

## **A Critical Discourse Analysis of Gender Identity in "The Grate Gatsby" selected texts**

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### **Abstract:**

This article is extracted from an MA thesis entitled (Alternative Identities in Scott Fitzgerald's Novel the Great Gatsby: A Critical Discourse Analysis) the current study analyzes the gender identity in Fitzgerald's Novel. The goal of this article has been to show the way wherein Gender is present in the arrangement and subverting of identity underway of F. Scott Fitzgerald. I have endeavored to exhibit that the anxiety experienced by Fitzgerald's heroes is the consequence of a submissive longing to adjust to social assumptions that arrange way of life as subject to a masculinity dependent on friendly and familial associations, acquired abundance and the specialist quest for "the golden girl " who is the epitome of these qualities and desires. In any case, through this article Fitzgerald's heroes (prominently for the motivations behind this article Jay Gatsby and Dick Diver) play out a demonstration of self-betrayal. They penance their individuated selves and their potential for greatness in pursuit for the social markers of achievement in 1920s America.

The study investigates the major gender identity mentioned in the novel and which one has more control among other characters, and the study shows how the gender identity presented through the novel from CDA perspective.

The study adopts an eclectic model for data analysis, they are chosen from Halliday and Hasan (1976) model of cohesive devices linguistic side, Fairclough's (1995) Three-Dimensional approach and Farshidvard (1986) Model of stylistic analysis. To achieve its goals the study analyzes the data qualitatively with different strategies taken from those standards.

**Keywords:** Gender Identity, A Critical Discourse, Grate Gatsby

### **1.1 Statement of the problem**

The theme of gender identity takes a wide range among the American society. In 1920s, America witnessed a new decade of transformation of gender roles or rather gender identity . In this period, women started to hold more prominent roles and positions in both society and politics. They were also given the right to vote and their roles in the society were no longer limited to the domestic roles as was the case in the Victorian traditional society. These changes that were taking place in this period attracted the interests of many of the writers and novelists, such as Scott Fitzgerald, Edna St. Vincent Millay, and Eugene O'Neill. In his novel *The Great Gatsby*, Fitzgerald (1925) pointed out to the theme of gender identity. He considered the novel as " purely masculine book". Wrenn (2010),

one of the critics who talked about the issue of gender identity in *The Great Gatsby*, claimed that "Although women play big roles in his novel, Fitzgerald only gives them secondary roles in the novel, which matches with the traditional view that women do not have a voice" (p.12).

### **1.2 Questions of the study:**

- What is the major gender identity mentioned in the novel?
- How the gender identity is presented through the novel from CDA perspective?

### **1.3 Aims of the study**

This study aims to:

- 1.Explore how the Gender identity is presented in the novel.
- 2.Investigate the novel in critical and social context.

### **1.4 Limits of the study**

This study is limited to the investigation of gender identity in selected texts in Fitzgerald's novel "The Great Gatsby".

### **1.5 Significance of the study**

The present study has a significant value because it shows how CDA approach is used to cover a wide range of topics, which are related to the Falsehood, as manifested in the novel *The Great Gatsby*. As discourse and stylistics are closely related linguistic disciplines, this study is important which provides a stylistic analysis of the novel in critical and social context.

## **2. Historical Development of CDA**

In the 1970s, a kind of discourse and textual analysis was developed and recognized language's role in shaping the relations of power in the community. A great deal of applied linguistics also centered at the period on formal forms of speech that represented speakers' language skills and might potentially be separated of individual language uses (Chomsky, 1957). Critical discourse is based on 'critical linguistics' that's been evolved throughout the 70s by Fowler and his colleagues at Eastern Angela University and is frequently versatile (Fowler et al., 2018). Social hierarchy and control have been considered little in literature on sociolinguistics. However, Wodak has contributed greatly to this area of research (Wodak, 2001).

In investigating ideology and gender, it is possible to rely on social theories in accordance to linguistic theories and perspectives. Language interacts with society by becoming the predominant area of ideas, by being both a place of gender conflicts and to be a participant in them (Fairclough, 1995). In psychological variants of the CDA, the concept is the basis for social members of communities. The social awareness connection among social systems and discourse is expected to be among Dijk and Ruth Wodak (Wodak and Meyer, 2015).

Although CDA often mistakes to introduce a 'process' for discourse analyzing, it's also widely accepted that every specific method of discourse study, social sciences can be included in CDA

analysis, given that it is capable of providing ample and appropriate perspectives into the reproduction of social and political injustice, abusive control and dominance by speech (Fairclough, 2013).

In other words, CDA never restricts its study to particular text or speech systems but systematically links them with socio-political background processes. CDA was extended to analyze acts of social expression to stress their rhetorical context, and to any kind of expression used to manage the audience's impressions. It's been said, for instance, that manipulations in rhetoric are simultaneously too large to be detected, but still not enough to accurately locate all investigators are committed to establishing (Roffee, 2016).

When the relationship between speech and meaning is regarded, such as in pragmatics (Levinson 1983), the phrases and elements of statements remain treated as the fundamental units with both the emphasis on pragmatic/sociolinguistic competencies of the speaker. Many social-linguistic studies were performed in the past to describe and analyze linguistic forms, changes of speech, and the mechanisms of social competence (Labov, 1972; Hymes, 1972). A significantly varying concern has been expressed in this background by their exposure to text, development, and perception and the link with social tendencies and frameworks (de Beaugrande and Dressler, 1981). Kress and Hodge's (1979) and Wodak (1989) works demonstrate key concepts and processes in what were recognized as critical linguistics.

Fairclough (1989) states that important linguists have tried to rely on Structural-Functional Linguistics since they believe that although the social and linguistic institutions are closely related. Cultural context is important for the life of discourse for these vital linguists. The relationship between speech, power, and philosophy is nonetheless ignored. Hence, the main objective was to research the strength of the language (Flowerdew, 2008).

The core concepts and origins of CL were stated by Kress (1990). He says that the word 'cl' is 'actually self-consciously modified' as a mark of the group of students in the 70s. In the 90s, this specific method of linguistic analysis has been more commonly utilized by the CDA mark. Kress (1990) clarified why CDA "emerged as a distinct language philosophy, a vastly varied linguistic type.". He describes requirements that differentiate research from other politically involved discourse analysis in this critical discourse analysis model. These requirements were further taken by Fairclough and Wodak (1997) and the fundamental CDA concepts were laid down. These conceptual statements and ideas are further elaborated in the submissions in this section.

Kress's work articulates several of the fundamental principles of CDA, which were prevalent in initial phases and were developed for future theory development. These contain the following assumptions:

- The sociological phenomena are language.
- Not just to people, and organizations, and social groups.
- Relevant definitions and principles are articulated systematically in language.
- The corresponding language components of correspondence are texts.

- Viewers are not inactive beneficiaries of their textual interaction.

Fairclough (1989) lays out theoretical constructs underlying the CDA and analyses many text cases to explain the sector, goals, and methodological approaches, like in other recent important linguistic works. Afterward, Fairclough (1992) clarified and improved some progress within the CDA, explaining not only how speech analysis in respect to power and ideology was advanced, as well as how the discursive character of much contextual social transformation was helpful to the CDA. The vocabulary of popular communication is in general studied as a place of power, of conflict, and seemingly clear speech.

Therefore, the latest Discourse analysis approach has been developed and discourse social relations have been studied. Since 1980, CDA has started to climb. It is considered later to be the context analyzing, the most significant approach of lingual analysis (Brown et al., 1983).

Mentally speaking, it is shown that when presenters are using language to interact with one another, they are using a type of "mental model." In other terms, speeches play important roles in enabling and limiting expression and knowledge (Van Dijk, 2011).

## **2.1 Characteristics of CDA**

CDA was studied and a variety of features have been discovered as the following:

- It "concentrates on social issues, in particular the involvement of debate in generating and reproducing exploitation of power or dominance" (Van Dijk, 2001,p.96). Therefore, CDA creates a relation between language and power. Wodak (2001) considers in that context, the study of implicit and clear systemic connections of domination, oppression, power, and influence as articulated in language to be essential.
- Rogers (2011) argues that CDA is different from other approaches of discourse analysis because it does not only define and interprets the discourse in the background, and discusses the reasons how and why the conversations perform.
- CDA doesn't define a college, a sector, or a discourse-analysis sub-discipline; instead, it specifically describes a critical method, role, or role of analysis and expression.
- The CDA focuses in particular on power interactions, domination, inequalities, and how they are replicated or opposed by participants of social groups via text and discussion.
- A lot of work in the CDA deals with the fundamental ideology that plays a major part in reproducing or opposing domination or inequalities.
- CDA research aims to expose, expose or disclose what in the connections between the abstractly enforced domination and its theoretical frameworks is tacit, concealed, or else not instantly apparent.

## **2.2 Gender**

Gender and Discourse Analysis is a recent set of gender and language scholars' studies. It shows how a discourse method to studying gender and language could promote the analysis of nuanced and sometimes implicit ways of describing, constructing, and contesting the identities. Many modern

perspectives and curated reviews on gender and language have been released in the last years. Such as these, this section focuses primarily on gender and language. Having gender and language via a discourse framework have, in one aspect, integrated the two 'prongs' of earlier analysis of them. Earlier, the main consideration for language and gender falls primarily into one of the two groups referring generally to parole: gender and language usage (focused on gender differences), and language: gender throughout the language as an implicit framework (with the focus being on individual words). Discourse, important to either of them, had been standing in the background. In the context of Language and female Position, is appropriately recognized as both revolutionary and influential. Late scholars in the research of gender and language usage became obsessed, in different ways, with the exposure of male domination in all its linguistic types with the re-evaluation of certain gender differences as cultural differences. This has been shown to have several linked types. Firstly, certain grammatical terms made women virtually invisible (the patriarchal 'generics' like he, the person, and the president); secondly, there had been terms in the lexicon that portrayed females in an insignificant or derogatory way (the blonde, the managers for whom spelling checkers often recommend alternatives); and, thirdly, there were certain lexicons that tended to diminish women (Eagleton, 1994).

### **2.3 Identity in The Great Gatsby**

In some essential principles for an interpretation of the search for identity until I discuss identity throughout *The Great Gatsby*. The US psychologist Erikson talked about a crisis of identity (1956). This identity issue must be overcome by "a feeling of individual consistency with the old and the new".

In the event that there is no consistency between both the old and the new, an individual will be in an identity-disseminating state where "obligations to both possible futures are ambiguous or non-existent. The novel's title *The Great Gatsby* raises concerns about the identity of Gatsby (Argyle, 2017).

Important observations into the issue of identity are offered by *The Great Gatsby* Fitzgerald. The announcer tells the beginning of the novel: "behavior can be founded on the hard stone or the wet marshes." Drive is the external screening or the functional part of an identification "just as signal on a street way denotes the existence of a nearby city." (O'Donnell, 2010).

Throughout the novel, the one thing that viewers can believe Nick's tale about Gatsby. It's a reality or, more accurately, the objective of the Gatsby tale he is revealing as well as the other rumors, that could be taken as part of the reality, that Nick sees himself as "one of the honest men ever met". Besides that, Nick discovers an offensive message on the walls of the Gatsby Mansion at the end of this novel following Gatsby's death, which he removes. Nick doesn't want to see other opinions involved in Gatsby's tale. It became impossible for the Americans to return the country to wartime practices, as Gatsby did. While being in the army, he encountered Daisy and for five years he lost track of her. This could be indicative of the reality that five years of war America lost track of its conventional values and the past cannot be replicated.

### **2.3 Great Gatsby's Novel**

The Great Gatsby is a 1925 novel written by F. Scott Fitzgerald centered in the Jazz Age, the novel describes Nick Carraway's encounters with the enigmatic Jay Gatsby and Gatsby's fascination with reuniting with the former love, Daisy Buchan.

The Great Gatsby Fitzgerald offers insightful perspectives into the topic of identity. In the novel, the speaker mentions that 'behavior may be built on heavy rock or soft swamps.' Action is an external reflection or a realistic side of identification as a sign on the street implies the existence of a nearby area (O'Donnell, 2010).

The narrator senses the need for a foundation for behavior from the outset of the book. The importance of one's actions is derived from the rock-solid identity, which is the opposite of "wet Marshes," which implies that one's behavior and thus his/her individuality have lost a strong foundation. Anne Bradstreet was using the term 'rock,' to refer to the robust base of one's own identity in saying to her kids "it is Christ Jesus on this rock" (Baym, and Levine, 2011).

The Great Gatsby got positive negative reviews from literature reviewers after its release in April 1925, who claimed that the Great Gatsby won't hold to the prior literature of Fitzgerald and thereby signaled the end of the literary accomplishments of the writer. As such Gatsby was weak in his selling, and while Fitzgerald felt that critical criticisms of the novel did not properly understand his writing, he thought himself a disappointment when the author passed away in 1940 and overlooked his work.

One of the key aspects of modernity being that the previously indisputable faiths and beliefs of religion were threatened and also that "the rock" the pillar of people's identity, shook. In the new age, people assumed that they could create a stable identity by rational use of their brains.

Fitzgerald says: "the stone of the world was securely established on a fairy's wing.", showing the lost strength on which confidence, or more to the point, was founded. Even the stone on which behavior could be based was alluded to before, it is not necessarily a rock, but rather a 'wing.' Thus, the things that we once thought to be common sense are no longer a strong cornerstone on which personality is built on which our behavior is based.

### **3.Type of Research**

This research examines written texts in order to characterize the identity-related processes that are formed by Scott Fitzgerald's Novel "The Great Gatsby". it analyses the text of the novel in regard of micro-level critical discourse analysis.

In this investigation Qualitative research can be applied because that,the study monitor alternative identities in the novel's texts. The analyst holds roles in the entirety of the exercises of the investigation like gathering the information, dissecting the information, and describing the results of the study. According to Hancock (2002) the qualitative research is worried about creating clarification of a social phenomenon. This investigation based on the social phenomenon in understanding the meaning dependent on the texts .According to Mayers (1997) the qualitative methods are intended to assist specialists with getting individuals and the settings inside which they live. Most qualitative analysts initially distinguish an extract or social article that is suitable for analysis and they, then at that main point around what is said and how it is said (Ricoeur,1981 ).

### **3.1 Corpus Description and Data Collection**

The corpus of this study consists of the Great Gatsby book. They understand the various views and attitudes as to how alternative identities are viewed in different ways. In addition, selecting various characters helps one to uncover actual and accurate events and address similitudes and gaps in their news coverage, as far as practicable. To be more accurate, it is essential to collect enough evidence from different texts in order to increase empirical and reliable definition of alternate identities.

Corpus linguistics are a field of close connection. The fundamental distinction between the study of discourse and the document would be that the challenges associated to expose the socio-psychological traits of an individual and not of written text (Yatsko, 2011). Corpus linguistics was used in data collection in the current research. Concordance with main phrases, like simple concepts, in meaning (KWIC).

According to Tannen (2012), the discourse analysis subjects are characterized by diverse means, in consistent sequence of phrases, statements, statements, or turn-at-talk (speech, writing, discussion, communication events). Unlike many other languages, not only do discourse scholars research vocabulary "out of the phrase boundary," but they want to explore "naturally existing," not fabricated instances.

It is a way of analyzing the use of literary, verbal or sign language or some semi-literal occurrence. Basic theory, ethnography, behavior analysis, phenomenological research and narrative study are popular methods. They have some parallels, but highlight various goals and viewpoints.

### **3.2 Criteria of Data Selection**

Robson (2002) reveals that the architecture of the sample is an important prerequisite for studying. It should be structured in a way that allows the analysis to be trustworthy. This involves a study based on certain parameters for the chosen results. This helps to monitor the research correctly and produce measurable outcomes in quantity and quality. Therefore, it is important to include the parameters for the collection of data. The following are included:

1. Many language approaches.
2. Each extract contains many discourse techniques. The extracts could include: constructive self-presentation, other pessimistic presentation, stressing good behavior in group, stressing poor actions out-group, among many other things.
3. Manipulation of the language.

### **3.3 Models Adopted**

In order to fulfil the analysis, the model adapted for this study is an eclectic one. It depends on Fairclough's three dimensional approach (1995) , Halliday and Hasan(1976) cohesive devices and Farshidvard ( 1984 ) stylistic analysis. Farshidvard (1984 ) argues that "in the floral and fruit styles of a poet or artist, including colour and scent, his text is separated from other literary works by contents and external indications. It implies the author's ideas, vocabulary and perception, remain in

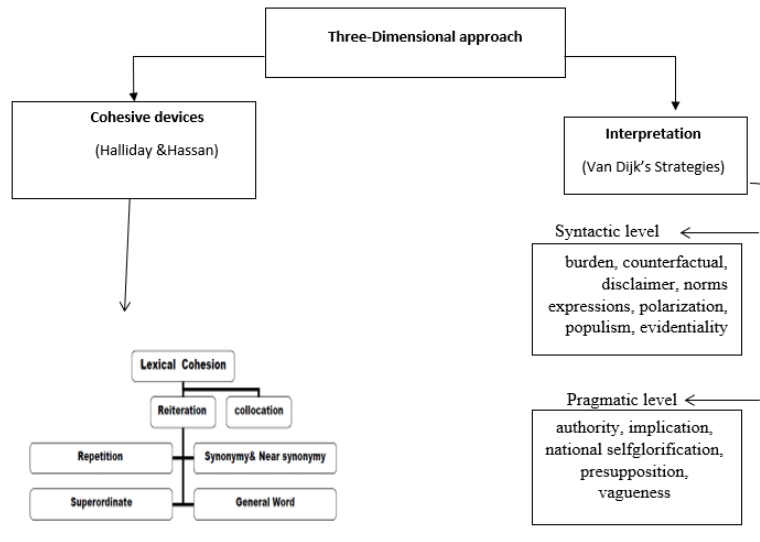
his work." In order to describe the stylistic trend of the debate he introduces stylistic devices like classification, similar, slang and colloquial proses ( p. 564 )

In (1995 )Fairclough introduced an empirical method known as "Three – Dimensional approach," which typically calls language a debate and social activity. In form of text, social structures and the social meaning, language is understood to function like a discourse. This three-dimensional approach is linked to three other major phases. These phases include text definition, analysis of social processes and social processes - clarification of the social meaning. At the first step, Fairclough (2001) states that in the summary stage, the vocabulary used in the document is analyzed by naming the language attribute used. This phase is linguistic since it addresses the linguistic element used by individuals in the social context. At the second level Fairclough (1995) demonstrates that the stage of perception includes the study, in the linguistic aspects, of definitions and conceptions. The participants' speech decisions are nothing more than an answer to the social pressures in certain situations. At the third step, Fairclough (2001) states that the stage of explaining the social consequences of a speech in terms of power dynamics and ideology is associated. One crucial point, though, is that Faiclough's solution is used as a framework for the relationship between the following systems.

Halliday and Hasan (1976) suggested grammar or vocabulary in the lexicogrammatical framework, where the syntax system is composed by relation, replacement, connection and ellipse while lexical cohesiveness is the vocabulary component of the system. In the context of retrieving the preconceived information in a document, Halliday and Hasan (1976) references are made which identify with the preconceived information referred to in the text for cohesion. Lexical cohesion, as per Halliday (1976), is non-syntactic and thus distinct from the other features of textual cohesion. Lexical cohesion is related to as the cohesion consequence achieved or resulted in choosing a language. The framework of vocabulary is developed by purposes of new vocabulary items that are linked in some way to certain vocabulary items which exist in the text. Lexical cohesion then takes place by two words which are connected by their meanings in a language. The two main lexical harmony classifications are collocation and reiteration. However, Farshidvard (1984) model of stylistic devices are applied.

**Figure 3-1:** Theoretical Framework adapted from (Fairclough 1995 )





#### 4. Text Analysis

The analysis explores the presence of Gender Identity in the American classic novel *The Great Gatsby*, and use a critical discourse analysis. A critical discourse review reflects on whether social influence is interpreted and replicated in discourse. The analysis includes 5 texts selected from the *Great Gatsby* Novel, they cover a variety of subjects to be analyzed according to the eclectic framework.

##### Extract 1 :

**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 ( p . 154 ) .**

According to Haliday and Hasan (1976) cohesive devices , *Gatsby* is momentarily recognized as military man by his outfit in Daisy's upper class. Had he not been acknowledged anywhere without. The uniform hides the real class of *Gatsby* and enables him to be another person. Because of existing military standards, his backstory as just a military man is less important.

Yet another element of it can be the right to move like a gentleman, so a certain socioeconomic status cannot always be achieved. With his backdrop as an officer and a student in Oxford, Fitzgerald demonstrates other variables, like patrimony, than riches and actions. For any social standing, *Gatsby* has the external attributes: "It is accepted as an officer and a gentleman in Louisville, at war, at Oxford"

Despite the ability of *Gatsby*, he may not have the same status in society as the Buchananans, to think and act like a guy and all his cash. The difference behind them is not inherently how they act and yet their family orientations where those who arrive from.

##### Extract 2:

**She was appalled by West Egg, this unprecedented ‘place’ that Broadway had begotten upon a**

**Long Island fishing village – appalled by its raw vigor that chafed under the old euphemisms and by the too obtrusive fate that herded the inhabitants along a short-cut from nothing to nothing. She saw something awful in the very simplicity she failed to understand ( p. 114 ) .**

According to Fairclough (1995) model of interpretation in syntactic level, and by providing Tom Buchanan features to define Fitzgerald as an unattractive man, he critiques Tom's high status. People with less than Tom do have to exhibit his riches and authority, even though he has more money that he could ever spend. But he is in that situation his entire lifetime. He is playing with his mechanic, Wilson, and his maid Myrtle's spouse. With the purpose of turning it into a profit, Wilson wants to buy its car. The automobile sale doesn't mean very much to Tom, but to Wilson it is vital. Tom shows his dominance by postponing the deal. Tom praises Nick for his mansion and former renowned proprietors . The two occurrences might be seen as examples of Fitzgerald's critique of Upper Capitalist society and the prevailing rules on how individuals with a various social rank are treated.

In the culture of the story, Tom's behaviour, albeit not sympathetic, has never been considered wrong for a person of his position, making treatment of others with disrespect quite normal.

Fitzgerald at one point characterizes Tom and Daisy as part of a confidential society. In employing this metaphor of Fitzgerald's cult, it emphasizes the solitude of Tom and Daisy's high class social system. However , their involvement in this hidden club gives them a deeper fidelity. So Gatsby's job of winning Daisy is not just to make her love himself more than Tom, but to conquer the mysterious company that he is not. If the secret society has a social standing, Gatsby must overcome this to obtain Daisy back.

### **Extract 3 :**

**"was Daisy driving ?' ' yes he said after a moment, ' but of course I'll say I was . Myrtle, Tom's mistress is killed by Daisy, Tom's wife" ( p. 150 ) .**

According to Haliday and Hasan (1976) cohesive devices in general word with linguistic side in Figure 4-2, Buchanan Daisy Née Fay, an appealing and glittering girl – whether she's sub - surface, young girl, that means fizzing and glittering, Nick's cousin and Tom Buchanan's wife. Daisy's someone else's youthful love story with Zelda Manage and develop is thought to have motivated him. Daisy is lovely, and former wife Gatsby's, self centered and funny. East Egg, New York City, where individuals are wealthy and high class.

Daisy is Louisville, Kentucky's gorgeous young girl. She is the cousin of Nick, the entity of love for Gatsby. As a youthful Louisville maiden, Daisy was highly famous with army commanders, such as Jay Gatsby, situated close to her residence. Gatsby told lies to Daisy regarding his backstory and said he was from a rich family to persuade him that he was dignified by her. Gatsby eventually captured the hearts of Daisy, but before Gatsby forced to live in war they loved him. Daisy pledged to await Gatsby, but rather in 1919 she chose to marry the young person from a firm aristocratic family, Tom Buchanan that was able to give her the pledge of a rich lifestyle as well as the help of her Father and mother.

But in fact, Daisy is a far cry from the ideologies of Gatsby. She's lovely and lovely, but also easily

manipulated, flawless, snarky, frustrated. Nick describes her as a carefree individual who pulls things down and withdraws from her cash. So if she chooses to take Tom over Nick in Chapter 7, Daisy proves its true nature, then Gatsby can blame for murdering Myrtle Wilson while driving the car oneself. Finally Daisy and Tom shift away, having left no delivery confirmation, instead of attending Gatsby's memorial service. Daisy is in adoration with luxurious lifestyle, deluxe and money. She's able to demonstrate adoration (she would seem true to Nick appears to enjoy Gatsby from time to time), but she isn't loyal or caring. In Chapter 7, she is oblivious to her own child baby girl, she don't ever talks and treats her as an optional extra.

Daisy symbolizes the impersonal values of the era set in Fitzgerald's conceptualization of America in the 1920s. Tom's Mistress Myrtle Wilson lives near a big area called the Ashes Valley, which is home to Myrtle's hubby, in Backwashing, Princesses. A long stretcher of barren wasteland formed by trying to dump the manufacturing cups is the canyon of the ashes among West Egg and New York City. It symbolizes social and moral declining, as the wealthy partake in nothing but ones own enjoyment, as a consequence of their unhelpful pursuance of riches. The Ash Valley also represents the plight of the poor, such as George Wilson, who are living amongst the unclean ashes and therefore losing vigor.

The Great Gatsby is located on the North Coast of Long Island and NY City in 1922. But it comes to an end the fall of the same year, as Myrtle starts running out and into the road on his manner back to his home by Wilson's carport, thinking that Tom is going to come in his car. Afterward Gatsby says to Nick that Daisy was going to drive, but he is going to take responsibility.

#### **Extract 4 :**

According to Fairclough (1995) model of interpretation of the sentences below , during the Jazz Age, women were accorded a new status. They departed from the conventions of the Victorian society in which they were oppressed and dominated by men. During the twenties, women were granted both economic and political freedom, and became known as New Women. Generally, this freedom was echoed in their mood of life and dressing fashion. These new women brought out "*the desire for good time and for material possession*".

In The Great Gatsby, the female character, Myrtle Wilson, mirrors the new woman of the 1920s. Myrtle Wilson lives in the Valley of Ashes along with her husband George Wilson who owns a garage in this district. Yet, their marriage seems unhappy. Myrtle states that "*[she] married him because [she] thought he was a gentleman... [she] thought he knew something about breeding, but he wasn't fit to lick [her] shoe*" (Fitzgerald 41). She despises her husband on the grounds of his working class status.

Myrtle's true identity is first referred to in the novel through Jordan Baker's account, when the former calls up Tom Buchanan. Jordan reports that Myrtle is Tom's mistress, and has not "the decency" and privilege to interrupt an aristocratic family dinner because of her low social rank.

Myrtle greedily dreamed of a life among the gentry. Thus, she starts a romantic relationship with the powerful aristocratic Tom Buchanan. She "desired above all Tom's opulence when she first saw him on the train in his dress suit and patent leather shoes" (Bloom 72). For Myrtle, Tom can grant

her the wealth and the power which she covetously desires.

Myrtle imitates the dressing fashion as well as the manners of the aristocracy. She "let four taxicabs drive away before she selected a new one, lavender coloured with gray upholstery" (Fitzgerald 35). Myrtle wears "brown figured muslin", and an "elaborate afternoon dress of cream-coloured chiffon" (p.32-35).

She embodies "the consumer mentality that refined identity as a matter of having rather being" (Kurnutt 104). She behaves in a way to show refinement, "Throwing a regal homecoming glance around the neighbourhood (sic), Mrs Wilson gathered up her dog and her other purchases, and went haughtily in" (Fitzgerald 34).

#### **Extract 5 :**

According to Fairclough (1995) model of interpretation in syntactic level , Mrs Wilson had changed her costume some time ago, and now was attired in an elaborate afternoon dress of cream-coloured chiffon, which gave out a continual rustle as she swept about the room. With the influence of her dress her personality had also undergone a change. The intense vitality that had been so remarkable in the garage was converted into impressive hauteur. Her laughter, her gestures, her assertion became more violently affected moment by moment (Fitzgerald 36-37)

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Myrtle also throws parties in her New York apartment to exhibit her distinct garments that show aristocracy. Myrtle "is conscious of the way in which clothing serves as a class marker" (Bloom 76). She is predominantly interested in physical appearance. Myrtle behaves as if she is already an aristocratic member. While in the party, she shows off her superiority.

Ultimately, Myrtle's hope to embody an aristocratic way of life failed. Tom Buchanan, whom she relies on for achieving her dream, is only mistreating and dominating her to satisfy his own desire and power over her. Tom Buchanan is not determined at all to give up Daisy and accept her in his society.

Thus, both Myrtle's life and dream die out, when she is crushed by Daisy on Gatsby's car. Myrtle,

like Gatsby, is the victim of the dream for opulence and the world which she longed for. Tom does not satisfy her desire of material success; instead, she is only treated as the object of Tom's desire. Despite Myrtle's undue imitation of the upper class, she does not manage to enter the world of aristocracy; her garments do not correspond to "Daisy's roadster and spotless flowing gowns, gleaming with silver, safe and proud above the hot struggles of the poor" (Bloom 70). Both Gatsby and Myrtle "cannot comprehend that attaining [their dreams] is far from complicated that slipping a disguise.. therefore doomed into a life of disillusionment" .

## 5. Conclusion

Scott Fitzgerald's *The Great Gatsby* (1925) was published 27 years ago today. Who is Gatsby? It's described as 'excellent' in the title. A white working class boy, Gatsby comes from a working class background. As a young American in the early 20th century, Gatsby is on a quest to find his or her own identity. In many ways, the novel resembles one another, but it also presents a somewhat contradictory perspective of American identity, on both a community and personal level.

In this novel there is a developing attention to the changing situation of women. Fitzgerald's female characters are regularly deciphered according to the point of view of damaging characters who are basically liable for the destruction of the male heroes. In any case, it is additionally conceivable to follow a developing mindfulness through the course and advancement of his books, of a female voice that is characteristic of a more intricate portrayal of women. There is an acknowledgment of the unthinkable position these women are put in when they are typified as the apex of social accomplishment according to the men that seek after them. In the showdown among Tom and Gatsby in *The Court Inn*, the inconceivability of Daisy's position is apparent. She has accidentally turned into the object of, not exclusively Gatsby's frequently referred to dream, however his general thought of himself. On close perusing it is troublesome not to feel for Daisy anyway this thoughtful depiction must be uncovered by perusing around Scratch's portrayal which, by raising Gatsby sentences Daisy to a part of "Tom and Daisy" who annihilate in a genuine way and truly the original's saint.

Person is frequently seen and perceived corresponding to others; a singular's self-appreciation is made by associations with others (familial, racial, public among others). In any case, in Fitzgerald's books connections are frequently produced to reflect how a singular needs to see himself. The final product is accordingly much of the time disappointment, disdain and a certain (or express) self-appreciation treachery. The full grown books can be viewed as an endeavor to accommodate the hero's self-selling out with his actual self. This consciousness of the principal significance of the singular's relationship with himself is, nonetheless, obvious in the early instances of Fitzgerald's fiction. The end line of *This Side of Heaven*, "I know myself," he cried, "yet that is all—" notwithstanding the passing expansion of "however that's it in a nutshell" is an assertion of certification. It very well might be the main thing Amory Blaine knows, yet it is the most principal.

For women, the quest for identity is introduced as more tricky however it lays on a freedom from the occasionally choking out connections through marriage, youngsters and family that during the recorded period that Fitzgerald worked in, were frequently seen as the characterizing ascribes of a lady's ability to be self aware. Once more, the author's history reverberations in the fiction as the perplexing character of Zelda and her continuous quest for a feeling of independence, it very well

may be contended, torment Fitzgerald's artistic creative mind and plagues the development of his female characters bringing about an uncertainty towards them. The most common way of composing this article and the attention on, not exclusively Fitzgerald's fiction, yet additionally of hypothetical ways to deal with sexual orientation . In the novel can be considered considering this article as sexual orientation, and character are altogether topics that are available in this work , the point which has not been dependent upon broad insightful talk.

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