Gatz, Gatsby's father, arrives saying that he will attend the funeral.

Thus, Gatsby's funeral hosts Nick, Henry, Gatz, only a few servants and the minister at the graveside. Despite his eventful life, when he died Gatsby was completely forgotten and abundant Nick moves back to the Midwest to escape the disgust that he feels seeing the people surrounding Gatsby's life, and from the moral decay of the wealthy people living in the East earth. Nick reflects that just like

Gatsby's dream of Daisy was corrupted by money and dishonesty, the American Dream of happiness and individualism has disintegrated into a mere pursuit of wealth even by dishonest means. Nick Carraway deserts New York afterwards, disillusioned by that kind of life on the east coast. Gatsby's death resulted in Nick's metaphorical death and he decides to leave New York for good.

To many critics, the American dream has become an American tragedy or nightmare. Gatsby thinks that when he becomes very rich, he will win Daisy back, he will get Daisy's love, but that does not happen. In order to become rich, Gatsby does everything illegal and dishonest to realize the American dream. Even though, he does not get the love of that girl. She is not even present at his funeral, and he is also tragically killed for something that he has not done. Therefore, it is often maintained that the American Dream has become an American tragedy. Through Nick, we also understand why despite all his flaws, Gatsby is called Great. Gatsby's power to transform his dreams into reality and the way he loves Daisy, his capability to love Daisy, deeply makes him truly great. He is also ready to take the blame for Myrtle's murder in order to save Daisy. That is what makes Gatsby great despite all his flaws.

Beside The American dream, *The Great Gatsby* hosts four other themes: Struggle between the new money and the old money, struggle between people's outside and inside, struggle inside love and commodification. There are many different kinds of love in *the Great Gatsby* - There are positive and negative relationships about the novel. Obviously, the obsessive love that Gatsby has for Daisy is pure, but it also is obsessive in many ways. Gatsby bases his love on a relationship he had with Daisy five years ago, but now, she is not the same person. They can never rekindle that love. The relation does not "turn out as he had imagined" (p.149)

He knows that Daisy is extraordinary, but he does not realize just how extraordinary a nice girl could be. He feels married to her. He becomes breathless when he sees her. Their initial relationship breaks up not just because he goes to war, but because he is poor basically. After the war, he tries to get back and come forward and he tries to get her back. But she is originally materialistic and superficial. She is not the girl he once knew. He cannot capture or live that pure love, and it is all gone. This is a very negative view of love in many ways from Fitzgerald. Perhaps, it is a

reflection of his own relationship with Zelda.

There is another kind of love in the text between Daisy and Tom. We see the great difference between Gatsby's love for Daisy and Tom's. Tom professes that he loves her, but they are not unhappy. They are just existing and, it is that bleakness of wealth and the bleakness of money that links into the idea of the American Dream. It makes it so sad and strange for both. This is quite natural a feeling that can occur to anyone of us if he suddenly gets some unexpected wealth or possession: He becomes at sea sometimes as he does not know what to do with it. Those characters, George and Myrtle Wilson is another love, that is broken. At some point, Myrtle obviously thinks George is good enough to marry, but she is completely disillusioned with the poverty they live in and she concludes "I married him because he was a gentleman. I thought he knew something about breeding but he wasn't fit to lick my shoe" (p.34) which he is, a pretty harsh person. She has an affair with Tom and George realizes the matter.

Love is a powerful force for George, he needs to act, to do something and he goes off and kills Gatsby. There is the final love, that is the relationship between Nick and Jordan. She is the classic example of moral failure where wealth and social position are more important to Jordan than anything else, a seemingly wonderful catch for Nick. He just cannot condone her lack of ethics and morality, and says "It was careless of me to make such a wrong guess. I thought you were rather a straightforward, honest person. I thought it was your secret pride. I'm thirty. I'm five years too old to lie to myself and call it honor" (p.177) Nick realizes that true love must be based on the truth and some idea of fidelity, but Jordan is incapable of both. Love really flows right through the novel in all the different relationships. It is an important theme, but not as much important as the American dream.

3.1. Gatsby's American Dream

The American Dream is the concept that every individual has the opportunity to fulfill all their dreams, and if they work hard enough, they are successful. Anyone can accomplish it without regard for race, birth or social status. Fitzgerald adopts that idea and places very little faith in this myth because if we look at Gatsby, for example, he has all the money that you could ever want, he has every material position that any man could ever need, but he cannot have the one thing that he really wants: Daisy's love. That may seem insignificant in spite of all that money. But it is not. I think that is the point Fitzgerald is making: Gatsby on the surface would be probably the best example of the American dream. Gatsby has introduced himself to Dan Cody and seems to get his money through some manipulations of that and how that happens.

He has been employed, he wants to be better right from the very start. Gatsby does not want to be the poor farm boy. He wants to be something more. Still, he is not part of that upper class society, and will never fit into this society. Many Marxists maintain that what Gatsby shows us is that the dream does not release this for the masses of poor men like Gatsby, all the servants or the mechanic and his wife, the Wilsons, or any of the servants that come about. George Wilson knows and thinks that if he works hard and just gets a break, everything will be all right. For example, the way harasses Tom about the car to give him that one little break, the problem for both many nieces, all their dreams revolve around Tom Buchanan who is not the American dream, he is born into money, he comes from wealthy aristocracy and he ruins all their plans.

Obviously, *The Great Gatsby* has been interpreted as a pessimistic interpretation of the American Dream and what people are willing to do in order to achieve it, and finally the degradation of society represented in the latter part of the novel by the characters: Vain, callous, impersonal and just not caring about one another for generations. At its core resides an outstanding account, of a boy from a low farming history who has constructed himself to incredible richness. Jay Gatsby is a person who formerly owned nothing, yet who currently receives wealthy and renowned figures in his colossal residence on Long Island. Nevertheless, despite the fact that Gatsby's wealth might be proportionate to the kind of Tom Buchanan's, he

is eventually incapable of joining the “membership in a rather distinguished secret society” (p.17) of the East Egg. His endeavors to regain his ex-love, Daisy Buchanan, a member of an entrenched American elite family, results in a calamity and he meets his end.

In other words, we have to establish what the American dream actually means as a concept: There are three definitions to consider. Despite the discrepancies in wordings between these three definitions, we notice that one word is shared across all of them. What this tells us is that the American dream is at its core, an aspiration that technically everyone, regardless of class, race, resources or birth, can achieve. This aspiration is a good and successful life, a happy way of living, a better and richer and fuller life, all of which are frankly rather vague and subjective descriptions, that really depend on how one defines them according to our values. In a nutshell, the American dream can be summarized as meaning the equal access to opportunity and the possibility or even the promise of achieving contentment of every single individual, provided that the work can achieve what they themselves deem a happy fulfilled life. But the question that arises is, how one defines this happiness. (Churchwell, S.,2021)

Most people would accept that the American dream brand of happiness means accruing material prosperity and capitalistic wealth. This is exactly what Gatsby does achieve in the novel, but his lonely violent end tells us that he has not quite gained the happiness that has been promised to come with the American dream package. Thus, the bigger question is whether Gatsby has really been after the American dream. In the first place, framing the novel in relation to the American dream is a bit reductive, and I would argue that Gatsby's characterization contains much more depth to simply think about him as being this failure or success of the American dream.

Accordingly, I argue that, to Gatsby, the American dream is something of another nature. It is not that dream of achieving material profits or tangible targets such as a house, an automobile or the like. Gatsby's American dream is winning Daisy's heart and reuniting with her for good. But, that has been proven to be a difficult matter because of his poverty. That is why, Gatsby's end justifies his means: Realizing the American dream to him is the means to win Daisy's heart. Therefore,

he gets involved in bootlegging and other illegal matters in order to make a fortune. When he does, he believes he has got the key to Daisy's heart which is the same key to his American dream.

How he loves her so dearly, is what the following quote delineates. It occurs in Chapter 5 to describe Gatsby's condition as he is about to meet Daisy after the long absence and impress her with his fortune: -

"He had passed visibly through two states and was entering upon a third. After his embarrassment and his unreasoning joy, he was consumed with wonder at her presence. He 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 inconceivable pitch of intensity. Now, in the reaction, he was running down like an overwound clock." (p.114)

Gatsby's feelings, as his dream is about to be realized, is what this quotation reveals. It shows his true emotions not his thoroughly made image. Nick maintains that those emotions are as genuine and expressive as Gatsby's smile. He doubts that this love can spin out of control because Gatsby acts "like an overwound clock." Accordingly, this situation really foreshadows the rising tensions that conduct to the narrative pathetic climax.

The symbol for his dream is a green light. Nick first sees Gatsby reaching out towards it with his arms outstretched and we know it is just this light at the end of the dock, a symbol of his aspiring to achieve his dream: Reunion with Daisy. I argue that the choice of the green color refers to the signal: Go. You have the right to walk ...for your dream. It also means: Growing, spring, renewal, life and this really represents Gatsby's dream. During their meeting, Gatsby tells Daisy about that color "If it wasn't for the mist we could see your home across the bay, - said Gatsby. -You always have a green light that burns all night at the end of your dock." (P.92). The quote serves a double purpose: It asserts his clinging to the green light as a symbol to realizing his dream and shows Daisy how interested Gatsby is in following her.

Also, Nick comments on the green color saying that Gatsby could by no means realize the green color:

"Gatsby believed in the green light, the orgastic future that year by year recedes before us. It eluded us then, but that's no matter--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 into the past." (pp.153-154)

Concluding the narrative, Nick describes Gatsby as someone who believes in "the green light, the orgastic future" which he has never reached. Nick uses the green light as a link between the past and future dreams. As people row from the current of the past toward the future dream, the past still pulls them backward. This is the final image about Gatsby as a person who has struggled for his dream. Gatsby's motivations are not really rooted in material or financial pursuit, but in a much more romanticized yearning for this kind of Utopian transcendence through this kind of reversal of deterministic circumstances like birth and blood. Ironically, the problem with the American dream for Gatsby, is that it is actually achievable as long as one puts in the hard work. But what Gatsby wants is what he can never get such as that kind of old money pedigree that the Buchanans have, which he has not been born into, Oxford association with European aristocratic blue blood ties, or in changing Daisy's values by having her give up on Tom Buchanan and marrying Gatsby instead, and that naturally was never going to happen, to have given the birth and background of Tom.

We first see this in chapter four: When Gatsby tries to impress the narrator Nick Carraway with information about his own origins, inviting him out to lunch, driving up in this gorgeous car, which clearly signals his wealth. Gatsby is not content with this, being a representation of his identity. Instead, Gatsby proceeds to offer up a backstory about where he supposedly comes from "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.65) Gatsby's narration seems improbable to Nick Carraway. The problem with Gatsby's clarification is that it portrays precisely the kind of parochial ignorance that he is so desperate to hide about his true background. Those who really come from wealthy American families will be self-possessed and well- connected enough not to feel this urge or need to explain their own backgrounds to others.

By fabricating an association with old money, America and British aristocratic associations, Gatsby reveals that what he desires, is not anything that sheer effort or hard work can ever help him achieve like the American dream. Rather, he is after circumstances of birth that no one can control or obtain through

individual agencies. The symbol that suggests that Gatsby has never been after the American dream is his Mansion. The point to achieving the American dream is to enjoy the fruits of one's labor by feeling a sense of ownership over one's house family. (Marshall, T.,2007) Gatsby has designed his Mansion as a space for other people to live in. Gatsby does not so much want daisy as the docile stay-at-home wife, but rather to remain an unattainable goddess-like figure, because he knows deep down that he will never be able to win her over and so, it is in the relentless pursuit of something that he can never get, that is at the heart of his desire.

Gatsby is also quite contemptuous of the idea of working hard for wealth opposed to inheriting wealth which is what he craves. This attitude is reflected in his indifferent tone when he lets us learn that "It only took him three years to earn the money to buy the house" (p.107) But the largest significance here is that Gatsby tries to fill his extravagant Mansion with anything and anyone but his own presence. This could symbolize Gatsby's spiritual void which is this inner state of lack that the mere material and financial promise of the American dream cannot ever remedy. Nick recalls his experience of navigating Gatsby's place "As we wandered through Marie Antoinette music rooms and restoration salons which is quite ridiculous.

I felt that there were guests concealed behind every couch and table under orders to be breathlessly silent until we have passed through." (p.91) The hyperbole of those imaginary guests concealed behind every caption table underscores the tragic irony at the heart of Gatsby's Mansion which is that guests and these irrelevant people who come and go and attend his parties rather than Gatsby himself who is the owner of the Mansion, are the main occupiers of the home. Indeed, "Gatsby's bedroom was the simplest room of all-except where the dresser was garnished with a toilet set of pure dull gold." (p.91) This ridiculous kind of juxtaposition here tells us that clearly this is not a home for comfortable dwelling of the American dream variety, but rather a gaudy showpiece very much removed from the notions of wholesomeness and home holiness that the American dream should evoke.

This modern Gatsby grants himself another background of well-off parents who spent most of their lives in the Middle West, whose forefathers have all received their education at Oxford for such a long time, and that counterfeited history gives Gatsby a prestigious heritage

.Fitzgerald seems to be referring on the American ability to reinvent oneself, to make a new since h introduces Gatsby as a reborn aristocratic character. By this, Gatsby is reviving The Mayflower when it anchored on American lands in 1620,more or less 300 years ago, thus reshaping Europe. Gatsby is on the land of Lake Superior reiterating the very act. Therefore, Nick's variable opinion of Gatsby changes in accordance with what side of Gatsby is being revealed. To Nick, Gatsby is a fellow soldier and veteran. At the same time, Caraway senses that he has an affinity with him. That is why, their conversation in the first part, was the only one he has appears to have enjoyed since it granted him the sensation of eternal reassurance with another human. Nevertheless, "Gatsby falls from Carraway's favor in the time between their first meeting and the confession of Gatsby's intentions for Daisy." (Gozen, H.et al,2022,p.75)

When Gatsby drives him up for lunch in the city, Nick Carraway contemplates that Gatsby is not much of a talker and is perhaps someone of a rather unidentified outcome. Therefore, to Carraway, Gatsby seems to be a superficial person and Nick cannot trust of the various stories concerning his vague neighbor enterprising. In order to surmise that, maybe he was a little ominous. Gatsby rises and falls and Nick highlights the zone where he believes everything and nothing about him as a time of disarray, but Gatsby conveys revivals of extreme faith in Nick.

By means of this language, Fitzgerald is insinuating that their liaison is like that between God and devotee. Fitzgerald delineates Gatsby as a god all over the narrative. Gatsby is "a son of God-a phrase, 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.98)By God, Gatsby is referring to Dan Cody in his pursuit of wealth. When he says he resembles Jesus Christ, he means he will be important under the limelight.

Fitzgerald censures a community of material possessions sold as the resort to innate pleasure and where people revere an uncouth and spuriou attractiveness over more spiritually nourishing quests. Gatsby is the one giving the party but he is not the one who loves to go to it in so much as he does not drink, nor does he dance or revel with the revelers. The beginning comment Carraway makes that Gatsby is

favorable at last, appears particularly, odd as the reader approaches the end of the narrative. Gatsby dies, also Nick, that admires, assists and mourns for Gatsby, finds in the death of his friend a moral moral. (Mohammadi, A.,2018)

Gatsby is meant to sacrifice and die so that he can give the opportunity for others to survive, just as Jesus Christ did. This similarity with Christ is not intended, but Fitzgerald manipulates the scene in a way that George is given a sense of peace by the death of Gatsby. This is the planned part. According to George, Gatsby's death is his revenge for the death of his spouse which takes place before he decides to commit suicide. Daisy was excused from the obligation to tell Gatsby that she was going to part with her husband in the first place. Finally, in dying, Gatsby avoids the suffering he would have had to endure had he lived, and realizes that the woman who has been his sole desire, is in fact unworthy of his love. (Bloom, H.,2006)

Fitzgerald's protagonist busts the hypocrisy of the post-war upper classes and their focus on respectability over quality of character. Between Gatsby, Jordan and Nick, his plan at last is in completion When Gatsby is ultimately granted his opportunity toward Daisy, he is a terribly nervous. His hollow eyes keep roaming, he uttering words in trembling voice because Nick and he are expecting Daisy's arrival. In prediction of her coming, two things are done: First, Nick's house is ornamented with a conservatory of flowers, afterwards, he wears a shirt silver in color and a golden tie. Fitzgerald depicts Gatsby in this section as a shaking school boy who returned to infancy via Daisy's love, and this humorously miserable image is in antipathy greatly with the Gatsby people gossip about at his own parties. People would spread out tales and tales that Gatsby had killed someone.

In this section, we see him vehemently abashed by the confrontation, to the extent that he stands near at the fireplace, a wrapped shape of fury, his head leaned against the clock, endeavoring to stand back and appear as well as he can. As the clocks strike, he stops it by his shivering hands and this panel has two benefits, first, comic charade in which unbelievable strain is dissipated by the triviality of Gatsby's exaggerated reaction to Daisy's existence, but to a greatly emblematic move on Gatsby's part essaying to change the time.

In his last discourse with Nick Carraway, precisely in chapter 6, Gatsby reveals his true wish or rather his own version of The American dream. He is

persistent to reiterate the past in order to be with Daisy again:

"I wouldn't ask too much of her, - I ventured. -You can't repeat the past. - -- Can't repeat the past? - he cried incredulously. -Why of course you can! -He looked around him wildly, as if the past were lurking here in the shadow of his house, just out of reach of his hand. -I'm going to fix everything just the way it was before, - he said, nodding determinedly. -She'll see." (P.110)

He aspires to repeat the same life of Louisville which reflects his profound resolution to restore Daisy whatever the results are. The quote also mirrors how optimistic, naïve and deluded he is, which contradicts with Nick Carraway's realistic viewpoints of life.

The entire time spent with Daisy is meant to give Gatsby the opportunity to return in due time. Yet, certainly, it is as fruitless as his situation with the clock. It necessitates Nick, our unforeseen protagonist to spare the day reproaching Gatsby saying "Don't talk so loud. You're acting like a little boy. You are rude. Daisy is sitting in there all alone." (pp.87-88) The remark is severe as a matter of fact. Gatsby's dating with Daisy is according to him, the sole dating he has been involved in for the last five years. and that courtship has mainly a mystical significance in the same amount as Gatsby desires to set time back. It appears as though he is shocked back in time. He is emotionally clinging to five years back in memory. Still, Daisy is not anymore, the simple pre-cotillion little girl from Louisville that he had first seen. Truly, Gatsby is until now, the young man obsessed with Daisy and all the minute details she symbolizes. As Nick goes out of the place, the two they reattach and as the sun is rising and Gatsby glitters and a new person radiates from inside him, he observes "like an ecstatic patron of recurrent light" (p.89) at Nick. Here, the three of them head to Gatsby's house.

Fitzgerald interrupts the last funny portion introducing a true commemoration of their union. Well written prose and excellently coined imagery are used to tribute the love story of Gatsby and Daisy. It must be remarked here that Daisy has not shown. Unanticipated delight fills Gatsby's home and Daisy's voice abounds in sad beauty which is Fitzgerald's remark that, to a certain extent, Gatsby's and Daisy's love is genuine and authentic, naturally from Gatsby's side. The plan brings them back again then, and Daisy is fascinated by Gatsby's property while she and he have a walk in the gardens. Daisy remarks that Gatsby's house is extensive and questions

how come he lives in it all alone.

Daisy is extremely amazed. Yet, Nick assumes that there are guests hidden in every corner of the house. It is such a feeling to be in Gatsby's home and it is not jam-packed, but full of guests visiting the house and roaming from room to room. Clearly, fascination with all his shirts is noticed, yet as they move from one room to another, each room is oscillated in lavender and rose silk. Nick observes that Gatsby reconsiders the value of every item in his house in accordance with the evaluation it elicits by Daisy's eyes. Daisy is the center of the Universe for Gatsby. Everything is estimated according to her evaluation and his entire world has been organized around her opinion although she may not be aware of the fact.

Daisy's effect on Gatsby is specifically pinpointed as the parties come to an end upon her fruitless attendance. Gatsby feels confused in Chapter six as he did not like the situation and Nick notices that a great part of the party injures Daisy. At Nick's house doorsteps, Daisy and Gatsby spend a joyous half hour in the tranquility of Nick's house, and away from being seen at the party. The scene is in juxtaposition with the final minutes of the party, as they were waiting for their car at the same place: Nick watches the scene of Daisy and Tom arguing about how the interesting the people were. Daisy is in favor of Gatsby and the sources of his money. The two encounters are noteworthy to compare because of the different character attributes. They also shed light on Gatsby and on Daisy's longing for privacy that echoes Jordan's emotions earlier in Chapter three that big parties are so profound and Daisy and Tom's inconsistency are matched with each other. Still, one more time, Fitzgerald gives a perception into the disharmony of their relationship. Surprisingly, Daisy's response is to sing and therefore, showcases a kind of intellectual disharmony, where one survives with two disparate adversarial and contradictory emotions.

This greatly poetic and emotional idea is not conveyed ominously by Fitzgerald, rather, by delineating Gatsby as a lovelorn idiot around Daisy, one that has more or less overthrown a flight of stairs in their presence. This preoccupation is charming and naive. Compared to Tom, Gatsby is such an outside looking. He does not remember to care for how he looks, while Thomas, so internally looking, is

appalled when encountered with the concept that Daisy has a universe that is found different from his own. Conversely to Nick's faltering faith in Gatsby, Daisy is a further stable follower, despite the fact that we see Daisy's wavering belief in Gatsby before the events of the novel start.

When Nick assumes she is sensing the stress of the world outside, and in her letters, exists a severe despair that concerns Gatsby. Daisy's faith in Gatsby wavers at the start, and certainly, she and Tom get married, afterwards wavers at the end, but ultimately she lives with Tom. Gatsby's reaction, after the crash, is that which is almost miserably delineated, a soundless person in the garden of his lover's house while she sits in the inside scheming with her spouse. (Mohammadi, A.2018)

According to Marxist literary theory, the study of literature is premised on the concept that literature is a mirroring of struggle between opposing ideas, class struggle or opposing forces. In *The Great Gatsby*, Fitzgerald strongly denounces this kind of conflicting forces and the resulting oppression. This struggle is evident not merely between "new money" and "old money", Tom and Gatsby or rather between the rich, represented by Tom, Daisy and Jordan, who end up uninjured and the poor, symbolized by Gatsby, George and Myrtle, who attempt to achieve the American dream but fail in the end. It is a struggle between the West and the East.

Looking at *the Great Gatsby*, through a Marxist lens, shows a man of the same name who spends his life trying to attain the goals he sets for himself, and his constantly ascending dreams which essentially consume his life and, in the end, he gets killed. Needless to remember that the spirit of the 1920's overwhelm the narrative with manifestations of money as the common factor of the era. This is due to the influence of the Jazz Age and the economic hardships that accompanied the end of the World War I. The characters in *The Great Gatsby* can be broken up into three distinct groups or classes:

The wealthiest class and group with the highest social status and power is the bourgeoisie identified most clearly in the characters Jay Gatsby and Tommy Cannon. Both of these men are immensely wealthy well-known, powerful and most importantly never satisfied. Each of these men essentially have enough money in power to control anyone around them. They constantly search for ways to prove their dominance over each other. Whether Gatsby is trying to outshine Tom and when

Daisy over through ostentatious displays of wealth, luxury and greater freedom than in her life with Tom or whether Tom is trying to exert power over Gatsby by emphasizing his old money status as greater than Gatsby's new money status. The two are constantly trying to prove that one is better than the other, never fully satisfied.

Another Marxist critical theory on social status displayed in *The Great Gatsby*, is that petty bourgeoisie most clearly identified in the character Nick Carraway. Members of the petty bourgeoisie differ from the proletariat because they are not dependent upon members of the upper class to live. However, they differ from the bourgeoisie because they do not control any means of production or others, since they lack that immense wealth and status. Nick is wealthy enough that he is not dependent upon Tom or Gatsby in order to live freely. However, since he is not really rich, he lacks the influence to exert power over other members of the proletariat. Nick finds himself constantly trying to fit in, as he sometimes falls along with Gatsby's plans in order to reap the benefits of being associated with the Hoover wealthy and Nick also tries to date a wealthy Athenian's golfer, Jordan Baker. In this process, Nick finds himself trying to become more and more like those members he surrounds himself with, while they strive to become even more rich and powerful. During the confrontation at Plaza Hotel, Gatsby tells Tom that Daisy does not love him since he refuses to admit that Daisy has changed over time being married to Tom. Together with his mindset that he can "repeat the past", his conviction that Daisy still loves him only, Gatsby shows himself as both naïve and too optimistic in spite of his criminal history as a bootlegger who is supposed to be man-of-the-world. Tom, controls the situation and asks Daisy and Gatsby to go home in the latter's car. (Fälth et al., 2013)

Struggle also exists within some characters' nature. In other words, this struggle can happen between two forces that exist inside the person himself. If we look at Daisy for instance, the name is supposed to signify the charming simplicity and genuine beauty that ranks the flower as a universal insignia of purity, innocence and genuine love. Its fresh look symbolizes new initiations, while its brilliant, spirit-lifting colors disseminate delight such as wildfire. (*Daisy Flower*, n.d. Para. 2) Gatsby is deluded into such an idea, that one of the things he does in anticipation to

Daisy's visit to Nick's house, is decorating Nick's greenhouse with flowers.

Yet, what we see in the narrative is a completely different character from the traits her name bears. Daisy is a materialistic character whose inner struggle between love and money sides with money. She would rather be with Tom, her husband. Gatsby is revealing to Daisy only how much he deserves her and her love, displaying his shirts of plain linen and dense silk and soft flannel stirring a sentimental response from Daisy that begins to cry. Her internal struggle appears as she receives the letter from Gatsby and threatens to cancel her marriage to Tom. Jordan recounts, through the following flashback, how Daisy underwent such internal struggle at the end of which, her materialism beats her emotions and she marries Tom in spite of her love to Jay Gatsby.

"Here, dearie.- She groped around in a waste-basket she had with her on the bed and pulled out the string of pearls. Take 'em downstairs and give 'em back to whoever they belong to. Tell 'em all Daisy's change' her mine. Say 'Daisy's change' her mine!'. She began to cry—she cried and cried. I rushed out and found her mother's maid and we locked the door and got her into a cold bath. She wouldn't let go of the letter. She took it into the tub with her and squeezed it up into a wet ball, and only let me leave it in the soap dish when she saw that it was coming to pieces like snow. But she didn't say another word. We gave her spirits of ammonia and put ice on her forehead and hooked her back into her dress and half an hour later when we walked out of the room the pearls were around her neck and the incident was over. Next day at five o'clock she married Tom Buchanan without so much as a shiver and started off on a three months' trip to the South Seas." (p.140)

The letter she receives from Gatsby moves her so greatly that she says she would cancel her marriage to Tom. The situation reflects that she cares for Gatsby, but to a very limited extent. Her crying, squeezing Gatsby's letter and taking it with her to the bathroom does not deter her from letting Jordan and her mother's maid finish preparing her for the wedding party. Her love of social status that matches her family's, makes marrying Tom beat her love to Gatsby. Daisy values Gatsby here in the material goods he has been able to possess, just as Daisy's worth increases in Gatsby's eyes because of those that have fallen in love with her, and thus, his own worth rises for similar hollow reasons. This commodification of sentimental love reflects the rise in commodification of all phases of 1920s' American life.

As a matter of fact, Daisy and Tom stand for the pretension that has concurrently pleased and discharged this young Fitzgerald forlorn to be received. In his death, Gatsby has not been seen, not even once, by Daisy who has formerly been an afternoon frequent visitor to his house. She keeps herself away and even does not

show or attend his funeral. Gatsby's death, as a matter of fact, has saved him the embarrassment and the suffering of undergoing all these incidents. As the novel comes to an end, Fitzgerald exposes the fallibility of such a love that happens with a degree of caution. Daisy's love is not completely genuine and that is why it is destined never to survive. Gatsby does not thrust nicely out of nowhere and purchase the house on Long Island Sound, but rather establishes his business empire over five years of hope that one day he may return to Daisy.

At one time, Gatsby seems to uncover Daisy's materialistic outlook as he says:

"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 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. . ." (pp.105-106)

Gatsby specifically links Daisy and her fascinating voice to affluence. Some argue that this precise line is actually pivotal, because it links Gatsby's love for Daisy to his quest of fortune and status, making Daisy a substitute to Gatsby's concept of the American Dream. I argue that, here, Gatsby is starting to realize Daisy's true materialistic nature that seeks higher social status as though she were a king's daughter. He does not consider Daisy as a stand-in for his American dream whatsoever, simply because Daisy is his American Dream.

In the end, Nick comments on the reaction of Daisy and Tom to the death of Gatsby, Myrtle and George that:

"It was all very careless and confused. They were careless people, Tom and Daisy—they smashed up things and creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made" (Fitzgerald, F.1925, p. 179)

To Nick, The Buchanans are very immoral people, reckless to whatever is happening outside their own world. This immorality is the reason underlying their hiding beside their money and denial to bear any responsibility toward their reckless behavior. He further believes that they know no morals, religion or God.

The concept of disparity between appearances and impressions is also important in the novel. The appearance people give, and the impressions they give are completely different in some respects to what actually happens in the novel.

Despite the novel being about Gatsby for example, we do not actually meet him till the third chapter. Until this point, we only hear rumors about him and his appearance is very different to many of the rumors. Gatsby is very interested to find out what Nick thinks of him.

He is trying to establish what type of impression the rumors are creating about him. When Nick is invited to one of Gatsby's parties, he is amazed that a number of people have not been invited and makes a point of explaining that he received an invitation, because he thinks this is probably the right thing to do. No one else seems to care. No one else is worried about appearances and we wonder why Nick is. For example, many of the characters lead double lives that outward display versus their inner self or superficiality versus truth.

Many of the rushes between the characters are built on appearances versus reality. Tom and Daisy's relationship is about appearances. There is some kind of love there as suggested in the last theme, but it is not a real one. She wants to feel loved. Tom gets love outside the relationship as he has an affair with Myrtle, but they keep up the appearance of making it right. The idea of that appearance and appearing to be something that you are not, is particularly important to those characters, and it just ties even the fakeness that they have of that kind of sense of that fakeness. It is interesting when we go up to for example to look at Gatsby's library, and why there are so many books there, none of which ever been read, and it is that impression that they are trying to create, and trying to give, that makes the situation look so much important. The only genuine relationship that really works and is of great significance in the novel, is probably the relationship between Nick and Gatsby which is ended by George of course. Other relationships are really shallow. They are hollow, superficial and based on material possessions. You could consider materialism of the 20s to be another thematic concern.

If we return to our vagueness of Gatsby depicted by his own self-understanding. He is both deceitful and truthful, exceptional and deprived, self-absorbed and taking care of his appearance. Since the beginning of the narrative, the Nick sows the seeds of instability saying that "Gatsby turned out all right in the end" (p.2). That feeble kind of praise he gives is the initial image we have of Gatsby, thus blinding the reader and goading him to believe Gatsby is not in fact not a good

character. Even if he appears to be a good one in the end, the reader still keeps that first impression. At any rate, Gatsby's incompetence to be a truthful person and his resolution to revive the past, results in Daisy's repudiation and their next journey home causing death under the chilling twilight. (Mohammadi, A.,2018)

Torn between her thinking and her competence to remain with Tom, Daisy is in love with Gatsby and Tom at the same time and instead of confronting the required truth to treat her depression and really leaves Tom, she says to Gatsby "Oh, you want too much! - she cried to Gatsby. - I love you now—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.264) Daisy cannot accept the notion that she loves Gatsby only. In fact, some critics maintain that Daisy's real disaster is not that she does not love, but that she loves too much: She loves Gatsby, Tom, the social status and the old money her husband owns. The above situation is a crucial moment for Gatsby and commands the readers' sympathy to Gatsby as much as contempt and dismay to Daisy's behavior, particularly when it becomes known that she keeps her eyes closed to her husband's affairs with other women in order to maintain her marriage and consequently her status.

The images of credulous trust in Gatsby are contrasted by Fitzgerald, and the more disillusioned self-centered Buchanan's additional emphasizing to the readers that Gatsby may have come from inferior origins, yet his ethics are no less than the people originating from further decent families. At any rate, Gatsby's felony is significant: he drives a vehicle that kills a woman running in a hit-and-run crime. His incentive is Daisy for whom he is going to, certainly, shoulder the responsibility. Two reasons make Tom not stop, to evade being involved in the crime, and to shun his relationship with Myrtle being uncovered. With both being miserable, Gatsby has the ability to be a little less unfortunate, and his misconceived trust in Daisy turns his move of sacrifice even more so pathetic, particularly that we subsequently discover she departs the state to evade trial, whereas Gatsby remains, and is later killed.

Back to Nick, our reliable observer who, maintains that Gatsby's devotion to Daisy is trapped by her marriage and the societal expectations that accompany that.

He also believes that Gatsby is free to other romantic possibilities. Interestingly, this could also be interpreted as Fitzgerald's continuing presentation of Daisy as a person unworthy of Gatsby's love. Daisy is the siren serenading him below her voice, enchanting him and so therefore he is unwittingly mesmerized and controlled by her in ways both beyond his comprehension and control.

Jordan supposes that Gatsby's Oxford claim is spurious in the outset of chapter 3, as she is seen talking to Nick "I just don't think he went there" (p.49) Through that lie, Tom manages to widen the rift between Daisy and Gatsby. As he lies concerning the ways of making of his fortune, and those lies are uncovered in the hotel suite in Chapter 7, Tom proclaims "I found out what your drugstores were" (p.133) and pursues with a chain of charges concerning Gatsby's illegitimate business attempts. Uptil that point, Daisy has in the literal and metaphorical sense of the word supported him yet with a remarkable struggle. Nevertheless, once that is revealed, Daisy hesitates and however brave she is, unquestionably vanishes.

Gatsby's double-dealing accelerates his undoing which occurs the moment Tom is manages to renounce his past actions. Gatsby is obviously a gifted man of business. Gatsby's motive to prosper as an commendable standard that Fitzgerald glamorizes in "Years of Gatsby" as a devoted young man in Chapter 9 since Gatsby is delineated as a self-structured person that is, self-delivering whose father sincerely considered he was destined to advance. This cleanliness contrasted to the distasteful Tom Buchanan that has been lucky enough to get every occasion Gatsby has not had and yet insists on splashing around in suspicious business, pursuits to make money, Gatsby's brutalization grows extremely inequitable. Nick starts to stop considering Gatsby as a scam and really values him as he says:

"He reached in his pocket and a piece of metal, slung on a ribbon, fell into my palm. - That's the one from Montenegro.- To my astonishment, the thing had an authentic look. Orderi di Danilo, ran the circular legend, Montenegro, Nicolas Rex.-Turn it- Major Jay Gatsby, I read, For Valour Extraordinary." (p.67)

The medal is a valid proof that Gatsby served the army as a good officer in the war. Consequently, Gatsby's other stories about himself are most probably right.

Since the 1920s is a time when capitalism was in its heyday, *the Great Gatsby* does not just celebrate the extravagant lifestyle it portrays. Instead, it reveals capitalism's dark underbelly through the unflattering characterization of its wealthiest

members. However, while Fitzgerald's novel is a scathing critique of American capitalist culture and the ideology that promotes it, a Marxist reading reveals that it fails to push its critique far enough falling prey to the very ideology it seeks to undermine. One of the most effective ways *the Great Gatsby* criticizes capitalist culture, is by showing the destructive effects it has, even on those who are its most successful products. It does this through the representation of commodification. A commodity has value not in terms of what it can do use value, but in terms of the money for which it can be treated. Exchange value, or in terms of the social status, its ownership grants sign. Exchange value commodification, then, is the act of relation to people or things, only in terms of their exchange or sign exchange value. It epitomizes commodification. In *the Great Gatsby*, he is the wealthiest man in the novel, and relates to the world only through his money.(Tsamratul'aeni,2016)

His marriage to Daisy, is an exchange of social status for wealth and power. He acquires Myrtle and other lower-class women for his affairs, attracting those most desperate for the social significance. He is selling one of the ironies of commodification is that it creates desire even as it fulfils it. Tom unapologetically lets Myrtle think he will marry her and he sacrifices Gatsby to George Wilson. It is important to realize that Daisy is not innocent of this mindset either. First, she wants Tom's exchange value as much as he wants hers. Daisy's affair with Gatsby is also based on a commodified view of life. She is only interested in him as long as she thinks that he comes from a similar social position. As soon as she finds out the truth of his background, she too is willing to cruelly sacrifice Gatsby for her own convenience. The Buchanan's commodification of their world stands in stark contrast to the people who live in the Valley of Ashes are what is left over after something is used up or wasted and that area is consistently depicted as gray, deadened and is home to a lower socioeconomic class. People like George Wilson who work hard to come by what they have earned are portrayed as helpless and hopeless Their only value stems from their usefulness to people like the Buchanan's. Although the Buchanans use their possessions and have used value from them, Gatsby only uses his simple bedroom. He does not use his lower barrier. He does not drink alcohol and barely knows any of his party guests. He only wants his lifestyle for its sign exchange-value to impress others and raise his social standing. Gatsby's

commodification is also linked to cruel ambition. His wealth comes from illegal activities including bootlegging and he is closely connected to organized crime through Meyer Wolfsheim.

Though the novel seems to openly critique the ostentatious lives of the characters, it fails from a Marxist perspective in two key areas. Its first and most obvious failing is in its unsympathetic characterization of George and Myrtle Wilson. They represent all the negative types of the lower-class. He is not very bright and she is loud and obnoxious. So, instead of sympathizing for the way they are trapped by the failings of a capitalist culture, we disapprove of their choices and lifestyle. The second more subtle failing, is in the language that Fitzgerald uses to describe Gatsby's magnificent wealth, the parties that he throws and the life that he lives with lavish description and vivid sensory images. He draws the readers into a world of wealth that most would not want to leave. So, while the great Gatsby does critique the capitalist ideology, it also repackages that ideology. For the reader, in the end, Gatsby fails to acquire the American dream but because the novel unwittingly reinforces the capitalist ideology that it condemns, many readers will continue to invest in it. (Anil, A.,2015).

3.2. Symbolism in *The Great Gatsby*

One of the elements of beauty in the narrative is that Fitzgerald is often providing a lot of clues about what is happening through the weather in *The Great Gatsby*. The weather very often matches Gatsby's mood or matches what is happening in the story. For instance, when Gatsby and Daisy are about to meet and Gatsby is all nervous, it is raining outside. But when Nick comes back in, and Gatsby and Daisy have gotten back together, the sun comes out again. We can watch for the heat to rise as tensions and conflicts rise in the book and watch for gray and rain clouds when sad events are happening.

The Valley of Ashes is this place of terrible pollution that the people of East and West Egg have to pass on the way into Manhattan, New York City. It really represents the consequences of "the Jazz Age". To some, it symbolizes the brilliant future of the green light and the American dream. The name itself implies a huge sensation of decay and extermination since we hear the term "from ashes to ashes" in funerals. Fitzgerald tells us about the Valley of Ashes, "a fantastic farm where ashes grow like wheat, into ridges and hills and grotesque Gardens." (p.23) Anyways, George is described as being the kind of colorless pale ashy kind of person, the used up, washed out, it is kind of the place where dreams rest to die.

Since the place is a dumping area for the waste of neighboring factories, it represents the outcome of America's post-bellum economic expansion, the bizarre reality underlying the culture of consumption that supports the nouveau-riche such as Gatsby. The valley is inhabited by demented people like George Wilson. Those people are "already crumbling," the underclasses that just live without any hope, all the while boosting the gluttony of a prospering economy. Remarkably, Gatsby does not evade this ash that built him up, as he meets his end at the hands of the "ashen" George Wilson, who is given this name just before he kills Gatsby.

One of the pivotal things we are introduced to, is this concept of East Egg versus West Egg. This idea of East Egg versus West Egg is really old money versus new money. East Egg is where Tom and Daisy live among the sophisticated people who inherited their money and deprecate the shallowness and rawness of the West Egg people. We have seen East Egg pictured as inhabited by America's "dignified homogeneity, and assumed to itself the function of representing the staid nobility of

the countryside,” (p.44). Conversely, West Egg is delineated as a tawdry society “chafed under the old euphemisms,” (p.107) inhabited by those who made their fortunes at a time of unprecedented materialism. They did not have to work for it. They have all these connections in history, they have very high social status, and the sense of elegance and class. But at the same time, they look like careless and shallow. They do not have to pay attention to money. They do not have to worry to earn it. Nor do they really have to worry about other people. They have this kind of careless attitude towards life. In contrast, there are the people of West Egg, who have newly become rich, usually through some kind of work they have done, or in Gatsby's case, possibly even through crime. These people very often do not have these kinds of family connections. They are trying to imitate the upper-class, but sometimes not with the best results. They can happen to be as tacky or vulgar throwing their money around this idea of excess: Fitzgerald points out that that is the difference between the shallow careless people of West Egg and the traditions and morals of the people of East Egg. There is also Gatsby who is loyal and appreciative and loving despite his West Egg potential. Eventually, East Egg wins while Gatsby loses being killed and his flashy and gaudy parties are dispersed. (Khalil, A., n.d.)

The green light at the end of Daisy's pier is a periodic image that summons Gatsby's ambition to achieve his American Dream. It represents “the orgastic future” (p.180) he conceives so profoundly, to which he keeps his arms outstretched as Nick sees him at the first time. Nick appreciates this “heightened sensitivity to the promises of life.” (p.2) Yet, that “colossal significance” (p.93) of the green light vanishes once Daisy is within Gatsby's reach telling him that they are against the current. In the end of their meeting, Nick says “So, we beat on, boats against the current, borne back ceaselessly into the past.” (p.180) meaning that the love relation is not destined to last, Gatsby senses that the green light has vanished forever. Unfortunately, when Gatsby lays his hopes on the actual target, Daisy, it fails. Accordingly, his ambition is restricted to the true world, and grows a victim to all its corruption. Positively, the person he was introduced to as Daisy Fay is currently Daisy Buchanan, not with her husband and all in all in his arms following a number of back and forth. Basically, the green light is an unachievable pledge, a promise that Nick grasps in universal expressions as the narrative comes to an end: A fate we

seldom comprehend, nevertheless, we are constantly aiming. Nick Carraway holds a comparison between it and the hope of the early immigrants when they were coming to the New World.

Symbolism in "*The Great Gatsby*" is not restricted to the green light. There are also other colors, white and yellow in particular, which tend to show up around Gatsby and around Daisy. There is the color yellow all around Gatsby: His car is yellow, he wears a golden tie with a silver shirt when he goes to meet Daisy. Yellow is often archetype meaning a coward. Yellow is also the color of gold, the color of money, silver and gold. Two names of women in the book are somewhat significant, seen as somewhat fragile. Obviously, the daisy flower, as cited earlier, is almost always dressed in white, associated with innocence representing her girlhood, this innocence, this memory is what Gatsby has of her, but the same time Daisy is in the wild, it actually grows like weeds. They are known for choking and taking out. We pull the petals off one by one. It is something that shows up in the spring time. Myrtle is a small kind of shrub that grows and covers the ground a little bit. It is somewhat earthy and close to the ground. For his female characters, Fitzgerald makes several references to Daisy's voice, that she has this low thrilling laugh, that she always sounds as you are the only person in the world that she wants to talk to, and that she actually talks a little more quietly. You have to lean in a little bit more closely and listen to her. She is a little seductive with her voice. When Nick is even trying to decide it, it says she sounds like money. This older, ancient kind of inheritance, this class, this effortless richness that seems to accompany Daisy, the places in the novel themselves become very symbolic. (Pawlowska, V.2022)

In the Valley of Ashes near Tom Wilson's garage, there is this old billboard. The billboard itself is rundown and falling apart, and it is some eye doctor from the past who has put up this display called TJ dr. TJ Eckleburg. The eyes of Doctor T.J. Eckleburg on the oculist billboard, appear on the Valley of Ashes as a symbol of God watching as George Wilson interprets it. They are meant to have a heavenly function observing the evil actions such as the Valley conditions including the demented laborers living among the industrial waste that boosts some figures towards richness, Myrtle's death and finally Tom and Myrtle's relationship.

In the book, we have several party scenes. You really see them contrasted and

broken down into three parts. You have Tom and Daisy's dinner parties and this is the old money, traditional, corrupt board and a somewhat pointless. There is also the party at Myrtle's apartment trying to imitate everything that Daisy would have, but being kind of tacky, and turning violent. It is kind of sexual and drunkenness, and this kind of immorality is in fashion. There is also Gatsby's party and these are over-the-top. Tom describes them as a circus, almost kind of magic show. Everything is done to get Daisy's attention and that is why Gatsby has been throwing these parties all the time. First of all, she represents the fact that Tom and Daisy did have a real marriage and now have a child, mentioned two or three times only in the entire story.

New York City is the place where anything goes. Most of the things associated with crime happen in New York City. Gatsby's business is being run out of, their tonic meets up with Meyer Wolfsheim, and the mobsters there, and it seems to be a place of very limited morality. That is where Tom and Myrtle have their affair. That is where there is a confrontation in the novel at the end. The rules do not apply anymore. That is in direct contrast with Midwest, which represents these kinds of traditional family values in America: Strong morality. It is interesting to note, all of the characters in the novel are actually from the Midwest originally, but they all travel and are living in the East. That is where they all become corrupt even in Nick's case, only for a summer. At the end of the novel, when Nick is telling us the story, he is telling it in this frame that he has gone back to the Midwest and then talks about the events that happened that summer in New York.

One more time, the last line of the novel tells about this idea of boats against the current and we have seen boats several times. We know that Daisy and Gatsby's houses are separated by the bay, but this idea of beating against the current, of trying to push back time, is really what Gatsby is doing throughout the entire novel, trying to recapture the past: This dream that he has, that you can go back again. Certainly, you can repeat the past and this idea of capturing the American dream by being able to go back and grab something that we all seem to have lost in the 1920s. Yet, we have to remember this lost generation's idea and that the last line Fitzgerald gives in the story, is Nick reflecting on all of us being like boats beating against the current.

CONCLUSION

The main target of this research is to discuss Scott Fitzgerald's "*The Great Gatsby*" and "*This Side of Paradise*" based on the Marxist theory as the two narratives represent quite a number of social and Marxist themes. They represent the class struggle of the American Society in the "Roaring Twenties", also known as "The Jazz Age", a term first used by F. Scott Fitzgerald himself in his first novel, used later by other critics because of the fundamental influence of Jazz music on society during that peculiar era of prosperity resulting from that rise in stock market and new modern ideas. Almost all domains of life were changing hectically starting from the role of women, sports, silver screen stars until modern technology changed the scenery drastically. Spread of alcoholism resulted in the law of prohibiting liquor which, in turn, resulted in "speakeasies" and "bootlegging". Rural areas became almost uninhabited because approximately 50% of the population migrated to the towns and cities, since the common factor to a great number of Americans was enjoying life to the maximum.

Fitzgerald's novels "*The Great Gatsby*" and "*This Side of Paradise*" generally delineate how social class contrasts lead to contrasts in capitalist communities. Fitzgerald represents the interest in happiness through American dream by contrasting love and money. Fitzgerald depicts how longings for wealth and luxury keeps people in America and beyond motivated. In Fitzgerald's world, love is materialized. His legends take after a discontinuous illustration that coordinates their longing for money and love as they meet their appalling fates. They involve disastrous disappointments by seeking after their dreams, and they disregard having boundless oversight over their life since they live in a capitalist society where money controls life and man is much of the time assessed with respect to fabric accomplishment and capital. In this capitalist circumstance, fiction is utilized as a tool to shed light on reality of the American dream.

The research also spots light on the characteristics of the basic procedures of delineating those themes via the two texts which reflect Fitzgerald's contribution in the portrayal of Marxist concepts and themes in general and the way Marxism highlights the socioeconomic features ruling human behavior in particular. It does not exclude the psychological sphere of mankind experience. Marxism tackles

human psychology in order to demonstrate how socioeconomic factors, and not psychoanalytic ones engender psychological experience. It is often said that Fitzgerald masters presenting literature, through his own outlook, being a “laboratory” of mankind that extends samples of man experience obviously known to all the people.

In addition, the thesis focuses on Fitzgerald’s contrasting capitalism and love through the American dream in order to shed light on materialism. It demonstrates that, while wealth and extravagance appear to equal happiness to an outsider, money cannot buy the characters’ love, and thus the American Dream is a flimsy concept, just out of reach for even the wealthiest characters. The demise of Gatsby’s dream for Daisy, as well as the Wall Street Crash, show that the American Dream is unattainable.

Besides, the research explains some meaningful strategies of the American Dream as a never-ending desire for better, yet, it is impossible to fully comprehend. When Gatsby dies, however, he eliminates this possibility for all of the characters. Wealth plays a large role in *The Great Gatsby* as the book heavily revolves around materialistic items, such as a yellow Rolls-Royce and other possessions of the title character. Even though, money does not buy happiness, as Jay Gatsby discovers, he still holds a desire to show off his lavish lifestyle to impress others. The American Dream is supposed to represent independence and the ability to make something of oneself through hard work, but in “*The Great Gatsby*” it ends up being more about materialism and the selfish pursuit of pleasure. No amount of effort can change where Gatsby comes from (his social class), and old money realizes that.

The major problem of this research is that superficial values of the era place social rank over and above all other considerations. Meritocracy and hard work are not enough, and the American Dream crumbles—much like Jordan and Daisy’s ballooning dresses when Nick first sees them. Money, in “*The Great Gatsby*”, makes the world go round—or, at the very least, gets you moving in the right direction. The flux of easy money can purchase yellow Rolls-Royces, “gas blue” dresses, and really nice shirts, but it cannot achieve Gatsby’s dream of winning Daisy’s heart. It does, however, allow you to live in the world without consequences, leaving a trail of bodies halfway between Chicago and New York. But being poor is not exactly a

moral choice. Characters pursue future visions that are determined by their pasts, which, as the memorable phrase at the end of the book puts it, turns us all into little boats beating against the current. Unfortunately, some of those boats are doomed to sink. None of the characters in *"The Great Gatsby"* is happy: they are unhappy with marriage, love, life, and, most importantly, with themselves. But they are not content with being dissatisfied.

The objective of this thesis is to discover how *"This Side of Paradise"* and *"The Great Gatsby"* specifically condemn those evidences of the original disease, whether premeditatedly or not, the demographic situations of "the Jazz Age", and what those limitations divulge in relation to class struggle. As a matter of fact, the two narratives show how the American Dream changed into a debauched concept dawdling over the heads of the newly rich, the originally rich and the poor.

"This Side of Paradise" tells the story of a young, egotistical man who attends school and attempts to find meaning in his life. He seeks solace in several relationships with women, but he is always disappointed. He eventually turns to alcohol, and the fact that alcohol becomes illegal in the 1920s is the only thing that keeps him from killing himself with it. The text remains Fitzgerald's greatest autobiographical book. It is a quest narrative, because reading it enables us to pursue Amory in his passage towards self-realization and by enlargement, we take a glance at the disarray and disorder of the Twenties with its slackening of ethics that spoils the essence of The American Dream.

So, Amory Blaine is living in the disorderly 1920's world. He symbolizes the overwhelming majority of Fitzgerald's younger generation, distressed, disillusioned and discontented. That generation has demolished the bases that organize society but did not provide alternative new foundations. Prior to the First World War, Amory is seen attending Princeton. We learn that he is good-looking, wealthy, and quite enlightened, nevertheless, he is lazy. In the beginning, he seeks to be a success on campus, but shortly afterwards he would rather join his colleagues for reading and discussion than attend regular classes. His sole involvement is in Princeton and the Princetonian. He confines his domains of success only in those two domains. Three ladies, Isabelle, Rosalind and Eleanor leave a great influence on Amory Blaine's character. The first gives him a deep insight into his real self, the second breaks his

hear since he is not financially up to her standard and the last one succeeds in making him hate his own traits that he has seen in her.

Amory understands that the change that occurs to him is not due to his rejection of the American value system, but rather owing to the system rejection of him. That he does not belong anywhere is how he feels after all. Were he rich, he would enjoy the pleasures of being spoilt by the attractive pledges of the American Dream. Naturally, since he is in the other side of Paradise, he senses all the bitterness and rejection. He can also understand that, in reality, he loathes poverty to the extent that he advocates socialism, evidently aiming to place himself on the apex in case a revolution starts. A state of disturbance is working inside Amory's head; again representing very turmoil baffling his entire generation.

The method of analysis in this thesis is based on a qualitative approach to delve deeply behind the surface of concepts, themes, and layered symbolism that Fitzgerald uses in his narratives. This research analyzes various quotations from the novel to find an answer for multiple questions. For example, what the format of Marxism the two narratives is? Whether they reinforce (deliberately or not) classist, imperialist or capitalist meanings? What the main themes and objectives of each theme in Scot Fitzgerald's two works are? In other words, in what ways the works do have a Marxist agenda? How the novels uncover and goad us to denounce despotic demographic forces (entailing primitive concepts)? How the two novels reflect and plead for Marxism? Whether the texts are ideologically conflicted? What role religion plays in the novels to prevent character(s) from executing and resisting socioeconomic persecution? What links exist between the themes, language and culture in both novels? What the novelist's main techniques are and what purpose he has for each technique? How the author's sequencing of incidents contributes in boosting Marxism?

It is no coincidence that the two narratives bear quite a number of similarities and dissimilarities. The protagonists in both narratives resemble F. Scott Fitzgerald himself. Both Nick and Amory joined the First World War, but the War came to an end before Fitzgerald returns home. Also, Amory is a member of the Princeton Club and Nick is from the Midwest, exactly like Fitzgerald. Isabelle Borge, Amory's first love is another copy of Ginevra King, Fitzgerald's first love. The two narratives end

with end of love to both protagonists: Nick Carraway and Jordan Baker split up and so do Amory Blaine and Rosalind Connage.

Both texts highlight the role of aristocracy in American 1920's society including its affluence, triviality and degeneration manifested in the plots, characters and incidents. There is also that remarkable discrepancy, in Fitzgerald's wealthy characters, between "new money" people represented by Jay Gatsby and "old money" people manifested by Amory Blaine. Inheriting Beatrice's traits does not make Amory a valuable person, although both are rich and beautiful. It is the traits that Amory acquires by himself that rescue him. Gatsby develops from the middle class he comes from, into the upper class after seeing Dan Cody's yacht that symbolizes all the beauty and fascination in the world. He changes systematically until he becomes what he is.

Amory, his mother's son, comes from a rich family, raised and pampered by his mother Beatrice who considers him as her share from life. His father means nothing to the family as they were abandoned by him. Monsignor Darcy, Beatrice's ex-friend, is looked upon as Amory's father. During his elementary and prep. school in a traditional kind of upbringing, Amory was seen as arrogant by his peers. His ambition has always been to become rich and popular. Nevertheless, the inappropriate attitude he has formed about life demolishes him completely. Being extremely handsome, egotistic and lazy were stumbling blocks against his dreams.

On the other hand, James Gatz comes from a poor family. Although he is brilliant, the curse of poverty causes him to drop college and get work as a janitor. Feeling ashamed of that job, he works as a copper tycoon for Dan Cody. There, he learns how to become rich. He changes his name to a more romantic one: Jay Gatsby, which is the preliminary step toward changing his social status to richness, thus relinquishing his ancestors in order to enjoy Cody's wealth.

The Great Gatsby is penned through the protagonist's viewpoint, (whether Nick Carraway or Gatsby is considered the main character is debatable and some consider them both as protagonists), whereas *This Side of Paradise* is written in the third person. That is why, the latter narrative has an in-depth outlook into the protagonist's life, while *The Great Gatsby* introduces a tiny context about Nick Carraway's life except the part he has been in West Egg. In *This Side of Paradise*,

we see a semi-comprehensive coverage of Amory's life, from infancy to adulthood. Amory passes from the Midwest to The First World War, but Nick goes from midwestern suburbs to the war and then from richness back to the Midwest. While Amory has three love affairs, Nick's slow-thinking and withdrawal syndrome prevent him from having a girlfriend.

This research also aims to let English major students become aware of the characteristics and habits of the outset of the 20th century American society, specifically the second decade known as the "Jazz Age" or "The Roaring Twenties". In his novels, F. Scott Fitzgerald sends several messages and hints to his readers; he wants them to learn the pros and cons of "the Jazz Age" American society. As a result, he sheds light on the issues of the American identity in his novel, and this is explained in this thesis. The thesis is vital and important for English major students and post-graduate students for many reasons. Firstly, it gives them a lot of information regarding Marxism and its style in the world of literature. Secondly, the research contains an analysis to many indicative quotations in "*The Great Gatsby*" and "*This Side of Paradise*". Thirdly, the thesis spots light on the morally loose civilization that exists in the "Roaring Twenties" American society. Fourthly, it analyzes the most important themes that cover the American society in the second decade of that century. Fifthly, the research shows readers how language is considered to be an important tool in influencing people and their feelings. Sixthly, it discusses some necessary literary techniques and their functions in the novel. Seventhly, it teaches English major students how to look beyond the words and find the essence of their meanings. Eighthly, it proves that Marxist literary criticism is regarded to be a powerful means that helps readers to contemplate and analyze the literary text. Also, this research enlightens the way of English major students in the world of literature by motivating them to read, search and travel deeply beyond the words' meanings to produce a prolific content of writing. Finally, it proves them that each society has its pros and cons. However, academic writers have to shed light on these matters and guide readers to the right way of living, thinking, and dealing with others.

The research begins with an introduction investigating multiple social and Marxist problems in "*The Great Gatsby*" and "*This Side of Paradise*" which reflect

class conflicts in the American Society in the second decade of the twentieth century renowned as "The Jazz Age", the aim of the thesis along with its importance, and the method of analysis. Then, it consists of three chapters entitled Marxist Literary theory, "*This Side of Paradise*" in relation to Marxism, and "*The Great Gatsby*" in relation to Marxism. Finally, the thesis ends with a conclusion and some useful references to guide English major students.

The first chapter of the thesis spots light on The Marxist literary approach as a conflict theory premised on the struggle for power between different social classes. Therefore, literary texts are considered as an expression of class struggle between the oppressor class and the oppressed one. Then there is the base and the superstructure discussed in detail and provided with examples from both narratives. The chapter also pleads that one's ability to think for himself is actually narrow, our ideas are formed by the material and economic provisos of life. Literature has nothing to do with entertainment or aesthetics. Also, the writer's social class has a major impact on what is written by a member of that class. The chapter entails ideologies or rather the system of beliefs that underlie our actions and material lives and how Marx's theory is mainly concerned with three ideologies, social values, if the text is a form of propaganda for the ruling classes, and finally if this work of art to interpret, does propagate the ruling classes: Can literature challenge the social norms??

The first Chapter also tackles significant issues such as whether we start to value commodities more than human relationships as a result of commodity fetishism of alien reification, a capitalist society that ranks inequality on top of everything, and that wealth is going to be controlled by a few people and that extreme wealth is fundamentally only possible via exploitation of others of labor and also of poverty. Marxism has a certain concept toward the American dream, and considers it as just an ideology full of inequities, built on the misery of other people. Finally, Marxist literary theory seeks the question of identity and the reciprocal influence of class, society and conditions on characters.

The Second Chapter analyzes *This Side of Paradise* being written in the beginning of the 1920's. The text has been claimed a semi-autobiography, very much similar to the life of F. Scott Fitzgerald. a reflection of F. Scott Fitzgerald's endeavors to win Zelda's heart. The text rotates around Amory Blaine's themes of

disappointment, egotism, imagination, heaps of motherly praise, failure in schools and love, the protagonist endures over his youth, until he encounters failure and war afterwards, is among the substantial ideas. We see the protagonist Amory and the development of his character from being a social climber, egotist and a lover until his final disappointment.

The Third Chapter is about *The Great Gatsby* and how Jay Gatsby's life apparently introduces a drastic image of the American Dream since he could reach this standard of affluence through illegal means and not through hard work or rather meritocracy. Again, the huge Mansion, his extravagant parties and luxury Rolls Royce do not exempt him from the disdain of "old money" Gatsby's ambition for the American Dream is two-pronged, attain financial success and consequently win Daisy's heart. Again, there is that struggle between "old money" and "new money", decadence of the wealthy and tragic end in love as well as losing his life.

This study contributes in helping English major students to understand the characteristics of Marxist literary in English literature. It teaches them how to look beyond the words of the literary text seeking its core and message. Besides, it guides them to the right way of power relations among multiple classes of society and the representation of those classes, and the part each class plays in the advancement of the plot. It sends a message for readers that socioeconomic status is something good since readers can gain meaningful lessons and do their best to apply them in the practical life. Also, this study helps English major students to know the ideologies of Marxist literary research. This enables them to know how to use and analyze each class segment effectively. Finally, it teaches English major students how to connect the novel's themes, techniques, language, and motifs with Marxism since all what aforementioned is part of Marxist criticism. It can be a reference for students who inquire about the Marxist literary criticism research in English literature.

Based on what is mentioned above, English major students should take into their consideration all the features of the Marxist approach when they analyze works of literature. Besides, English major instructors should spot light on Marxism as an indicative style in the world of literature. This would be helpful for teachers in explaining the gist of the literary work. As a result, they will broaden their students' perception by enabling them to think critically and for sure brilliantly.

Finally, F. Scott Fitzgerald deserves to be called “The Great American Dreamer” since he succeeds in capturing the readers’ imagination by writing novels such as “*This Side of Paradise*” and “*The Great Gatsby*”. Fitzgerald’s style of writing is deep, witty, indicative, and suggestive; this grants him a colossal fame. He mirrors American people’s lives throughout the two narratives and employs the themes and ideologies of Marxism to criticize America as well as to send messages for his people. He mixes the figurative style with his symbolism to create a sense of criticism at the American society’s strange behaviors. By using a narrative wry style, Fitzgerald spots light on various issues such as class conflict, racism, knowledge, hypocrisy of the nouveau-riche, deceptive appearance versus true personality, and so on. Indeed, Fitzgerald uses his ability of descriptive writing to reflect upon the darker side of humanity and to focus on the disappointment of humanity in general.

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