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**Imagery in Scott Fitzgerald's *The
Great Gatsby***

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DEDICATION

To our Prophet Muhammad peace be upon him

We would like to express our gratitude to our thesis supervisor Dr. Ahmed Saad for his understanding, encouragement and guidance.

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ABSTRACT

The Great Gatsby is an interesting novel because it clearly outlines the dual nature of the American Dream. Fitzgerald accurately pictures the double face of the American dream; the ideal face as well as the material corrupt one, since the duality of the dream is well represented in the character of Gatsby himself. Gatsby represents both the newer and the materialistic version of the American dream which promotes the pursuit of wealth and access at all costs. However, ironically, he represents the idealistic and more romantic version of the American dream that promotes the pursuit of dreams regardless of one's background.

Although it is clear that Gatsby himself promotes materialistic values, he also embodies the hope of possibilities of the reformation of corruption through the traditional and ideal pillars of the American dream. Through the death of Gatsby, Fitzgerald clearly demonstrated the ultimate death of the American dream, therefore, the novel was seen as the climax of the decline of the dream. One can conclude that, when Fitzgerald penned this novel, he himself was facing the backlash of the American dream. His novels and marriage were both off-track and seemed on their way to an ultimate end as reflected in *The Great Gatsby*.

This research consists of two chapters. Chapter one sheds light on Scott Fitzgerald's life and career. Chapter two discusses imagery in Scott Fitzgerald's *The Great Gatsby*.

Finally the conclusion sums up the findings of the study.

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CHAPTER ONE

Scott Fitzgerald's Life and Career

Francis Scott Key Fitzgerald was born in ST. PAUL, Minnesota, on September 24, 1896, From 1908 to 1911, Fitzgerald went to ST. PAUL Academy; he played baseball and football and progressed toward becoming mastermind in the meantime he was a poor understudy and not exceptionally adorable. Fitzgerald first composition to show up in print was *The Mystery of the Raymond Mortgage*, was composed by Fitzgerald in June of 1909 an investigator story published in the school daily paper when he was 13.¹

Fitzgerald started to keep a record book of his distributions and profit in the vicinity of 1919 and 1922, , and also a month to month order of his life starting with his introduction to the world, with a yearly rundown starting with September 1910 August 1911. In 1913, Fitzgerald recorded at Princeton University. He imagined to be a school football star however did not make the group. He had taken a shot at school distributions amid secondary school and started composing for the Princeton Tiger, the school humor magazine.²

He composed the books and verses for melodic creations of the renowned Triangle Club, and through such abstract endeavor he made companions with his kindred understudies Edmund Wilson, who was one of America's most imperative commentators, and John Peale Bishop, later an effective writer. Fitzgerald and

Wilson composed *The Evil Eye for the Triangle Club* in 1915. After an attention photo for that generation of Fitzgerald dressed as a young lady kept running in The New York Times, he got an offer to wind up plainly a female imitator in *Vaudeville* play . He started composing *The Romantic Egotist*, an early form of *This Side of Paradise*. In June, 1918, he was sent to Camp Sheridan, close Montgomery, Alabama. At a nation club move that July, Fitzgerald met eighteen year old Zelda Sayre, and they cherish each other two months after the fact. Zelda originated from a prominent Montgomery family, her dad being an equity of the Alabama Supreme Court. Zelda, thought about the most well known young lady in Montgomery. They were pulled in to each other on the grounds that they needed similar things: notoriety, success, and glamou .³

Fitzgerald started working for the *Barron Collier* promoting organization in 1919, composition notices which showed up in trolley autos. At that point , he sold his first short story, "Innocent bystanders, to *The Smart Set*," the refined magazine altered by H. L. Mencken and George Jean Nathan.⁴

Fitzgerald leaves his activity in July, 1919, and came back to St. Paul to live with his folks while checking his novel. Maxwell Perkins, the incredible Scribner's editorial manager, acknowledged *This Side of Paradise* that September, disregarding protests to what his exceptionally sensible boss looked a negligible novel. Not long after the novel was acknowledged, Fitzgerald turned into a customer of operator Harold Ober and started distributing stories in the Saturday Evening Post, around then the most noteworthy paying magazine in the field.⁵

He started a long lasting example of drinking and wild spending. He and Zelda wedded April 3, 1920, a couple of days after *This Side of Paradise* was

published. Scribner's published three thousand duplicates of Fitzgerald's self-portraying novel about an understudy's transitioning, and the book was sold out in few days.⁶

This Side of Paradise, considered the main sensible American school novel, was perused as a handbook for university lead. By displaying the new American young lady in rebellion against her mom's esteems, the novel likewise made the model of the flapper. Novelist John O'Hara later gathered that a half million Americans between the ages of fifteen and thirty experienced passionate feelings for the book.⁷

The Fitzgeralds promptly wound up noticeably real big names in New York due to Scott's prosperity and the youthful couple's great looks and showy personalities. Although Fitzgerald's enthusiasm lay in composing novels, just his first novel sold all around ok to help the lavish way of life that he and Zelda embraced as New York VIPs. *The Great Gatsby*, now thought to be his perfect work of art, did not wind up plainly well known until after Fitzgerald's passing. As a result of this way of life, and also the bills from Zelda's medicinal care when they came, Fitzgerald was continually stuck in an unfortunate situation and frequently required advances from his scholarly specialist, Harold Ober, and his manager at Scribner's, Maxwell Perkins. At the point when Ober chose not to keep propelling cash to Fitzgerald, the creator disjoined ties with his long-term companion and specialist.⁸

Fitzgerald offered a decent hearted and sorry tribute to this help in the late short story *Financing Finnegan*. Fitzgerald started dealing with his fourth novel amid the late 1920s yet was derailed money related troubles that required his written work business short stories, and by the schizophrenia that struck Zelda in

1930. Her passionate wellbeing stayed delicate for whatever is left of her life.⁹

In February 1932, she was hospitalized at the Phipps Clinic at Johns Hopkins in Baltimore, Maryland. Amid this time, Fitzgerald leased the "La Paix" domain in the suburb of Towson, Maryland to take a shot at his most recent book, the tale of the ascent and fall of *Dick Diver*, a promising youthful therapist who begins to look all starry eyed at and weds Nicole Warren, one of his patients. The book experienced numerous adaptations, the first was to be an account of matricide. A few commentators have seen the book as a not at all subtle personal novel relating Fitzgerald's issues with his significant other, the destructive impacts of riches and a debauched way of life, his own particular pride and self-assurance, and his proceeding with liquor abuse.¹⁰

Indeed, Fitzgerald was extremely protective of his material. When Zelda wrote and sent to Scribner's her own fictional version of their lives in Europe, *Save Me the Waltz*, Fitzgerald was angry and was able to make some changes prior to the novel's publication, and convince her doctors to keep her from writing any more about what he called his "material," which included their relationship. His book was finally published in 1934 as *Tender Is the Night*.¹¹

The Great Gatsby had blended sentiments about the novel. Most were thrown off by its three-section structure and numerous felt that Fitzgerald had not satisfied their desires. The novel did not offer well upon production but rather, similar to the prior *Gatsby*, the book's notoriety has since risen altogether. Fitzgerald's liquor abuse and budgetary troubles, notwithstanding Zelda's dysfunctional behavior, made for troublesome years in Baltimore. He was hospitalized nine times at Johns Hopkins Healing center, and his companion H. L.

Mencken noted in a 1934 letter that "The instance of F. Scott Fitzgerald has turned out to be troubling .¹²

He is drinking in a wild way and has turned into an aggravation." Fitzgerald kicked the bucket before he could finish *The Affection for the Last Big shot*. His composition, which included broad notes for the unwritten piece of the novel's story, was altered by his companion, the scholarly pundit Edmund Wilson, and published in 1941 as *The Last tycoon*. In 1994 the book was reissued under the first title *The love for the Last tycoon*, which is currently consented to have been Fitzgerald's favored title .¹³

The general acknowledgment of Scott Fitzgerald into the positions of genuine and aggressive American novelists needed to hold up until his demise in 1940. He was forty-four when he kicked the bucket and the narrative of the early ascent and unexpected fall of his abstract notoriety and in addition his own fortunes can be fitted with slick symmetry into those two sensational many years of the American twentieth century, the twenties and the thirties. Scott Fitzgerald, would be one of the brightest figures of the new age.¹⁴

In 1925 came the mind blowing creative accomplishment of *The Great Gatsby*, and after that in the second 50% of the twenties the days and periods of his private world started to slip into tragedy. He couldn't bring the request into his life that would enable him to compose his next novel. What recognizes Fitzgerald's composition style getting it done is an exquisite familiarity in some cases joining with a relatively wonderful intensity. Its extremely surface proposes a simple social effortlessness, as though the manners of expression and the molding of sentences were themselves deft social proclamations. What is valid for the style is

much more valid for the topic .¹⁵

Fitzgerald's novels and stories infrequently seem to ponder the conventional 'enormous' subjects: theory, legislative issues, religion, world perspectives, and so forth. He himself stressed over this, in any event until, just before starting to compose *The Great Gatsby*, he read and processed Conrad's Introduction to *The Nigger of the Narcissus* and cheered to understand that an extraordinary author did not need to be a significant savant or unique mastermind. Ever thereafter Fitzgerald never faltered in his loyalty to Conrad's awesome proclamation of his imaginative philosophy .¹⁶

Fitzgerald's works symbolize an age in American history and another age that was quickly liberated after the war and which began to uncover marvels prohibited until at that point. His works paint the photo that America had of itself as a human advancement that had been longing for an awesome, sparkling future, which was broken by the passes up its own naivety and the absence of capacity to keep up the deception of transcendence .¹⁷

Fitzgerald, a drunkard since school, ended up noticeably famous amid the 1920s for his uncommonly substantial drinking, undermining his wellbeing by that year . Fitzgerald endured two heart assaults in the late 1930s December 21, 1940, at the period of just 44, F. Scott Fitzgerald kicked the bucket of a heart assault in his home in Hollywood. He was incinerated at the 'St Mary's Cemetery' at Rockville, Maryland .¹⁸

Notes

¹ Charles E. Shain, *F. Scott Fitzgerald* (Minnesota: Minnesota University Press, 1961), p. 21.

² Ibid.

³ Ibid,p.23.

⁴ Andrew Hook, *F. Scott Fitzgerald A Literary Life*(University of Glasgow: Palgrave Macmillan,2002),p.5.

⁵ Ibid,p.6.

⁶ Ibid

⁷ Ibid,p.8.

⁸ https://en.wikipedia.org/w/index.php?title=F._Scott_Fitzgerald&oldid=69056217
7.(Accessed in 2017/11/27).

⁹ Ibid

¹⁰ Arthur Mizener, ed. *F. Scott Fitzgerald*(Englewood Cliffs: Prentice-Hall, 1965),p.21.

¹¹ Ibid.

¹² Mary Jo Tate, *Critical Companion to F. Scott Fitzgerald ,A Literary Reference to His Life and Work* (New York:An imprint of Infobase Publishing, 2007),p.20.

¹³ Ibid.

¹⁴ Ibid,p.23.

¹⁵ Floyd Watkins, C. “Fitzgerald’s Jay Gatz and Young Ben Franklin.” *New England Quarterly*, 27 (June 1954), p.249.

¹⁶ Ibid

¹⁷ Matthew Bruccoli, *Some Sort ofGrandeur: The Life of F. Scott Fitzgerald* (London: Hodder and Stoughton, 1981),p.63.

CHAPTER TWO

Imagery in Scott Fitzgerald's *The Great Gatsby*

The Great Gatsby is a 1925 novel written by American author F. Scott Fitzgerald that follows a cast of characters living in the fictional town of West Egg on prosperous Long Island in the summer of 1922. The story primarily concerns the young and mysterious millionaire Jay Gatsby and his quixotic passion and obsession for the beautiful former debutante Daisy Buchanan. Considered to be Fitzgerald's magnum opus, *The Great Gatsby* explores themes of decadence, idealism, resistance to change, social upheaval, and excess, creating a portrait of the Jazz Age or the Roaring Twenties that has been described as a cautionary tale regarding the American Dream.¹

The main events of the novel take place in the summer of 1922. Nick Carraway, a Yale graduate and veteran of the Great War from the Midwest who serves as the novel's narrator takes a job in New York as a bond salesman. He rents a small house on Long Island, in the fictional village of West Egg, next door to the lavish mansion of Jay Gatsby, a mysterious multi-millionaire who holds extravagant parties but does not participate in them. Nick drives around the bay to East Egg for dinner at the home of his cousin, Daisy Fay Buchanan, and her husband, Tom, a college acquaintance of Nick's. They introduce Nick to Jordan Baker, an attractive, cynical young golfer with whom Nick begins a romantic relationship.²

She reveals to Nick that Tom has a mistress, Myrtle Wilson, who lives in the "valley of ashes", an industrial dumping ground between West Egg and New York City. Not long after this revelation, Nick travels to New York City with Tom and Myrtle to an apartment Tom keeps for his affairs with Myrtle and others. At Tom's

New York apartment, a vulgar and bizarre party takes place. It ends with Tom breaking Myrtle's nose after she annoys him by saying Daisy's name several times.³

As the summer progresses, Nick eventually receives an invitation to one of Gatsby's parties. Nick encounters Jordan Baker at the party, and they meet Gatsby himself, an aloof and surprisingly young man who recognizes Nick from their same division in the Great War. Through Jordan, Nick later learns that Gatsby knew Daisy through a purely chance meeting in 1917, when Daisy and her friends were doing volunteer services' work with young Officers headed to Europe. From their brief meetings and casual encounters at that time, Gatsby became and still is deeply in love with Daisy. Even more, he became obsessed with the idea of her, and the ideal of living in the world he saw her living in, as the fulfillment of all the possible dreams he could ever have .⁴

Jordan confides in Nick that the only reason Gatsby bought the mansion is because it was across the bay from Tom and Daisy's home, and that Gatsby's extravagant lifestyle and wild parties were an attempt to impress Daisy and raise her curiosity about her "anonymous" neighbor across the bay. Gatsby had hoped that one day curiosity would have brought the unsuspecting Daisy to appear at his doorstep, and thereby he'd be able to present himself as a "new man", now of wealth and position, and now able to join her at her side and within her world. That however never played out, and although Tom had been invited as a guest of Jordan's to a Gatsby party and had attended more than one of them, both he and Daisy had never responded affirmatively to attend as the Buchanans. The deeper reasons behind this fact are expanded upon later in the story by Daisy. His research of Nick, who has so fortuitously rented the small cottage next door to Gatsby's

mansion, results in a wholly new approach to his problem of how to introduce Daisy to the "new" J. Gatsby.⁵

The whole purpose of the "invitation" to Nick to attend a Gatsby party was to develop a relationship with him so that Gatsby could later ask Nick to arrange a reunion between himself and Daisy. Nick invites Daisy to have tea at his house without telling her that Gatsby will also be there. After an initially awkward reunion, Gatsby and Daisy reestablish their connection. They begin an affair and, after a short time, Tom grows increasingly suspicious of his wife's relationship with Gatsby. At a luncheon at the Buchanans' house, Daisy speaks to Gatsby with such undisguised intimacy that Tom realizes she is in love with Gatsby.⁶

Though Tom is himself involved in an extramarital affair, he is outraged by his wife's infidelity. He forces the group to drive into New York City and confronts Gatsby in a suite at the Plaza Hotel, asserting that he and Daisy have a history that Gatsby could never understand. In addition to that, he announces to his wife that Gatsby is a criminal whose fortune comes from bootlegging alcohol and other illegal activities. Daisy realizes that her allegiance is to Tom, and Tom contemptuously sends her back to East Egg with Gatsby, attempting to prove that Gatsby cannot hurt her.⁷

When Nick, Jordan, and Tom drive through the valley of ashes on their way home, they discover that Gatsby's car has struck and killed Tom's mistress, Myrtle. Nick later learns from Gatsby that Daisy, not Gatsby himself, was driving the car at the time of the accident but Gatsby took the blame. Myrtle's husband, George, falsely concludes that the driver of the yellow car is the secret lover he recently began suspecting she has, and sets out on foot to find him. After finding out the

yellow car is Gatsby's, he arrives at Gatsby's mansion where he fatally shoots Gatsby and then himself. Nick stages an unsettlingly small funeral for Gatsby in which none of Gatsby's associates or partygoers attend. Later, Nick runs into Tom in New York and finds out that Tom had told George that Gatsby was Myrtle's secret lover and that Gatsby had killed her, then gave Gatsby's address to George. Nick breaks up with Jordan, and, disillusioned with the East, moves back to the Midwest .⁸

In the afternoon, Nick has a kind of premonition and finds Gatsby shot to death in his pool. Wilson's dead body is a few yards away. Nick organizes a funeral, but none of the people who were supposedly Gatsby's friends come. Only Gatsby's father and one other man attend. Nick and Jordan end their relationship. Nick runs into Tom soon after, and learns that Tom told Wilson that Gatsby had run over Myrtle. Nick doesn't tell Tom that Daisy was at the wheel. Disgusted with the corrupt emptiness of life on the East Coast, Nick moves back to Minnesota. But the night before he leaves he walks down to Gatsby's beach and looks out over Long Island Sound. He thinks about Gatsby, and compares him to the first settlers to America. Like Gatsby, Nick says, all people must move forward with their arms outstretched toward the future, like boats traveling upstream against the current of the past .⁹

Among the imagers Fitzgerald employed in the novel *The Great Gatsby*, colors have made a deep impression on readers because they run through the whole novel and contain a deep layer meaning wherever they occur. They make the novel more vivid, more colorful, more dreamlike, more visionary and more profound. No matter in the Oriental culture or in the Western culture, green is the color of spring, which symbolizes confidence, vitality and hope. F. Scott Fitzgerald is known for his use imagery throughout *The Great Gatsby* to illustrate his many ideas and

themes.¹⁰

In *The Great Gatsby*, the green color runs throughout the whole novel, and it is closely related to Gatsby's short life. So it symbolizes Gatsby's original dream and hope, his ceaseless pursuit of his dream and even the corruption of his dream and life. The green color is closely associated with the green light occurred in the novel, which is closely related to Gatsby and the whole theme. The green light burning all night occurs three times in the novel. The first time when the green light occurs is at the end of the first chapter. Nick saw that Gatsby was stretching out his arms toward the dark water and was trembling.¹¹

Involuntarily I glanced seaward - and distinguished
nothing except a single green light, minute and far away,
that might have been the end of a dock.¹²

The green light is a symbol that seems to pervade the novel, taking on many meanings. The image of the green light is presented in Chapter 1, as Gatsby extended his arms to the "single green light" at Daisy's dock as if it were some sort of religious icon. Jordan also confirms this sense of idolization when she says that "Gatsby bought [his] house so that Daisy would be just across the bay," suggesting his obsessive devotion to Daisy (77). As shown in Chapter 9, the green light can also be interpreted as a symbol of growth. Near the end of the novel, Fitzgerald illustrates Daisy's dock transforming into the "fresh green breast of the new world" before sailors, struck by the verdant and fertile virgin American soil. This image establishes the discrepancy between Gatsby's dream and the "American Dream" while also expressing the inability to repeat the past. The color green also represents money, making it appropriate that Gatsby acknowledges a woman

whose voice is “full of money”. The connection of the green light with money also adds to the downfall of Gatsby’s dream due to it being “the foul dust” that lingers in “the wake of [his] dreams” (2).¹³

Actually, the green light is just at the end of Daisy’s dock. In Gatsby’s eyes, the green light just represents Daisy, who is his lifelong pursuit and dream. He thinks that the reason why Daisy breaks up their engagement and is married to rich Tom is that he is too poor. So he believes that he can win Daisy back only if he earns enough money. Then he is full of hope at that time and the green light is his hope and dream. Though the light is minute and far away, he believes that only if he tries his best to pursue it, he can touch the green light, hold his hope and realize his dream. But on the other hand, as the light is always minute and far away, it symbolizes that Gatsby’s dream is doomed to fail.¹⁴

The second time when the green light occurs is in the fifth chapter. At this time, Gatsby has successfully shown his enormous fortune to Daisy and Daisy begins to cry stormily when she faces Gatsby’s incredible wealth. And Gatsby said to Daisy that “You always have a green light that burns all night at the end of your dock.” (Ibid., p.226) It seems that he is nearly realizing his dream, but he becomes lost in a deep reverie because of the big difference between the real Daisy and his imaginary Daisy. So now the green light seems to have lost its original significance and the fascinating charm, which symbolizes the big difference between the dream and reality and indicates that the American Dream is beautiful in the imagination but is fragility in the reality. The third time when the green light occurs is at the end of the novel. With the death of Gatsby, the people who holds the faith in the light is not existed anymore, which indicates the disillusionment of the American Dream.¹⁵

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 (GG, 296).

So, besides the disillusionment of dream, the green light also represents new hope and the ceaseless struggle towards our dream. The green light appears throughout the whole novel makes the plot more complete and the theme more deep and profound. Gatsby simply integrates his dream with love and wealth, and gambles on Daisy, who is hollow, selfish, greedy and indifferent. And in such a society where is full of materialism, carefree hedonism and moral decadence, Gatsby's pursuit of his dream on the spiritual level is incompatible with the social environment. So Gatsby's American Dream about winning back Daisy is doomed to corrupt in the Jazz Age .¹⁶

Although it is not the color mostly applied in the novel, green is assumably the most meaningful color Fitzgerald uses as a symbolic device of revealing ideas. In *The Great Gatsby*, green is predominantly associated with Gatsby's character as it is mainly used to emphasize his desire and his unfulfilled wish to win his love Daisy back. As he has already achieved everything in life concerning material success, wealth and power, Gatsby's only aim left is to reach Daisy's heart. Therefore, the color green stands for his never-ending hope for her love and functions as a symbol of his desire, as it is mostly associated with the green light at Daisy's dock. Throughout the novel, the green light consequently functions as a key symbol that carries a deep meaning .¹⁷

The forlornness of Gatsby's dreams is also revealed in the following

passage:

On the green Sound, stagnant in the heat, one small sail
crawled slowly towards the fresher sea. Gatsby's eyes followed
it momentarily; he raised his hand and pointed across the bay.
'I'm right across from you. (GG, 105).

Besides the green light this is probably the most famous symbolic feature in
The Great Gatsby. It was even featured on the very first cover of the novel. The
eyes of Dr. T. J. Eckleburg are a pair of fading, bespectacled eyes painted on an
old advertising billboard looking over the Valley of Ashes. ¹⁸

The eyes of Doctor T. J. Eckleburg are blue and gigantic their
retinas are one yard high. They look out of no face, but,
instead, from a pair of enormous yellow spectacles which pass
over a nonexistent nose. (GG, 267).

When creating the world of *The Great Gatsby* Fitzgerald has been clearly
inspired by some of his fellow writers. The Valley of Ashes and eyes of Dr. T. J.
Eckleburg resemble work of another great modernist author poet T. S. Eliot and
his masterpiece Waste Land. His vision of a post-World War I society was
depressing and unsettling and Fitzgerald paid homage to one of his favorite authors
by creating the Valley of Ashes. ¹⁹

The eyes symbolize the loss of spiritual values in America. The billboard
was erected to promote the business of an optometrist .The eyes symbolize the
growing commercialism of America life in America is all about making money, a

lot of money as evidenced by the wealth of people like Tom Buchanan a man's success is measured in terms of how much money he is worth, not on what kind of person he may be morally. The billboard, like the spiritual values of America, is neglected "But his eyes, dimmed a little by many paintless days, under sun and rain, brood on over the solemn dumping ground." The old-fashioned values of America, which Nick Carraway returns to reconnect with in the mid-West are completely absent from the East, God seems to have abandoned America, leaving only Dr. T.J. Eckleburg behind to stare down with his empty eyes on people who have abandoned their spiritual values in the quest to achieve material wealth .²⁰

Moreover, the eyes also symbolize the corruption of America's people. The eyes of Dr. T.J. Eckleburg stare down on the main characters as they pass underneath the billboard on their way into New York City where Tom carries on his adulterous affair, where Gatsby drives Nick to meet Wolfsheimer, the man who fixed the World Series, where Daisy rushes off to find a few thrills with her over, Gatsby.²¹

However, the frowning eyes of Dr. T.J. Eckleburg look down on the Valley of the Ashes as if to say that the American Dream is one big lie the American Dream produced wealth for some like Gatsby , but for the majority of people, their hopes for gold is just like the ashes. The reality is that not everyone can have as much money as the Buchanans have for every Buchanan, there are thousands of Wilsons. The idea that everyone can live the dream is just a dream. For most, life is the nightmare of the Valley of the Ashes which the Eyes frown down on all day long .²²

The Valley of Ashes is one of the key places in the novel. Nick first mentions it in chapter 2:

This is a valley of ashes a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of ash-grey men, who move dimly and already crumbling through the powdery air. (GG ,28)

The valley of ashes plays a principal role in the structure of the story. First, there is the physical propinquity of the Dr. T. J. Eckleburg advertising sign, with its own religious symbolism, built there by “some wild wag of an oculist” (Fitzgerald 24). Second, one relationship that precipitates a good deal of the action in the novel and stands as one of Fitzgerald’s primary symbols of the corruption of modern life arises there: Tom Buchanan’s affair with Myrtle Wilson . Third, the first death of a major character, Myrtle, takes place there under Dr. T. J. Eckleburg’s yard high line of sight. Fourth, it is the site where Tom Buchanan discloses to George Wilson that it was Gatsby’s yellow car that killed Myrtle, which leads, inexorably, to the novel’s denouement .²³

Ultimately, the ashes like the eyes of Dr. T. J. Eckleburg are present at these scenes as a form of reproach. The ash heaps at the place that “hasn’t got any name” are not merely dirty physical waste; rather, they arguably remind us of the refuse of modern society of the human variety, un-blessed. Finally, it should be recalled that Fitzgerald’s initial working title for the book was *Among Ash Heaps and Millionaires*. The original title is apt since the scenes that take place at the valley of ashes collectively unite Fitzgerald’s major themes of hope, illusion, mortality, corruption, materialism, success, and failure .²⁴

A fresh reading of the scenes that take place at the valley of ashes reveals the important uses Fitzgerald made of the symbol. Chapter Two's repeated invocation of the word ashes, its variations, and similar invocations of the word dust brings to mind the Christian burial rite's language "dust to dust, ashes to ashes." Located midway between the fictional West Egg, Long Island and New York City, where the railroad and a roadway converge .²⁴

... fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens ..." and "... ash-gray men swarm with leaden spades and stir up an impenetrable cloud ..." whenever a new load of ashes arrives by railcar (GG, 23).

Fitzgerald signals the importance of the ashes and the setting of the valley of the ashes by the length of, and careful attention to, its description, including the number of uses of the word, its variations, or related words. Fitzgerald uses the word "ashes" three times in three lines to open his description at the start of Chapter Two. He then uses the word alone or in combination (ashgray; ash heaps) or a variation (ashen) a total of nine times in under four pages (23–26). In addition to direct references, Fitzgerald repeatedly invokes colors and words that indirectly remind us of the ashes (23–25). He observes, for example, that the desolate scene is beset by a "powdery air" where a "line of gray cars" crawls along the "invisible" rail lines (23). There, above the "gray land" and amid the "spasms of black dust" sat Wilson's Garage, home itself to a "dust-covered wreck of a Ford" (23–25).²⁵

The valley of ashes is also prominent as a setting during the car trip to New York in Chapter Seven (120–25). Here, Tom learns that George Wilson has discovered his wife is having an affair. Myrtle, locked in her room by George,

peers out the upstairs window and sees Tom driving the yellow car. In this scene, too, the symbolism of ashes and dust is reasserted repeatedly. As they stop for gas, Nick notes, “we slid in to a dusty spot under Wilson’s sign”; Gatsby and Daisy, in the blue coupe, flash by “with a flurry of dust”; as they depart, Nick observes, “That locality was always vaguely disquieting ...” (GG,122–24). “Over the ashheaps the giant eyes of Doctor T. J. Eckleburg kept their vigil ...” (GG,124).²⁶

In F. Scott Fitzgerald’s *The Great Gatsby*, there are few, if any, characters displaying faith in God, the spirit, or principled ideals, yet a good deal of their bad behavior takes place directly under the unflinching gaze of Doctor T. J. Eckleburg at the valley of ashes. Moreover, although a symbol for God perched above the valley of ashes overlooks the human doings in *Gatsby*, there is not a single scene or mention in the novel relating to a religious institution or creed that affirms the importance of belief, moral conduct, or the spiritual life generally. Finally, even though references to “dust” and “ashes” abound in the novel, none of the characters in *Gatsby* are penitent nor likely to seek the blessed ashes that invite repentance in some Christian rituals.²⁷

A vivid imagination is a wonderful endowment created from sparks of ingenuity. The fire that ignites those majestic sparks is sensational writing. It is evident that F. Scott Fitzgerald certainly has a wild imagination in his novel *The Great Gatsby* due to the vast beauty of applied imagery. Every word Fitzgerald chose carefully and with full intent of stimulating the mood and tone of the novel. Thus, the sensory-oriented writing in Fitzgerald’s *The Great Gatsby* establishes mood and tone through the application of a multitude of motifs, detailed accounts of setting and intricate character descriptions. The clever utilization of motif is consistent throughout the novel. Fitzgerald included a wide variety of motif in *The*

Great Gatsby such as focusing on the elements of eyes, dreams, dust and ashes .²⁸

Notes

¹ Jill Bloomfield, *The Great Gatsby: Study Guide and Student Workbook* (Dayton: BMI Educational Services. 2010), p.2.

² Ibid.

³ Gordon Bordewyk, “Gatsby, The Figure of the Host.” *American Notes and Queries* ,1979,p. 141.

⁴ Ibid.

⁵ X. C. Yang and Huang, X. C., “Symbolism in the great Gatsby.” *Journal of Lanzhou Petrochemical College of Technology*, 7(3),2007,p. 75.

⁶ Ibid.

⁷ Ibid,p.77.

⁸ Sergio Perosa, *The Art of F. Scott Fitzgerald* (Ann Arbor: Michigan University Press: 1965),p.43.

⁹ Ibid,p.44.

¹⁰ Ibid.

¹¹ Ibid.

¹² F. Scott Fitzgerald, *The Great Gatsby* (Wuhan: Wuhan Publishing House,2013),p. .All further quotations are taken from this copy.

¹³ S. H. Wang, “Colorful symbolism in *the great Gatsby*.” *Overseas English*, (13),2011,p. 264-265.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Kyle Yaffe, “Literary analysis: Color symbolism in *The Great Gatsby*, by F. Scott Fitzgerald.” *Helium* ,2008,p.12.

¹⁷ Julia Deitermann 2004, *The Symbolic Use of the Color Green in F. Scott Fitzgerald's "The Great Gatsby"*, Munich, GRIN Verlag,2004,p.52
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¹⁸ Richard Johnson, “The Eyes of Doctor T. J. Eckleburg Re-Examined.” *American Notes and Queries* ,1970,p. 20–21.

¹⁹ Ibid.

²⁰ Ibid,p.27.

²¹ Dalton Gross ‘*Understanding the Great Gatsby: A Student Casebook to Issues, Sources, and Historical Documents*) Connecticut: Greenwood Press,1998). p. 167 .

²² Ibid.

²³ Ibid,p.168.

²⁴ Marius Bewley, “Scott Fitzgerald’s Criticism of America.” *The Sewanee Review*. Vol. 62, No. 2. ,1954,p.: 223.

²⁵ Ibid,p.224.

²⁶ Ibid.

²⁷ Bradford A. Booth, “Review: F. Scott Fitzgerald: The Man and his Work. by Alfred Kazin.” *American Literature*. Vol. 23, No. 4 1952, p. 508.

²⁸ Giles Gunn, “F. Scott Fitzgerald and the Imagination of Wonder.” *Journal of the American Academy of Religion*. Vol. 41, No. 2 ,1973,p. 171.

CONCLUSION

As the imagery is flourishing in the 1920s, F. Scott Fitzgerald is affected greatly and we can see that from his famous work *The Great Gatsby*, which is regarded as his most mature work whether on the thought or on the writing techniques. The employment of symbolism makes his work go beyond the narrow

individual world and associate subjectivity with objectivity which has endowed it with representativeness. Fitzgerald experiences the life changed from a poor young man to a famous literary writer and enjoys himself in the luxurious and enjoyable life style, so he can vividly depict Gatsby's mysterious and charismatic fortune and show the intoxicated mood of the Jazz Age.

Nevertheless, what makes Fitzgerald great is not "the writer's voice" in the work, but his classic intelligence to integrate personal consciousness with the outer world and to integrate personal emotion with the social environment. In his understand and explanation of the age, he sees the illusion and superficiality of Gatsby's dream as well as the failure of the American Dream.

In a word, the employment of imagery makes this novel go beyond the narrow individual world and associate subjectivity with objectivity. So it is the imagery that endows the novel with representativeness and far-reaching important significance. And the employment of imagery is the most important distinguishing feature of the novel and makes it success to a great extent. Especially the use of different colors makes the novel more vivid, more colorful, more dreamlike, more visionary and more profound.

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