

CHAPTER ONE

Fitzgerald and *The Great Gatsby*

F. Scott Fitzgerald is one of the most important writers of the “Lost Generation”. His life has been closely identified with his works more importantly with *The Great Gatsby*. Like both Jay Gatsby and Nick Carraways, the characters in *The Great Gatsby*, Fitzgerald himself was a Mid-Westerner. He was born in St. Paul, Minnesota, in 1896 and educated both there and in New Jersey, on the East Coast. He came from so-called upper-middle-class background. His mother's family was quite wealthy, but his father's business interests became progressively less successful as Fitzgerald grew older.

Fitzgerald got his higher education from the highly prestigious Princeton University which equaled of the then Oxford and Cambridge in the U.K. He was tremendously impressed with the sophisticated and aristocratic world of Princeton, and threw himself enthusiastically into many extra-curricular opportunities there, in particular, football and undergraduate theatre. This severely affected his academic progress and he was forced even to resit examinations several times, resulting in his academic setback.

While at Princeton, Fitzgerald got acquainted with two people who were to affect his life and work profoundly. First, he was acquainted with Father Fay, a Catholic priest from his schooldays. A man of great intellect and refined tastes, Father Fay inspired Fitzgerald's awareness and appreciation of art and luxurious lifestyle. Second, and less happily, he met and fell in love with Ginevra King, the daughter of a wealthy businessman, who was little pleased with Fitzgerald's relatively poor economic background. Shortly afterwards, Ginevra married a rich young Chicago businessman and this event left a painful mark on Fitzgerald.

The USA had entered the First World War (1914-1918) by 1917 and Fitzgerald left Princeton, without taking a degree and joined the army where he remained for two years. During this time, he was stationed at Camp Sheridan near Montgomery, Alabama, where he met and fell in love with Zelda Sayre but the romance did not proceed smoothly. Zelda realized that Fitzgerald's financial and social security was in poor condition so she broke off her first engagement with Fitzgerald when he left the army and only managed to get a low paid job in New York, but the publication of *This Side of Paradise* in 1920 brought about their reunion and then they married. The work helped him make money and get his almost lost beloved back. So, it was a success.

By the time he was married to Zelda, Fitzgerald had established himself as a full-time professional writer with a lot of money coming in and could afford to travel extensively. During the next decade, he and Zelda divided their time between the USA and Europe. They mixed with a variety of celebrities from the world of literature, art and cinema and became well-known figures in the society. Despite receiving a substantial income from his writing, Fitzgerald's lavish lifestyles led him into financial difficulties and even debts time and again. He also began heavy drinking which later led him to his alcoholism and meanwhile Zelda began to suffer from bouts of depression which were eventually diagnosed as schizophrenia.

Although Fitzgerald regarded himself, and was regarded by others, as a representative figure of the age, he could not maintain the standard to represent most of its serious writers as he was much closer to the men who were trying to get ahead in the business world; like them he was fascinated by the process of earning and spending money. So, like his hero, Gatsby, he was also bitterly determined to be financially successful and tried his best to make more and more money as if he was

taught to measure success, failure, and even virtue in monetary terms. The serious writer also dreamed of rising to a loftier status, but-except for Fitzgerald-they felt that money-making was the wrong way to rise. They liked money if it reached them in the form of gifts or legacies, but they were afraid of it. ; They thought that a series of involvement in the commercial culture was hostile to art. Many of them tried to preserve their independence by earning only enough to keep them alive while writing; a few of them liked to regard themselves as heroes of poverty and failure. Fitzgerald on the other hand, immersed himself in the age and always remained close to the business world which the others were trying to evade.

The last ten years of Fitzgerald's life were personally unhappy and artistically unfulfilling. Zelda's illness became too serious and had to be confined almost permanently to various hospitals. From being the darling of the Jazz Age, he became its chief victim. He desperately wanted to succeed as a Hollywood scriptwriter but was never given sufficient opportunities. His final novel, *The last Tycoon*, was incomplete at the time of his death from a heart attack in 1940.

Fitzgerald's works were strongly influenced by the First World War. Like his contemporaries, Fitzgerald, became disillusioned with post war society and saw its values as artificial and corrupt. In this regard, Ken Bush remarks:

Artists such as these felt consciously part of a new group, described famously by the writer Gertrude Stein as 'The Lost Generation'. Their work tends to feature characters, who despite having financially secure and even extravagant lifestyles, are emotionally wounded and spiritually bankrupt. Their lives have little or no meaning and have a sense of anticlimax, as found in Tom Buchanan: "I felt Tom would

drift on forever seeking a little wistfully, for the dramatic turbulence of some irrecoverable football game" (169).

Fitzgerald's works are equally linked with the essence of the The Jazz. It was the age of the 1920s in the US characterized as a period of carefree hedonism, wealth, freedom and youthful exuberance. In "Echos of the Jazz Age" Fitzgerald glorifies the age like, "It was an age of miracles, it was an age of art, it was an age of excess, and it was an age of Satire" (qtd in Bush). Commenting on Fitzgerald's term 'satire' Bush writes:

"Fitzgerald's use of the term 'satire' here in his comment on the Jazz Age draws attention to what is clearly a part of his intention in *The Great Gatsby*- to subject and values of the society in which he lived and depicted so graphically in his novel, to close scrutiny and to draw attention to their defects as he perceived them. (171)

But the age seemed destined to be a relatively short-lived affair. With the end of the Jazz Age there was a great depression in the US. In 1931, Fitzgerald declared:

The Jazz Age had a mild youth and a heady middle age. It ended two years ago because the utter confidence which was its essential prop received an enormous jolt and it didn't take long for the Flimsy structure to settle earthward. And after two years, the Jazz Age seems as far as away as the days before the war. It was borrowed time anyhow. It all seems rosy and romantic to us who were young then, because we will never feel quite intensely about the surroundings anymore. (qtd. in Bush 18)

Fitzgerald's life resembles the lives of most of his characters, in terms of the theme of wealth and its effects. Fitzgerald resembles Gatsby less than the heroes of his earlier novels in matters of autobiographical details. However, there is a strong sense of identification with him, both as the romantic idealist and for the difficulties Gatsby faced as a penniless young man who wanted to be successful. In this regards, K. G. W. Cross states:

That was always my experience a poor boy in a rich man's club at Princeton I have never been able to forgive the man's club at Princeton, I have never been able to forgive the rich for being rich, and it has colored my entire life and work. This theme comes up again and again because I lived it. (qtd. in Bush 51)

The Great Gatsby was published in 1925, the mid time of the Jazz Age. The work has received great respect and attention since its publication. The story mainly concerns Gatsby and Daisy but Fitzgerald never reveals the details of relationship between Daisy and Gatsby very clearly. Their affair is of no real interest in itself, but only in relation to Gatsby's dream. He only gives us hints, such as Gatsby's statement that Daisy often visits in the afternoon, and Nick's remark that in the present hot weather it does not make any difference that one makes love to. Gatsby fell in love with Daisy when he was stationed as lieutenant in Louisville where Daisy was growing up. Then Gatsby had to go overseas. Meanwhile Gatsby accumulated great wealth and purchased a house near Daisy's so that he can be near Daisy. With Nick's help, he meets Daisy. He dreams that one day he will be reunited with her. He wants Daisy to tell Tom that she never loved him and return to her former love. But at the last moment Daisy's courage fails her. She wants to maintain the present condition.

She wants to enjoy Gatsby's love and the security of Tom's home. Even after Daisy's betrayal, Gatsby remains devoted to her.

In writing *The Great Gatsby* Fitzgerald also wanted to break new ground as a writer and an artist. He wished to produce "something new-something extraordinary and beautiful and simple and intricately patterned" (Turnball 154). He saw the novel as a quite conscious attempt to harness and control his imaginative potential and raise his work to the level of true art: 'In my new novel, I'm thrown directly on purely creative work-not trashy imagination as in my stories (short stories) but the sustained imagination of a sincere, youth radiant world. This book will be a consciously artistic achievement and must depend on that as the first books did not. (Turnball 157)

Fitzgerald's idea for the novel which was to become *The Great Gatsby* emerged in 1922. His major income as a writer then, as for much of his career, was derived from producing short stories and in the summer of the-year he wrote *Winter Dreams*, which describes ambitious poor boy's love for a destructive rich girl...(it is) a story of aspiration, success and disenchantment" (Fitzgerald 176).

Fitzgerald found the physical backdrop for his theme when he moved with his wife, Zelda, to Great Neck on long Island in October 1922. Only half an hour by train from New York City, Long Island had recently become extremely fashionable and was full of great estates inhabited by rich celebrities such as the Broadway producer Florenziogfeld. Scott and Zelda were perfectly at home in this environment, and so began a riotous year full of extravagant parties which might well have provided the inspiration for those thrown by Gatsby. The critic Andrew Turnbull also notes how Fitzgerald was well known for picking up on words and one of his favorites of that year was 'egg' (Fitzgerald 176). Perhaps this may explain Fitzgerald's decision to

name two of his principal locations in the novel East Egg and West Egg, fictitious names for real place.

Despite its attractions, the year spent at Great Neck became more and more of a strain for the Fitzgeralds. Scott was increasingly disillusioned by his work. He still had the reputation of being the Golden boy of modern American literature but because he could not live within his income, he had to churn out short stories. He felt he did not really stretch him in order to pay the bills.

This also meant that he was continually interrupting work on his novel. He also had to face the humiliation of his stage play *The Vegetable* being a complete failure. This gave him the determination both to complete a work of true artistic merit and to leave Great Neck, where the various pressures were driving him more and more to self-destructive bouts of drinking.

Ironically then, Fitzgerald had to detach himself physically from Long Island and its society in order to liberate himself sufficiently to write about it with clarity and detachment. In April 1924, Fitzgerald sailed for France. Besides the obvious appeal of the Mediterranean climate at Antibes on the French Riviera, it was also a significantly cheaper place to live.

Review of Literature:

Like many great works *The Great Gatsby* is extremely difficult to classify as belonging to any one particular genre (type of novels). As previously indicated, it is certainly, in part a satire on American society of 1920s, and it could also indicate barrenness as a symbolic novel, a love story and a comment on the American dream.

Malcolm Cowley interprets *The Great Gatsby* as romance of money. Without doubts novel is written by Fitzgerald for money and earns a lot because it is best sold novel. In the following text Cowley proves that it revolves around money:

Her voice is full of money Gatsby says suddenly. And Nick, the narrator thinks to him that was it I'd never understand before. It was full of money-that was inexhaustible charm that rose and fell in it, the Cymbals song of itHigh in a white palace the King's daughter, the golden girl. (xiv)

To many of his critics, Fitzgerald still appears little more than a stylish chronicler a man so immersed in the social life, the amusement, and the illusory promises of his time with its fashions, its wealth, its changing sexual habits-and its charm that he could never stand back far enough to consider and test it. And certainly Fitzgerald is a novelist of immersion, deeply invested in the dreams, illusions and romantic vulgarities of his generation.

Like his character Dick Diver in most analytical of all his novels *Tender Is the Night* (1934) is a summing up of the 1920s from the 1930s, a look back over the Boom from after the Crash. Fitzgerald believed in involvement and saw the task of the writer and intellectual as that of risking himself in the chaos of the times, despite the danger that one will not remain fully intact. The writer's role is to become a performing self, an agent in the places where history, society and change are most conspicuously enacted. Fitzgerald's public style and his fictional style were both modes of involvement; in his later works, however, he began increasingly to understand the driving forces behind the social display and his own psychic and economic over extension and began to seek the literary forms for exploring them. Ironically enough it was *The Great Gatsby* (1925), the book which his early public success that was about to fade brought the elements into fully effective balance. The mixture of involvement in and critical understanding of its story is held in perfect control. The author, rather like his hero Jay Gatsby himself, seeks a parvenu's

entrance into the social world while standing in romantic and critically outside it. Comparing it to Dreiser's *American Tragedy*, we can see it is a novel of modern dream life, its vision demanding a style well beyond naturalism, its approach requiring not conventions and moral interpretation but an imaginative instinct. The narrator Nick Carraway, becomes a voice of what Fitzgerald called "Selective delicacy" (Ruland and Bradbury 299) - filtering sensations and impression in an order appropriate to his growing understanding of Gatsby's nature, presenting a landscape of complex images so that Gatsby initially just another corrupt product of his material world is gradually distinguished from it and finally made the victim of its massive carelessness. The novel suffuses the material with the ideal and turns raw stuff into own romantic and obsessive qualities, but it is also the product of a symbolist mode of writing that informs everything about Gatsby's dream, partly even his shirts with on enchanted glow.

Gatsby is searching for a transfiguring vision, world beyond the clock of historical time and life seeming meaningless unless invested with meaning. Fitzgerald plays off two alternative worlds-one romantically arrested, suspended in wonder and love, and the world in motion, filled with rootless, grotesque image of dislocation, fragments without order, and the waste land.

As might be expected from the text, which employs such heightened, poetic language, *The Great Gatsby* is rich in its use of symbolism a deeper or alternative meaning in the text going beyond what is literally stated.

A good example of this in *The Great Gatsby* is Fitzgerald's description of 'The valley of ashes': First introduced in Chapter 2, the valley of ashes between West Egg and New York City consists of a long stretch of desolate land created by the dumping of industrial ashes. It represents the moral and social decay that results from

the uninhibited pursuit of wealth, as the rich indulge themselves with regard for nothing but their own pleasure. The valley of ashes also symbolizes the plight of the poor, like George Wilson, who live among the dirty ashes and lose their vitality as a result. The valley of ashes seems to mark the separation between the older American aristocracy, which once exclusively occupied East and West Egg, and the new urban Americans. That this narrow aperture should grow from a heap of ashes and refuse suggests that in the triumph of the industrialized, commercialized, and banalized world to come, the American dream of open horizons and limitless possibilities would be reduced to a burned-out, undifferentiated mass. This is where George and Myrtle Wilson live and its sense of desolation makes a strong contrast with such luxurious and desirable world in chapter one. Fitzgerald's use of this symbolic landscape may well have been influenced by his reading of *The Wasteland* published in 1922, just three years before *The Great Gatsby*. T.S. Eliot's famous poem links the moral and spiritual barrenness of modern life with a series of disjointed visions of wasteland location from both past and present.

The love story has a very long tradition, and its appeal has never been greater than in the twentieth century. The influence of cinema and other media has contributed greatly to this interest and it is significant that the 1974 Hollywood film version of *The Great Gatsby* puts particular emphasis on this aspect, the video release, too features two traditionally romantic stills from the film on the box in order to market its romantic potential.

The expression the American Dream has come to summarize the belief that America is a land of almost infinite possibilities in which every one has opportunity to succeed in their lives. This dates back to before the founding of the nation, when the first settlers began to arrive from Europe, and is expressed in the Declaration of

Independence (1776): “we hold these truths to be self-evident that all men are created equal, that they are endowed by their creator with certain inalienable rights, that amongst these are life, liberty and pursuit of happiness” (Fitzgerald 174).

Different critical studies have interpreted *The Great Gatsby* in different ways. Some critics have said that the novel is the reflection of the failure of American Dream and some others have interpreted it as a novel loaded with symbols of corrupt world. Some others have even seen it as the novel dealing with the romance of money. However, Gatsby's failure in his attempted romance has not received so much attention of critics yet. Therefore, the present study focuses the attention on Gatsby's failure in his romance in the *Great Gatsby*.

CHAPTER TWO

Romance

Origin and Development

'Romance' originally signified a work written in the French language, which evolved from a dialect of Roman language, Latin. Romances were at first written in verse, but later in prose as well. The romance is distinguished from the epic in that it represents, not a heroic age of tribal wars, but a courtly and chivalric age, often one of highly developed manners and civility. Its standard plot is that of a quest undertaken by a single knight in order to gain a lady's favor, frequently its central interest is courtly love, together with tournaments fought and dragons and monsters slain for the damsel's sake. It stresses the chivalric ideals of courage, loyalty, honor, mercifulness to an opponent, exquisite and elaborate manners; and it delights in wonders and marvels. Supernatural events in the epic had their causes in the will and actions of the gods; romance shifts the supernatural to this world, and makes much of the mysterious effect of magic, spell and enchantment. The romance is said to present life as we would have it be—more picturesque, fantastic, adventurous or heroic than actuality.

The recurrent materials of medieval romances have been divided by scholars into few classes of subject: 1. "The matter of Britain" (that is Celtic subject matter, especially stories centering on the court of living Arthur). 2. "The Matter of Rome" (stories based on the history and legends of classical antiquity, including the exploits of Alexander the Great and of the heroes of the Trojan War). 3. "The matter of France" (Charlemagne and his knights) and 4. "The Matter of England" (concerned with heroes such as King Horn and Guy of Warwick). The cycle of tales which developed around the pseudo historical British king Arthur produced many of the

finest romances, some of them (stories of Sir Perceval and the quest for the holy Grail) religious instead of purely secular interest. (Abram 26)

Whatever else a romance may be (or have been) it is principally a form of entertainment. It may also be didactic but this is usually incidental. It is a European form which has been influenced by such collections as *The Arabian Nights*. It is usually concerned with characters (and thus with events) who live in a courtly world somewhat remote from the everyday life. This suggests elements of fantasy, improbability, and extravagance. It also suggests elements of love, adventure, the marvelous and the 'mythic'. For the most part, the term is used rather loosely to describe a narrative of heroic or spectacular achievements, of chivalry, of gallant love, of deeds of derring-do.

The medieval metrical romances were akin to the *chansons de quest* and to epic. There were a very large number of them, as we might expect in a form of popular literature. Chrétien de Troyes, who flourished in the latter half of the 12th, c., was one of their most distinguished composers. His works were widely translated and imitated and he showed remarkable skill in combining the love story with the adventure story. His characterization was subtle and his style graceful. He wrote for a well-educated and mostly aristocratic audience, in which women played an important role. Courtly love was the main theme of his poems: *Erec*, *Cliges*, *Chevalier a Charrette*, *Lancelot*, *Yvain and Perceval*. (Cuddon 579).

Three 13th c. German poets produced one notable romance each: Hartmann von Aue's *Iwein* (c.1203); Gottfried von Strassburg's *Tristan und Isolde* (c.1210); and Wolfram von Eschenbach's *Parzifa* (c.1210).

England produced two great romances in the 14th c. the popular *Lay of Havelok the Dane* and the aristocratic romance of *Sir Gawain and the Green Knight*.

Later came Sir Thomas Malory's prose work *Le Morte Darthur* in the latter half of the 15th c., printed by Caxton in 1485 by this time prose had become increasingly the medium for romance. (Cudden 579)

The traditions and codes of romance remained evident during the Renaissance period, in the poems of Ariosto and Tasso, in Spenser's *Faerie Queen* and in numerous others works. The Elizabethans had a penchant for stories of all kinds, especially the folktale sort, and the many different rather debased varieties of romance. A major pastoral romance of the period is Sir Philip Sidney's *Arcadia* (1590), in prose; a minor work of importance is Greene's *Pandosto* (1588), also in prose. Romance elements are also being found at this time in some drama, particularly romantic comedy.

Near the end of the 14th c. Chaucer satirized romance by means of burlesque in the Tale of Sir Thomas. Occasionally, after Chaucer, we find examples of satire on the conventions and sensibilities of romance, but not until Cervantes's *Don Quixote* was the whole idea and tradition 'sent up'. The first part of *Don Quixote* was published in 1605, the second in 1612. It was published in English in 1612-20; in French in 1614-18; in Italian in 1622-5; and in German in 1683. This suggests its wide popularity and helps to explain its influence. Though the book is many other things besides being a satire, it is unquestionably the principal work to display the incongruities of romance. It does so by making fun of the convention of chivalry and contrasting them with the realities of ordinary life. (Cuddon 579)

Beaumont's comedy *The Knight of the Burning Pestle* (c.1607) may well have been influenced by it. However, the preface to the play claims that Beaumont had the idea of the absurd knight. At any rate this play is a burlesque of knight –errantry (the Grocer Errant has a burning pestle on his shield and is involved in absurd adventures)

and is very probably the first play meant as a parody of another play-namely Thomas Heywood's *The Foure Prentices of London*. Later in the 17th c. Samuel Butler modeled his splendid mock-heroic poem *Hudibras* (1663, 1664, 1678) on *Don Quixote*. And in the following century Fielding described his novel *Joseph Andrews* (1742) as an imitation of *Don Quixote*. In fact, Cervantes's masterpiece had a considerable influence on the picaresque narrative of adventures and on the novel in general during the 19th c. In many ways *Don Quixote* is an early example of the anti-hero -or non-hero.

After *Don Quixote*, romance could never be quite the same; nevertheless, the appetite for the old-fashioned knight-errantry type of story has remained unsaturated as much fiction of the 20th c. clearly proves. And the traditional kind of romance remained popular in the 17th c., especially in France and England. A notable instance in French literature is *Artamene ou le Grand Cyrus* (1649-53) by Madeleine de Scudery.

In the 18th c., romance elements are still evident, but the novel is already tending to concentrate on the everyday, the social and the domestic-except when picaresque. With the advent of the Gothic Novel a new kind of romance appears, one which makes use of the more bizarre and extravagant characteristics of the medieval romance.

During the romantic period, a more unstable and, at times, turbulent age, the concept of the romance underwent a further modification. In the 18th c. the term 'romantic' meant something that could happen in a romance but towards the end to the 18th c. and at the beginning of the 19th it becomes clear that romance can notes those flights of fancy and imagination, Which had been regarded with suspicion in the Augustan Age. Hence the renewed interest in ballads, especially the Border ballads,

the popularity of Chatterton's work and Macpherson's Ossianic poems, the interest in folk-tales and fairy tales and in *The Arabian Nights*, and the rather conscious revival of Medievalism –a revival that was to gather momentum during the 19th c. It may well be that the modern connotations of 'to romance' and 'romancing' were established during the Romantic period (Cuddon 581).

At this time a number of major works illustrate a new conception of the romance as a revitalizing force. The poets recreate a remote past, an 'old world' of romance which reveals a potent nostalgia and the considerable influence of Spenser. It is almost as if romance has come to symbolize something which is at once ancient, ideal and liberating; and, periodically, an evocation of lost youth. We can hardly read Keats's *The Eve of St Agnes* or Coleridge's *Kubla Khan* or Sir Walter Scott's *Marmion* or Shell's *Queen Mab* without receiving a strong impression of an introspective and imaginative world, a *passage interiors*, reminiscent at times of the world of 'golden-tongued' romance and all that resounds:

Later in the 19th c. we find other evidence of the long-term influences of the medieval romance, more especially in Tennyson, who re-worked the matter of Arthur in *The Idylls of the King*—a labor which occupied him on and off for forty years. William Morris, a distinguished translator of Icelandic sagas and old French romances, also turned to the traditional sources of romance in *The Earthly Paradise* (1868-70). Morris, like the Pre-Raphaelites, was a kind of *Laudatory temporize act*, 'an extoller of things in the past' and much of his work was an attempt to recreate the Medieval as a corrective and alternatives to 19th c. industrialism and materialism.

In the 19th c. three very different novelists wrote a large number of works which can be variously classified as kinds of romance. They were Sir Walter Scott, Nathaniel Hawthorne and George Meredith. Most of Scott's historical novels had

their roots in the kind of material of which older forms of romance were composed but Scott's approach was realist and he sought to make his characters permanent. Hawthorne and Meredith set their romance in the contemporary scene. Hawthorne's more notable works are *The House of the Seven Gables* (1851) and *The Marble Faun* (1860). A good representative example of the kind of romance Meredith wrote is *The Adventures of Harry Richmond* (1871).

Romance, by the time of realism to be followed by naturalism, was the main trend in fiction, and romance was scarcely compatible with it. The more popular kinds of 'romance' an entertainment and form of escapist literature, remained in demand, but more serious novelists, like H.G. Wells, for example, attempted a reconciliation between romance and realism. *Kipps* (1902), *Tono-bungay* (1909) and *The History of Mr polly* (1910) show an acute awareness of the qualities that enable the circulating library romance to survive, but are also didactic and 'socially realistic' novels.

There is nothing airy or 'faery' about Conrad's novels but many would probably agree that Conrad was a supreme 'romancer', especially in *Lord Jim* (1900), *Romance* (1903) and *The Shadow Line* (1917). No one knew better than Conrad how to relate an extraordinary and improbable tale of adventure. He is an expert in dealing with the exotic, the remote and the extravagant.

'A score of other writers in the last 80-odd years might be cited as romancers' (Cuddon 582). Much of their work may be regarded as ephemeral, and much of it would more or less fit Congreve's description of romance, in the preface to his novel *Incognita* (1713):

Romances are generally composed of the Constant Loves and invincible Courages of Heros, Heroins, Kings and Queens, Mortals of the first Rank, and so forth; where lofty Language, miraculous

Contingencies and impossible Performances, elevate and surprise the Reader into a giddy Delight whenever he gives of, and vexes him to think how he had suffer'd himself to be pleased and transported, concern'd and afflicted at the several Passages Which he has Read, viz. these Knights Success to their Damozels Misfortunes, and such like, when he is forced to be very well convinced that' tis all a lye. (Cuddon 582)

In English literature “Romantic Period” is usually taken to extend approximately from the outbreak of the French Revolution in 1789 or alternatively from the publication of *Lyrical Ballads* in 1798-through the first three decades of the nineteenth century.

The prevailing attitude favored innovation as against traditionalism in the materials, forms, and style of literature. Wordsworth's preface to the second edition of *Lyrical Ballads* in 1800 was written as a poetic “Manifesto” or statement of revolutionary aims in which he denounced the poetic diction of the preceding century and proposed to deal with material from “Common life in a selection of language really used by” Wordsworth's serious or tragic treatment of lowly subjects in common language violated the basic neoclassic rule of decorum, which asserted that the serious genres should deal only with high subject in appropriately elevated style. Other innovations in the period were the exploitation by Samuel Taylor Coleridge, John Keats, and others of the realm of the supernatural and of “the Far away and the long ago”. The assumption by William Blake, William Wordsworth, and Percy Bysshe Shelley of the person of a poet- prophet who writes a visionary mode of poetry and the use of poetic symbolism (especially by Blake and Shelley) deriving from a world view in which objects are charged with a significance beyond their physical qualities

was also innovation. "I always seek in what I see," as Shelley said, "the live ness of something beyond the present and tangible object." (Abrams 127)

In his preface of *lyrical Ballads* Wordsworth repeatedly declared that good poetry" is "the spontaneous overflow of powerful feeling" (Abram 128). According to this point of view poetry is not primarily a mirror of men in action, on the contrary; its essential element is the poet's own feelings, while the process of composition, since it is "spontaneous" is the opposite of the artful manipulation of means to foreseen ends stressed by the neoclassic critics. Wordsworth carefully qualified this radical doctrine by describing his poetry as "emotion recollected in tranquility" and by specifying that a poet's spontaneity is the result of a prior process of deep reflection and may be followed by second thought and revisions. But the immediate act of compositions if a poem is to genius, must be spontaneous-that is, unforced, and free of what Wordsworth decried as 'artificial' rules and convention of his neoclassic predecessors. "If poetry comes not as naturally as the leaves to a tree," Keats wrote, "it had better not come at all" (Abrams 127). The philosophical minded Coleridge substituted for neoclassic rules, which he describes as imposed by the poet from without the concept of the inherent organic laws of the poet's imagination, that is, he conceives that each poetic work like a growing plant, evolves according to its internal principles into its final organic form.

To a remarkable degree external nature the landscape, together with its flora and fauna became a persistent subject of poetry, and was described with accuracy and sensuous nuance unprecedented in earlier writers. It is a mistake however to describe the romantic poets as simply "nature poets" while many major poems by Wordsworth and Coleridge and to a great extent by Shelley and Keats set out from and return to an aspect or change of aspect in the landscape, the outer scene is not presented for its

own sake but only as a stimulus for the poet to engage in the most characteristic human activity, that of thinking. Representative romantic poems are in fact poem of feeling full meditation which, though often stimulated by a natural phenomenon, are concerned with central human experiences as problem. Wordsworth asserted that it is “the Mind of Man” which is “my haunt and the main region of my song”. (Abrams 128)

Neoclassic poetry was about other people, but much of romantic poetry intuited the reader to identify the protagonists with the poets themselves, either directly as in Wordsworth's *Prelude* (1805, revised 1850) and a number of romantic lyric poems or in altered but recognizable form, as in lord Byron's 'Childe Harold' (1812-18). In prose we find a parallel vogue in the revealingly personal essays of Charles lamb and William Hazlet and in a number of romantic lyric poems. or in altered but recognizable forms, as in lord Byron's *Child Harold* (1812-18). In prose we find a parallel vogue in the revealingly personal essays, of Charles lamb and William Hazlitt and in a number of spiritual and intellectual autobiographies: Thomas De Quincy's “*Confessions of an English Opium Eater* (1822), Coleridge's ‘*Biography*’ *Literary* (1817), and Thomas Carlyle's fictionalized *Sartor Resartus* (1833-34). And whether romantic subjects were the poets themselves or other people they were no longer represented as part of an organized society but, typically as solitary figures engaged in a long and sometimes infinitely elusive, quest, often they were also social nonconformists or outcast.

Wordsworth was the central figure in the English Romantic revolution in poetry. The particularly Wordsworthian ideas that make up what we now call romanticism are expressed by the entirety of many different claims Wordsworth has made in his poems (and in their prefaces) about poetry and creativity, thought and

imagination nature and life, Childhood and growth, and the universal Soul in the nature (or its everlasting moral influence on man's mind and character). So, the best way to understand or discuss, Wordsworth's particular Romantic ideas (or contribution to romantic in general) is to analyze the poems themselves, so that the theory is properly understood and also practically illustrated in his own works (besides, one might also see how far the poet has succeeded). The main works that express his main 'romantic' ideas are two of his minor works 'Tintern Abey' and Ode: "Intimations of Immortality" and one of his major works *The Prelude* which are good example. His contribution to it was in manifold first, he formulated in his poem (and his essays) a new attitude towards nature. This was more than a matter of introducing nature imagery into verse, it amounted to a fresh view of the organic relation between man and the natural world, and it culminated in metaphors of a wedding between nature and the human mind, and beyond that, in the sweeping metaphors of nature as emblematic of the mind of god, a mind that feeds upon infinity. Second Wordsworth probed deeply into his own sensibility as he traced in his famous poem 'The prelude' Tintern Abbey" and "Ode: Intimations of Immortality from the practical analysis of which it is easier to understand what is particular about the romanticism of William Wordsworth.

A comparison of Wordsworth's attitude to nature with the views of the other Romantic poets may be of advantage. Both Shelley and Wordsworth believed in nature an independent living existence but Shelley does not care for its ethical influence. He does not like Wordsworth brood over nature in passionate and emotional ardor. He plunges himself into the very existence of nature. Byron is mainly concerned with the vigor of nature. In Coleridge's early poetry, the moralizing and melancholic mood of Gray and Cowper are clearly visible. But the second group

of his poem shows Wordsworth's influence as well as the influence of German philosophy. Wordsworth taught Coleridge a more confident acceptance of the faith in the joyousness and joy evoking power of nature, but he preserves his own stamp of character by a mystical note in his poems. Coleridge makes human ego (the romantic ego) the center of all existences but Wordsworth make nature's existence independent of human ego. Sometimes, Coleridge speaks of mysterious presence of God as nature's essence mind and energy.

Coleridge wanted the supernatural as a higher force to be recognized in human life. He said that deepest emotions of the soul are explored by that experience of the supernatural.

The span (1828-1865) from the Jacksonian era to the Civil War often identified as the Romantic period in America marks the full coming of age of a Native American Literature. This period is also sometimes known as the American Renaissance. Major writers of the period are Ralph Walde Emerson, Henry David Thoreau, Edgar Allan Poe, Herman Melville and Nathaniel Hawthorne. In all the major literary genres except drama, writer, produced works of an originality and excellence not exceeded in later American history. Emerson, Thoreau and early feminist Margaret Fuller shaped the ideas, ideals and literary aims of many contemporary and late American writers.

Puritan thought anticipated many aspects of Romanticism especially that brand of it we call transcendentalism and find notably American and much of this was born out of Puritan heritage. But where Romanticism celebrated the imagination as path to spiritual understandings, the Puritan mind required piety. Much of this sensibility of American Literature was Romantic, insisting that arts were born from the spirit of the people, the power of their tradition, their distinctive institutions their

folk and popular past. America itself was a Romantic principal rich in remarkable landscape new social feeling, distinctive and forward looking political institutions, the finest flower of the eighteenth century Enlightenment.

There was for Bryant no Romantic agony. These correspondences were clear and commonly shared. He usually does so with all the concreteness the English Romantic poets displayed.

When a successor generation emerged during the 1830s in mercantile, Unitarian Boston now confident that it was the nation's cultural center and hub, the leading figured Henry Wordsworth long fellow, Oliver Wendell Holmes and John Greenleaf Whittier- Shared Bryant's generally Romantic sensibility, his tone of Victorian Sagacity, his moral, didactic and humanitarian impulses. These poets, the 'Fireside Poet's or the schoolroom Poets," dominated mid-century America and shaped the Genteel Tradition that was to influence the literary direction of the entire century. (Ruland 77)

Yet the American poetic tradition was already beginning to divide with the deeper and darker Romanticism of Edgar Allan Poe and the transcendentalism of Emerson proclaiming an ambitious new role for the American writer. Emerson's essay "The Poet" (1844) defined the poet as Shelleyan prophet, seer, named, not "any permissive potentate but an emperor in his own right. Emerson's poet was the transformer of epochs: "All that we call sacred history attests that the birth of a poet is a principal event in chronology" (Ruland 77). In "*The Poetic Principle*" (1850) Poe discarded "*The heresy of The Didactic*" in his quest for supernal Beauty: "Under the sun there neither exists nor can exist anything more thoroughly dignified more supremely noble than this poem which is a poem and nothing more this poem written

solely for the poem's sake." These were ideals Bryant never sought. If poem like his "Forest Hymn" (1825) displayed a pantheism that sees God as "the soul of this great universe" (Ruland 77). This is certainly not Emerson's over-soul, nor is Bryant's sentimental if melancholic trust in Nature anything close to the world of complex, shifting, troubling challenge that Emerson Thoreau and Whitman found when they tried to read nature's meaning. The shift from Bryant to the transcendentalists is from one kind of Romanticism to another, from the world according to locks and Newton Platonists. As that deeper sense of poetry and imagination developed, Bryant stayed in the earlier world. Yet for the 1820s he opened a new sensibility and he remains an interesting, important precursor of changes to come.

Nineteenth century thinking was fed by the spirit of Romanticism as it had developed through organist philosophers like Kant and Sweden Borg, Coleridge and Carlyle who asserted the power of the imagination, the soul as spirit illuminated by the divine. At the end of 1832, Emerson set sail for Europe in a state of mental crisis to reconsider his position; there he encountered the full force of European Romantic, organist thought, in religion, philosophy, social opinion and poetry. Of that thought, we may fairly say he gave a creative misreading. Behind Howells was large imaginative universe we call Romantic; its American geographical locus was largely New England, and its essential spirit optimistic libertarian. Romanticism, he granted had worked to escape the paralysis of tradition and widen the bonds of sympathy, but it was now exhausted.

The new mood re-affirmed the Romantic sense of the arts as experimental, reaching the future, distrusting the conventional values of the prevailing culture. It opened ways forward, but in two contrasting directions. An excellent if flamboyant

translator and impersonator, Pound in his own verse moved rapidly from late Romanticism and decadence to Modernism.

Yet in many ways, justified the modern movement in which Pound was so central putting a final end to Romantic celebrations and Victorian historical optimism. Many young American writers, from Pound and Stein to Hemingway, Dos Passes, Faulkner and Fitzgerald were involved in it or suffered from its direct impact.

Brook's Romantic expressionism was hostile to the classicism of 'New Humanists' like Irving Babbitt and Paul Elmer More who had so profoundly influenced. T.S. Eliot. Their opposed views would shape critical debate for more than a decade, but they agreed in their concern with recovering what Brooks called a "Usable past" a cultural and literary legacy to nourish and sustain the redemptive initiatives of the present.

Despite his closeness to Eliot in other ways, Pound's vision of Romantic ordering self, apparent in 'Hugh Selwayn Mauberley' (1920) but dominant in 'The Pisan Cantos' (1948), pointed away from the conservative impersonality of Eliot and his southern disciples. Fully conversant with the European roots of Eliot's Modernism, Wallace Stevens nevertheless displaced his classicism with Romantic theories of imaginative creation and Emersonian Romanticism at that.

Looking all the history of romance, the poets, or novelists, or dramatist, of romance are found to have dealt with fantasy, heroic deeds and the improbable with the hero who is always involved in sentimental, idealized love with great feeling of excitement. The heroes in romance enjoy exciting love affair which is not so serious and long lasting. Sometimes the hero in a romance is found to sacrifice anything to win the hands of his loved one. Obstacles are there on the way, but successful heroes

overcome all those obstacles to complete the mission. The present study is focused on the romance that is displayed by Jay Gatsby to win the heart of Daisy as his sweet heart. The question is whether he is successful in this romance or not.

CHAPTER THREE

Romance in *The Great Gatsby*

Jay Gatsby and his beloved Daisy are the main characters in the famous novel *The Great Gatsby*. Actual meeting of them is only presented in chapter five of the novel. Background information of them is given widespread in the previous chapters through various characters. The character of Gatsby can be illustrated from the following text of Novel.

“Who is he?” I demanded. Do you know?

“He’s just a man named Gatsby.”

“Where is he from, I mean? And what does he do?”

“Now you’re started on the subject” she answered with a wan smile.

“Well he told me once he was an oxford man” A dim background started to take shape behind him but at her next remark it faded away.

“However I don’t believe it.”

“Why not”.

“I don’t know she insisted.” “I just don’t think he went there”.

(Fitzgerald 51)

He also works in Army and has experience of killing man. It is shown in the following excerpt:

Something in her tone reminded me of the other girls “ I think he killed man”, and had the effect of stimulating my curiosity I would have accepted without questions the information that Gatsby sprang from the Swarwy of Louisiana or from the lower East Side of New York. That was comprehensible. But young men didn't at least in my

provincial in experience I believed they didn't drift coolly out of now here and buy a palace on long Island sound (Fitzgerald 52).

He attends big party and he gets a lot of entertainment. This is one of the examples to prove that he is a romancer. The following extract shows how he loves having and attending big parties:

“Anyhow he gives large parties.” said Jordan, changing the subject with an urban distaste for the concrete. “And' I like large party they're so intimate. At small parties there isn't any privacy.”

There was the boom of a buss drum and the voice of the Orchestra, leader rang out suddenly above the echolalia of the garden.

“Ladies and gentlemen,” he cried, “At the request of Mr. Gatsby we are going to play for you Mr. Vladimir Tostoff's latest work which attracted so much attention at Carregie Hall last May. If you reach the paper you know there was a big sensation”. He smiled with journal considersion and added “Some Sensation!” Where upon everybody laughed.

“The piece is known,” he concluded lustily, “as Vadimr Tostoff's Jazz History of the world.”(Fitzgerald 52)

The main intention of Gatsby's to throw such parties was to win the hearts of girls, especially Daisy but ironically he suffers from the opposite of his expectation:

The nature of Mr. Tostoff's composition eluded me, because just as it began my eye fell on Gatsby, standing alone on the marble steps and looking from one group to another with approving eyes. His tanned skin was drawn attractively high on his face and his short hair looked as though it were trimmed everyday. I could see nothing sinister about

him. I wondered if the fact that he was not drinking helped to set him off from his guests, for it seemed to me that he grew more correct as the fraternal hilarity increased. When the 'Jazz History of the World' was over girls were swooning backward playfully into men's arms, even into groups knowing that someone would arrest their falls but no one swooned backward on Gatsby and no French touched Gatsby's shoulder and no singing quartets were formed with Gatsby's head for one link. (Fitzgerald 52 -53)

The title character of *The Great Gatsby* is a young man, around thirty years old, who rose from an impoverished childhood in rural North Dakota to become fabulously wealthy. However, he achieved this lofty goal by participating in organized crime, including distributing illegal alcohol and trading in stolen securities. From his early youth, Gatsby despised poverty and longed for wealth and sophistication—he dropped out of St. Olaf's College after only two weeks because he could not bear the janitorial job with which he was paying his tuition. Though Gatsby has always wanted to be rich, his main motivation in acquiring his fortune was his love for Daisy Buchanan, whom he met as a young military officer in Louisville before leaving to fight in World War I in 1917. Gatsby immediately fell in love with Daisy's aura of luxury, grace, and charm, and lied to her about his own background in order to convince her that he was good enough for her. Daisy promised to wait for him when he left for the war, but married Tom Buchanan in 1919, while Gatsby was studying at Oxford after the war in an attempt to gain education. From that moment on, Gatsby dedicated himself to winning Daisy back, and his acquisition of millions of dollars, his purchase of a gaudy mansion on West Egg, and his lavish weekly parties are all merely means to that end.

Fitzgerald initially presents Gatsby as the aloof, enigmatic host of the unbelievably opulent parties thrown every week at his mansion. He appears surrounded by spectacular luxury, courted by powerful men and beautiful women. He is the subject of a whirlwind of gossip throughout New York and is already a kind of legendary celebrity before he is ever introduced to the reader. Fitzgerald propels the novel forward through the early chapters by shrouding Gatsby's background and the source of his wealth in mystery (the reader learns about Gatsby's childhood in Chapter 6 and receives definitive proof of his criminal dealings in Chapter 7). As a result, the reader's first, distant impressions of Gatsby strike quite a different note from that of the lovesick, naive young man who emerges during the later part of the novel.

Jay Gatsby is the pivotal character in the novel. He may be called the hero of this novel. Although there are a number of characters in the novel, the attention is always focused on Gatsby. *The Great Gatsby* is the story of his dream. Gatsby's idea of himself was fixed by the time he was 17 and after that his growth stopped. Now at the age of thirty he is still a romantic adolescent. He has based his life on the mistaken notion that one can relive his past. He thinks that if one has enough money, one can have one's past, beauty and love for ever.

Fitzgerald uses this technique of delayed character revelation to emphasize the theatrical quality of Gatsby's approach to life, which is an important part of his personality. Gatsby has literally created his own character, even changing his name from James Gatz to Jay Gatsby to represent his reinvention of himself. His relentless quest for Daisy demonstrates that Gatsby has an extraordinary ability to transform his hopes and dreams into reality; at the beginning of the novel, he appears to the reader just as he desires to appear to the world. This talent for self-invention is what gives Gatsby his quality of greatness.

Daisy is also the dominant character of the Novel. Her relation with Gatsby is extraordinary. A sample of reflection of her character is given below from the text:

The largest of the banners and the largest of the lawns belonged to Daisy Fay's house. She was just eighteen, two years older than me, and by far the most popular of all the young girls in Lanesville. She dressed in white and had a little white roadster and all day long the telephone sang in her house and excited young officers from Camp Taylor demanded the privilege of monopolizing her that night, Anyways for an hour. (Fitzgerald 73)

The women-or rather the girl-in a Fitzgerald story is younger and richer than the man, and the author makes it even clearer that she represents her social class. "She was a stalk of ripe corn" he says of one heroine, "but bound not as cereals are but as a rare first edition, with all the binder's art. She was lovely and expensive and about nineteen" (Cowley xiii). Of another heroine he says "Her childish beauty was wistful and sad about being so rich and sixteen" (Cowley xiii). Later, when her father loses his money, the hero pays her a visit in London. Fitzgerald says, "he could feel the vast Mortmain fortune melting down, seeping back into the matrix whence it had come" (Cowley xiii). The hero thinks that she might marry him, now that she has fallen almost to his financial level; but he finds that the Mortmain (or dead-hand) fortune, even though lost, is still a barrier between them. Note that the man is not attracted by the fortune in itself. He is not seeking money so much as position at the peak of the social hierarchy and the girl becomes the symbol of that position, the incarnation of its mysterious power, that is, Daisy Buchanan's charms for the great Gatsby and it is the reason why he directs his whole life towards winning back her love. "She's got an

indiscreet voice,” Nick Caraways says of her. “It’s full of’ and he hesitates. (Cowley xiii)

Gatsby’s craze for money is enhanced mainly because of Daisy’s strong desire of material comfort as reflected in the following text:

“Her voice is full of money,” Gatsby says suddenly. And Nick, the narrator, thinks to himself, “That was it. I’d never understood before. It was full of money -that was the inexhaustible charms that rose and fell in it, the cymbals’ song of it ... High in a white palace the king’s daughter, the golden girl.”(qtd in Cowley xiv)

Like Zelda Fitzgerald, Daisy is in love with money, ease, and material luxury. She is capable of affection (she seems genuinely fond of Nick and occasionally seems to love Gatsby sincerely), but not of sustained loyalty or care. She is indifferent even to her own infant daughter, never discussing her and treating her as an afterthought when she is introduced in Chapter 7.

In Fitzgerald’s stories a love affair is like secret negotiation between the diplomats of two countries which are not at peace and not quite at war. For a moment they forget their hostility, find it transformed into mutual curiosity, attraction, even passion (though the passion is not physical); but the hostility will survive even in marriage, if marriage is to be their future. Cowley appreciates the lovers as:

The lover’s diplomats, ambassadors, and that is another way of saying that they are representative. When they meet it is as if they were leaning toward each other from separate high platforms-the man from a platform built up of his former poverty, his ambition, his competitive triumphs, and his ability to earn spend always more, more; the girl from another platform covered with cloth of gold and feather fans of many colors, but beneath them of sturdy pile of stock certificates

representing the ownership of mines, forests, factories, villages-all of Candy Town. (Cowley xiv)

In this way we can track the characters of both. Gatsby who is initially simple become a celebrity of the US. He becomes this through his labor. The US is land of mystery. A person progresses in no time. In the similar manner he achieves success. On the other hand, Daisy is from sophisticated family. She has been rich and glamorous since her birth.

One of the major themes in *The Great Gatsby* is that the hero in the novel, Jay Gatsby is a dreamer, a highly imaginative romancer but a failure in his mission of romance. In the novel we find a lot of such instances of romantic activities and situation which the hero wants to make parts of his life permanently. Warm love between Daisy and Gatsby is shown abundant in chapter five. The following text reflects it:

They had forgotten me but Daisy glanced up and held out her hand; Gatsby didn't know me now at all. I think once more at them and they looked back at me, remotely, possessed by intense life. Then I went out of the room and down the marble steps into the rain, leaving them there together. (Fitzgerald 92)

Gatsby is a very showy person. He makes a show of his wealth and splendor. Fitzgerald modeled Gatsby's ostentatiousness with that Trimalchio. Bush describes Trimalchio as a character from a Roman story of the first century A.D. He was a wealthy upstart who held an extravagant feast for the leading citizens of Rome (188). Trimalchio was a vulgar upstart, a slave who became very prosperous. The parallels between Trimalchio and Gatsby are constantly brought to our notice by their immoderate extravagance and ostentation. Fitzgerald considered several variations on Trimalchio's name as a title for *The Great Gatsby*. He thought of calling it *Trimalchio*

or *trimalchio in West Egg* along with several others. It would, however, be a mistake to think that Gatsby is nothing more than a character like Trimalchio. Perhaps someone like Tom can see nothing more than Gatsby's vulgarity when he looks at Gatsby, but there is something much more beautiful and rare in Gatsby's personality. His vulgarity is only a superficial characteristic in his make up. For example;

He took out a pile of shirts and began throwing them one by one before us, shirts of sheer linen and thick silk and fine flannel which lost their folds as they fell and covered the table in many-colored disarray.

While we admired he brought more and the soft rich heap mounted higher-shirts with stripes and scrolls and plaids in coral and apple green and lavender and faint orange with monograms of Indian blue.

Suddenly with a strained sound Daisy bent her head into the shirts and began to cry stormily. (Fitzgerald 88-89)

Dancing is a good example of romance. Gatsby and Daisy dance together to surprise Nick. The following text reveals another episode of glamour.

Daisy and Gatsby danced. I remember being surprised by his graceful; conservative fox-trot-I had never seen him dance before. Then they sauntered over to my house and sat on the steps for half an hour while at her request I remained watch-fully in the garden: "In case there's a fire or a flood," she explained, "or any act of God." (Fitzgerald 100)

The love between them sparkles gradually. Gatsby and Daisy affair is not shown abundant in the text but through other characters it is revealed in a spiral way. The given extract below dazzles their nearness.

Well, about six weeks ago, she heard the name Gatsby for the first time in years. It was when I asked you-do you remember? - If you knew Gatsby in West Egg. After you had gone home she came into my room

and woke me up and said “What Gatsby?” and when I described him-I was half asleep -she said in the strangest voice that it must be the man she used to know. I wasn't until then that I connected this Gatsby with the officer in her white Car. (Fitzgerald 75-76).

In the above extract she refers to Daisy. It has shown grown up love between the two. They were in love; however Daisy did not show it openly. She shows her love in a hidden pattern.

On the last afternoon before he went abroad he sat with Daisy in his arms for a long, silent time. It was a cold fall day with fire in the room and her cheeks flushed. Now and then she moved and he changed his arm a little and once he kissed her dark shining hair. The afternoon had made them tranquil far a while as if to give them a deep memory for the long parting the next day promised. They had never been closer in their month of love nor communicated more profoundly one with another, than when she brushed silent lips against his coat's shoulder or when he touched the end of her fingers, gently as though she were asleep. (Fitzgerald 138-39)

The above text best illustrates the affair between them because a girl doesn't kiss the hair or the coat of a man unless she is in love. Daisy does so. Gatsby and Daisy fall in love deeply. The love further flows as Gatsby succeeds in army. Fitzgerald writes, “He did extraordinarily well in the war. He was a captain before he went to the front and following the Argonne battles he got his majority and command of the divisional machine guns. After the Armistice he tried frantically to get home but some ... (139).

Similarly the text below shows the romance he wants to have after building house:

"My house looks well, doesn't it?" he demanded. "See how the whole front of it catches the light".

I agreed that it was splendid

'Yes'. His eyes went over it, every arched door and square tower. "It took me just three years to earn the money that bought it.," (Fitzgerald 86)

He expects to get high romance after marrying Daisy. He makes house. He does hard labor but Daisy is married to Tom and Tom mocks him which is highlighted by the extract given below:-

"I found out what your drugstores were". He turned to us and spoke rapidly "He and this Wolfshiem bought up a lot of side street stores here and in Chicago and sold grain alcohol over the counter. That's one of his little stunts. I picked him for a bootlegger the first time I saw him and I wasn't far wrong". (Fitzgerald 124)

Gatsby the main character of the novel is brave, sophisticated and mysterious. He tries to get romance throwing big parties, for example:

"Any how he gives large parties" said Jordan, changing the subject with an urban distaste for the concrete. "And I like large parties. They are so intimate. At small parties there isn't any privacy."(Fitzgerald 52)

Gatsby, for example, lives in a monstrously ornate mansion, wears a pink suit, drives a Rolls-Royce, and does not pick up on subtle social signals, such as the insincerity of the Sloane's invitation to lunch.

Jay Gatsby is highly desirous to have romantic life with Daisy. This interest has no bound, when he reached Daisy's house. The following extract shows it clearly:

She was the first "nice" girl he had ever known. In various unrevealed capacities he had come in contact with such people but always with indiscernible barbed wire between. He found her excitingly desirable. He went to her house, at first with other officers from Camp Taylor, then alone. It amazed him - he had never been in such a beautiful house before. But what gave it an air of breathless intensity was that Daisy lived there - it was as casual a thing to her as his tent out at camp was to him. There was a ripe mystery about it, a hint of bedrooms upstairs more beautiful and cool than other bedrooms, of gay and radiant activities taking place through its corridors and of romances that were not musty and laid away already in lavender but fresh and breathing and redolent of this year's shining motor cars and of dances whose flowers were scarcely withered. It excited him too that many men had already loved Daisy - it increased her value in his eyes. He felt their presence all about the house, pervading the air with the shades and echoes of still vibrant emotions. (Fitzgerald 137)

Jay Gatsby's love can just be in existence in dream only. His love is imaginary and idealized. We can not say his love toward Daisy is practicable. It is because:

But he knew that he was in Daisy's house by a colossal accident. However glorious might be his future as Jay Gatsby, he was at present a penniless young man without a past, and at any moment the invisible clock of his uniform might slip from his shoulders. So he made the most of his time. He took what he could get, ravenously and unscrupulously - eventually he took Daisy one still October night, took her because he had no real right to touch her hand. (Fitzgerald 124)

Partially based on Fitzgerald's wife, Zelda, Daisy is a beautiful young woman from Louisville, Kentucky. She is Nick's cousin and the object of Gatsby's love. As a young debutante in Louisville, Daisy was extremely popular among the military officers stationed near her home, including Jay Gatsby. Gatsby lied about his background to Daisy, claiming to be from a wealthy family in order to convince her that he was worthy of her. Eventually, Gatsby won Daisy's heart, and they made love before Gatsby left to fight in the war. Daisy promised to wait for Gatsby, but in 1919 she chose instead to marry Tom Buchanan, a young man from a solid, aristocratic family who could promise her a wealthy lifestyle and who had the support of her parents. This is the very incident that indicates the failure of Gatsby's imagined romance.

After 1919, Gatsby dedicated himself to winning Daisy back, making her the single goal of all of his dreams and the main motivation behind his acquisition of immense wealth even through criminal activity. To Gatsby, Daisy represents the paragon of perfection—she has the aura of charm, wealth, sophistication, grace, and aristocracy that he longed for as a child in North Dakota and that first attracted him to her. In reality, however, Daisy falls far short of Gatsby's ideals. She is beautiful and charming, but also fickle, shallow, bored, and sardonic. Nick characterizes her as a careless person who smashes things up and then retreats behind her money. Daisy proves her real nature when she chooses Tom over Gatsby in Chapter 7, then allows Gatsby to take the blame for killing Myrtle Wilson even though she herself was driving the car. Finally, rather than attend Gatsby's funeral, Daisy and Tom move away, leaving no forwarding address.

CHAPTER FOUR

Gatsby and his Failure of Romance

Jay Gatsby is the pivotal character in the novel. He may be called the hero of this novel. Although there are a number of characters in the novel, the attention is always focused on Gatsby. *The Great Gatsby* is the story of his dream. Gatsby's idea of himself was fixed by the time he was 17 and after that his growth stopped. Now at the age of thirty he is still a romantic adolescent. He has based his life on the mistaken notion that one can relive his past. He thinks that if one has enough money, one can have one's past, beauty and love for ever.

Gatsby has a profound and sincere love for Daisy. He was a lieutenant stationed outside Louisville where Daisy and Jordan were growing up. Gatsby met young Daisy and they fell in love. Gatsby then went overseas. For almost a year Daisy dated only local, ineligible boys while waiting for Gatsby to return. But after a year she married Tom Buchanan. After his return he purchased the huge house across the bay from East Egg in order to be close to Daisy. He believes that if he has enough money he can win back Daisy and return to the past. He fails to understand that he and Daisy are from two different worlds and no matter how much money he accumulates, he will never be acceptable in Daisy's social background. With Nick's help, Gatsby arranges a meeting between him and Daisy and resumes his love affair with her. But Daisy fails to rise to the occasion. She is unable to declare that she never loved Tom.

Although Gatsby may have misplaced his faith by allowing it to rest on Daisy, his love for her has a spiritual aspect. His love is so extravagant that it reaches beyond the level of personal feeling into something transcending the people involved. His love is bound up with his vision of the ideal.

Gatsby is alone most of his life. He is all the time giving and attending parties but he is a lonely figure. He stands alone on the steps watching the party and when the party is over, Gatsby is still alone watching his guests leave. He had no friends, only acquaintances and associates, because he has dedicated his life to a single higher purpose: Daisy. It is this isolation which allows Gatsby to appear moral by the people and events around him.

Gatsby is a dreamer, a romancer. He lives in an illusory world of make-believe that he has created around him. He has a dream that if he is rich enough he can win back his beloved and relive his past. Gatsby has lived so long with this dream and everything he has done was to bring that dream one step close. He is partly able to realize his dream. But in attaining his dream he has lost more than he has won. In winning Daisy, he really loses his reason for living. Since Daisy proves unworthy of the hope, faith and love that Gatsby has infested her with, there is nothing to replace that illusion.

Similarly Gatsby remains romantic in various aspects. He also increases his love affair with Daisy in the following ways:

He hadn't once ceased looking at Daisy and I think he revalued everything in his house according to the measure of response it drew from her well-loved eyes. Sometimes, too, he stared around at his possessions in a dazed way as though in her actual and astounding presence none of it was any longer real. Once he newly toppled down a flight of stairs. (Fitzgerald 88)

The marriage makes Gatsby permanently disable. It is because he loves her very much. His beloved is separated by his bad fortune. He is lonely whatever physical assets he amasses. His property is vain to live a luxurious life.

"..... Tom Buchanan of Chicago with more pomp and circumstance than Louisville ever knew before. He came down with a hundred people in four private cars and hired a whole floor of Sellback Hotel, and the day before the wedding he gave her a string of pearls valued at three hundred and fifty thousand dollars", (Fitzgerald 74)

Daisy is married to Tom. The intimacy between them extremely becomes deeper in no time. The text below reflects the crazy behavior between the new bride and bridegroom:

I saw them in Santa Barbara when they came back and I thought I'd never seen a girl him coming in the door. She used to sit on the sand with his head in her lap by the hour rubbing her fingers over his eyes and looking at him with unfathomable delight. It was touching to see them together - it made you laugh in a hushed, fascinated way. That was in August. A week after I left Santa Barbara Tom ran into a wagon on Ventura ..." (Fitzgerald 75).

In this fashion Daisy and Tom pave a new way. The victim is without doubt Jay Gatsby. The Major becomes extremely helpless and lonely. He finds no meaning of life. He becomes internally faded. He meets great hazard. The hazard is shown below in the text from the novel:

Gatsby shouldered the mattress and started for the pool. Once he stopped and shifted it a little and the chauffeur asked him if he needed help, but he shook his head and in a moment disappeared among the yellow trees.

No telephone message arrived but the buster went without his sleep and waited for it until four O'clock-until long after there was anyone to

give it to if it came. I have an idea that Gatsby himself didn't believe it would come and perhaps he no longer cared. If that was true he must have felt that he had lost the old warm World, paid high price for living too long with a single dream. He must have looked up at an unfamiliar sky through frightening leaves and shivered as he found what a Grotesque thing a rose is and how raw the sunlight was upon the scarcely created grass. (Fitzgerald 148-49.)

Gatsby, who has a dream to live a happy life with a beautiful lady Daisy, meets a tragic incident. In this world it is difficult to fulfill dream. He becomes a dazzling example of failure in the romance he wanted to enjoy.

The Great Gatsby is a great piece of literary work of American Literature by F. Scott Fitzgerald. His life is like a mysterious tale. With own effort he becomes a prestigious person but due to failure of his love affair with Geneva he perishes. The work is also like autobiography of the writer. We find great similarity between the main character Jay Gatsby and the writer. They both suffer much by plunging into deadly dream rooted in American dream. The work reflects the American life after the First World War.

In the text the main character Gatsby and Daisy fall in love. Later he meets tragedy as Daisy is married to Tom. Tom teases Gatsby bitterly saying bootlegger. Gatsby is demoralized and becomes powerless and hopeless and is killed. This happens because pre-stage of Gatsby's life is dominated by poverty and his beloved Daisy is always sophisticated. Despite, the Gatsby's great success in physical material after hard work he is demoralized by the tragic relation with Daisy.

In the work *Romance* is dazzled through narration technique and by dream. Gatsby senses great Romance when he is in love with Daisy but his heart burns when he observes the bitter reality-the marriage of Daisy with Tom.

When Gatsby is lost in imagination and American dream he is energetic and hopeful but latter he becomes hopeless when he lands, in reality.

Fitzgerald himself was a man with great dream of having idealized life playing with love and money - a romance. The same image is reflected in Jay Gatsby. What he did not do for making money and what he did not do for wining the hands of Daisy. He was about to float a romance with the help of money and Daisy's company. Gatsby's activities are all extravagant and are directed towards his dream of romance with Daisy. He believes that money can buy love and happiness. He is confident that he can enjoy his romance on the background of his material prosperity. He almost wins the heart of his childhood sweetheart Daisy, but ironically, his dream of enjoying life with Daisy is shattered when she is married to Tom. He could not evade that marriage to turn the desired situation to his favors. It clearly indicates his failure in his desire to live in romance.

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