
| RESEARCH ARTICLE

F. Scott Fitzgerald's *The Great Gatsby* in Scope of Postcolonialism Theory

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| ABSTRACT

The *Great Gatsby* is a masterpiece of the 1920s. *Gatsby* reflects that period of gendered, ethnic, and racial anxieties. The First World War and the industrial trajectory of the twentieth century have affected people and their perspective toward life, and races, driving them to dehumanize each other. The world has become a very racist place constantly. Modernist authors depicted this dehumanization and racism in their works indirectly. Postcolonialism questions and reinvents the modes of artistic perception, the ways of viewing and being. Postcolonialism reading of the novel shows that the society of America in the twenties is separated between superior and inferior.' *The Great Gatsby*' is a masterwork of F. Scott Fitzgerald whereby the author presents colonial mentality, showing that despite being a modern novel, it also carries the central concept of postcolonialism novels. In this paper, the researcher will trace the characters' status as inferior and superior, showing how characters' behavior has degenerated under modern life's effect and how they show each other superiority. The colonial discourse also affected the colonizer as much as colonized since it is a way of being more than a way of thinking. The paper attempts to figure out the characters' elements of postcolonial discourse. This paper will focus on the main characters regardless of their role in the novel's plot to disclose their reaction toward each other. The paper confirms that Colonialism does not need a colonized population outside a country's geographical borders. Colonized people could be existed within the geographical boundaries of the colonizing country by maintaining the same ideology.

| KEYWORDS

Fitzgerald, Dehumanize, Racism, Postcolonial, and Capitalism.

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1. Introduction

The novel in question is a modernist novel; modernist novels refer to the work published between the 1880s and the mid-1940s. During the period, society experienced profound transformations. War, industrialization, and materialism emerged to reduce human beings' position and affairs. The modern authors strive to tackle and address the newly raised issues resulting from the two World Wars and the impact of the industrial revolution that affected people and their lives and society as the top priority. It is the initial chronological perspective of modern novels.

Postcolonialism is simply one of many ideologies, lenses, and critical frameworks that readers can look at while reading many pieces of literature. The Post-Colonial lens of reading literature brings to light the significant issues that readers may ignore; problems that include but are not limited to:

- Racism
- Sexism
- Classicism
- Alien Qualities of a Character, etc.
- Within *the Great Gatsby* specifically, there are many extreme points where Fitzgerald uses a colonialist viewpoint within each of his characters. However, the question can be raised asking is this the preferred language used by the character? Alternatively, is it the author?"

Postcolonialism is one of the numerous influential theories that can help find connections among the domains of our experiences. "The psychological, ideological, social, political, intellectual ways show us how inseparable these categories are in our lived experience of ourselves" and our world. Postcolonialism is the framework that helps us examine the parallels among all critical theories that deal with human oppression (Tyson, 2006, p.417).

Indeed, postcolonial criticism defines formerly colonized peoples as any population that has been subjugated to the political dominance of another population. Postcolonial critics may use African American literature and aboriginal Australian literature or the literature of India's previously colonized people as examples. However, the trend of postcolonial criticism to concentrate on international issues, on comparisons and differences among diverse peoples indicates that it is up to the respective members of distinct populations to design their body of criticism on the history, conventions, and understanding of their literature.

Postcolonialism is a field within literary studies; therefore, it is a topic matter and an academic framework. As an academic framework, and this is our primary concern here, postcolonial criticism strives to understand the operations politically, socially, culturally, and psychologically of colonialist and anticolonialism ideologies. For instance, a fair deal of postcolonial criticism interprets the ideological powers that pressed the colonized to internalize the colonizers' values and promoted the resistance of colonized peoples against their oppressors. Since colonialist and anticolonialism ideologies can be submitted in any literary work, work does not have to be categorized as postcolonial for us to be capable of using postcolonial criticism to analyze it. This is the first reason behind choosing the postcolonialism theory to discuss 'The Great Gatsby' from this perspective.

From this vantage point, we cannot just dismiss Second World anticolonialism literature while assuming without question that all nonwhite colonized peoples' literature is necessarily literature of resistance. Finally, since postcolonial criticism can use to analyze literature in Western literature, some theorists are concerned that it will evolve just one more way to read the same First World authors we have been reading for years. Postcolonial critics believe the interpretation of postcolonial literature must consider several overlapping topics. In this paper, we have included only two points that align with our discussion of this novel. The first point is 'Othering' when the colonizer treats the indigenous culture as minor and less than human and the oppression. The second is Mimicry, which refers to the way colonized follow to be accepted in the lifestyle of the colonizer and the exit of inferiority and superiority. Homi Bhabha (1995) gave an obvious example of using postcolonial theory in another context different from the traditional interpretation of the texts.

The postcolonial theory might analyze world literature by examining people and events across cultural boundaries rather than within them, such as representations of migrants, political refugees, and colonized peoples (p.12).

In culture and imperialism, Edward Said (1994) stated that Postcolonial criticism of a literary work constantly interests in moving the "margins" of the work (for instance, minor characters and peripheral geographical locations) to the center of our attention (p. 86). This was another reason that drives us to study *The Great Gatsby* by referring to those marginalized 'black' people mentioned in the text without the readers' realization.

To find out the operation of cultures, the methods whereby race, religion, class, gender, and cultural beliefs mix to shape the person's identity and construct our point of view toward ourselves and others and where we live. In the following, we will reread F. Scott Fitzgerald's *The Great Gatsby* showing what postcolonialism interpretation of the novel might result. The colonialist ideology which subjugates minorities can also be found in a nation's borders as it is in the colonized area. The colonial discourse is not merely a way of thinking, but a way of being that will harm the colonizer as much as the colonized.

Not only does *Gatsby* suffer from this social tension and feel inferior, but other characters are involved in the plot; the whole plot includes the inferiority not only among humans begins but also in abstract and geographical places. Gender, race, and ethnicity were all included in this modern life discrimination. Characters like Myrtle, Daisy, Jay, and Tom take everything 'as if it is all right, and at the same, she is presented as inferior to others, especially males. The novel treats people as subjugated to modern life, showing their 'Othering' toward each other. This paper was discussed through postcolonial literary criticism to establish the elements of colonial discourse, namely the "other, inferior, and superior, and other terms when necessary. Admittedly, the man of the contemporary period has caught between two worlds, one is dying, and another is seeking to be born. This paper focused on the main characters, regardless of their role in the novel's plot to disclose their feelings. The paper confirms that Colonialism does not need a colonized population outside a country's geographical borders. Colonized people could be existed within the geographical boundaries of the colonizing nation by maintaining the same ideology.

2. Literature review

Daive Daiches (2016) argues that the contemporary novel refers to the period and literary movement known in the western world that expressed specific situations and diseases undertaken (p.881). Modernist novels encapsulated the features and rejected the Romantic and Victorian ideals. Virginia Woolf, D.H Lawrence, James Joyce, and Joseph Conrad were essential novelists of the period. The authors used themes to achieve these objectives, ranging from alienation, transformation, and consumption to the

relativity of truth. According to Daiches (2016), there is no such thing as objective reality, and it is the only sense of reality that depends on one consciousness (p.814). This idea shows that everything is under discussion and questionable in the modern period.

Post-World War I, American culture was characterized by social tensions. The United States' 1920s was a decade prone to "historical image-making and stereotyping, literary or otherwise" (Hoffman, 1962, p. 12). The decade is responsible for a wide range of literary products that have piqued the interest of successive generations. Roland Berman (2006) mentioned that the Post World War I American society was a world with so numerous "obstacles between males and females, Protestants and Catholics and Jews, rich and poor, capital and labor, educated and half-literate" (p. 79). In the United States, the 1920s are known as the "Jazz Age." Francis Scott Fitzgerald, regarded as a chronicler, gave the decade this name. Scott Fitzgerald is considered one of America's best writers of the twentieth century and a so-called "Lost Generation" member.

Fitzgerald wrote several short novels which depicted the "waste and sterility" of the American community of his time. The excesses of the time are documented in his famous books: *This Side of Paradise* (1920), *The Beautiful and Damned* (1922), *Tender Is the Night* (1934), and *The Great Gatsby* (1925). TS Eliot immediately considered the latter the "first step the American novel had taken since Henry James" (George Mc Michel, 1974, p. 1337). It is impossible to provide a list of Gatsby's reading approaches; however, it would be beneficial to mention the most important ones, significantly when this criticism enhances this work. *The Great Gatsby* for Susan Marie Marren (1995) is Fitzgerald's profoundly and far-reaching conventional social vision (p. 72). According to Marren (1995), the novel demonstrates how men, women, children, blacks, and immigrants did not have equal access to the items of the 1920s (p. 74). Robert Forrey claims that Fitzgerald's *The Great Gatsby* mainly mirrors the writer's longing to establish and take security from the "idea of belonging to an ancient and white American family" (1967, p. 293).

Fitzgerald (1896-1940) Born into a middle-class family in Saint Paul, Minnesota, Fitzgerald was raised primarily in New York state. 'The Great Gatsby' was written after the author experienced several unsuccessful love stories due to different reasons. From a simple look at the novel, one could say that the novel's central theme was the love story, but other themes like social class and othering were the author's focus. The book reflects the author's personal experience and the whole society of the given period. The author presents the era through the notable characters; both have already suffered under the impact of social tension and racism. The author himself encounters his protagonist's experience. In his work, James L. W. West (2005) mentioned that Fitzgerald rekindled the romance between himself and his beloved Zelda (p.73). Andrew Turnbull (1962) said that the main idea of 'The Great Gatsby,' according to Fitzgerald himself, "is the injustice of a needy young man not being capable of marrying a girl with money due to the social differences. The theme comes up again and again because I lived it" (p. 147).

3. Methodology

The *Great Gatsby* was deeply read and examined using many other related books, journals, reportage literature, and online studies on postcolonial theory. In the work, the effects of modern life on individuals and the distortion of their personalities were studied. The framework of the study includes discussing postcolonial terminologies to move forward and reach concepts that are more comprehensive to discuss the nature of the research topic in this study by incorporating distinct elements like postcolonial analysis of the technique of characters' behaviours.

4. Discussion and Findings

Qin Li and Lili Zheng (2015) Mentioned in their work that '*The Great Gatsby*' is the masterpiece of the famous American novelist and the representative of the "Jazz Age" (p 52). Dinitia Smith (2003) and Ash Carter (2013) argue that the old experience of the author has reflected in the novel mentioning that the author's early beloved Ginevra was unable to marry him due to his lower social class status "poor boys should not think of marrying rich girls". However, the author remains more realistic than Gatsby, as he directly engaged in relations after his sweetheart's marriage. Later on, Ginevra becomes the role model of his later works, especially 'Isabelle Borgé' in '*This Side of Paradise*.' *The Great Gatsby* is a very intricate novel since it discloses the superiority of some toward the others in society.

It is known knowledge that many of Jazz's leadin stars were African Americans during the Jazz Age, yet in *The Great Gatsby*, it would not seem that way. The novel "gives the credit for jazz symbolically to whites." In the text, the only musicians playing jazz were at Gatsby's party in the form of an orchestra. To strip African Americans of this history, jazz is "elevated to a status of high culture which in turn belongs to whites, not African Americans. The Jazz age is represented throughout the book, but its true historical context is not." Lois Tyson (2006) says:

The novel erases real African Americans, who were an evident and important presence in New York City during the 1920s, where much of the novel is set, and substitutes in their place a comic stereotype of colonialist others—that reinforces white superiority (p. 405).

The critical issue raised by Tyson (2006) is that the novel removes African Americans, which evolves even more ironic when we think that *The Great Gatsby* is trusted with portraying the Jazz Age, a term constructed by Fitzgerald. However, black Americans,

who originated jazz and were its most prominent musicians, are obviously missing from the story. Colonized populations can exist within the geographical boundaries of the colonizing nation. As *The Great Gatsby* shows, colonialism exists "within another sense of the term as well" in the individuals' minds; it accentuates your persona, the nature vs. nurture psychology of the processing readers and writers.

The novel confirms Davide Daiches's (2016) view that those people, despite being together, are isolated in their inner consciousness because they show supremacy to each other (p.814). The lavish every Saturday parties are prepared by Gatsby in which people from different backgrounds gather; those people are not familiar with each other except at free-of-charge parties (Fitzgerald, 2003, p.68). These parties attempt to impress Daisy and show the sameness with other people he considers culturally superior. Gatsby is a simple person, and his simplicity could be seen in his simplest bedroom; this simplicity can be seen as an ambivalent attitude; on the one hand, he shows welfare and prosperity; on the other, he reveals the simplicity of his tradition (Fitzgerald, 2003, p.118).

Gatsby only has two characteristics that place him among the elite. Gatsby has more in common with the colonial subject because he aspires to be a part of Daisy's world. Gatsby is unfamiliar with the elites' social codes and gradations of social status. Gatsby feels "unhomed" because he is between two antagonist cultures. When Gatsby tells Nick about how his family is dead, it has an unconscious psychological desire. The sense of being detected between two or more cultures, not belonging to neither both of them, of finding oneself arrested in a psychological slip that results not only from some individual psychological sickness but from the concussion of the cultural displacement within which one lives, is referred to by Homi Bhabha and others as "unhomeliness" (Bhabha, 2004, p.9).

Mimicry of Gatsby is evident when he attempts to mimic the dress, speech, behavior, and lifestyle of the culturally privileged. Daisy is symbolic to Gatsby because her culture accepts him if he can be with her. Mimicry involves the "othering" of oneself. Mimicry is a psychological endeavor to find a home by finding a culture to which one can feel one belongs. This can lead to a person seeking a home in a culture deemed superior to his. Gatsby could be considered an "other" since he lies about his true origins and life to be accepted by the cultural elite and obtain Daisy (Fitzgerald, 2003, p.70).

When Gatsby was a child, he made a schedule to regularize his behavior to ensure his dreams of success; he should maintain discipline and consistency to realize them. From preparing this schedule, he would like to imitate others without referring to them, but they are the successful people who consider superior (Fitzgerald, 2003, p.184). According to Henry Dan Piper (1970), the novel tells another story of "blindness of desire and the rocklike indifference of the modern life (Guo, 2004, p. 11). It was not randomly that Gatsby falsified an upper-class family and developed a past that retains an Oxford education. Still, it is a way of imitating other people or avoiding being others (Fitzgerald, 2003, p.70).

As presented, the novel included many elements of postcolonialism discourse referring to inferiority and superiority elements. The author submitted the novel's setting like any colonial setting; the division between West Egg and East Egg was evident to show how people have been divided between East and West. Edward Said believes that for the orientalist, the Oriental is always a "member of a subject race and not exclusively an inhabitant of a geographical area" (Said, 1991, p. 92). East Egg looks down on Gatsby- the human instinct to seek flaws in others. In addition to the Valley of the Ashes- a place where the outcasts colonize. The Valley of ashes refers to the industrial circumstances of the proletariat and the general mentality that considers other people, whether they are male or female, inferior.

In the novel, Tom is the detrimental effect of colonialist psychology even as a culturally privileged character where he shows the colonial power against other people. Tom looked down upon Gatsby as he considered him a new money man (Fitzgerald, 2003, p.6). Tom's relationship with ladies in general and namely Myrtle was not made on a random decision. However, the womanizing is created by objectifying others' considering Myrtle a colonial subject. The relationship between Tom and Myrtle is unequal since it is constructed on the culturally superior taking advantage of those who are inferior. Tom feels the need to unnecessarily prove that he is superior to others due to his insecurity.

The novel's main characters are fascinated with race, referring to this issue aimlessly as they are obsessed with it. Tom, for instance, immediately points out the differences in race while referring to the book '*The Rise of the Colored Empires*.', where he felt that his race was superior (Fitzgerald, 2003, p.16). Tom continues throughout the novel referring to the races and considers Daisy as inferior to him by reluctantly including her instead of being also Nordics (Fitzgerald, 2003, p.16). Indicating the dominant culture and race, Tom will not give any opportunity to other races to have their way/accurate in life (Fitzgerald, 2003, p.17). Tom finds it difficult to see white and black people married to one another "intermarriage" - he seems to represent the vicious racial views of people in 1920s America (Fitzgerald, 2003, p.138). Tom says:

Nowadays, people begin by sneering at family life and family institutions, and next, they'll [blacks] throw everything overboard and have intermarriage between black and white (p.138).

Annejolyna Elder (2015) put it this way "Tom is worried that black will one day become superior and take over and be with white." Also, there are not many blacks or other cultures throughout the story. We know that some of the servants are black, but that is about it. They have no words but are still a little voice, no matter how silent. Whether Tom or Daisy, those people already have everything even though they have lost the meaning of life because they feel superior to others and see everything as theirs; they feel sarcastic about everything "I am pretty cynical about everything." (Fitzgerald, 2003, p.20). Tom treats Myrtle based on his mentality of hedonism, pleasure pursuit, and objectification to show her as the sole object of desire belongs to him. Fabda Classiclit (2021) mentioned that the "shameless affair of Tom and Myrtle is a product of vision superiority.

Tom is an assertive and bossy person; he could hurt even his wife; his opinion about the right of white superior upon others refers not only to racism but also to the mentality of colonial power (Fitzgerald, 2003, p.139). The colonial mentality and the pragmatic understanding of the world are that who will be getting benefits is more important than who will be suffering. When Tom saw the crowded automobiles in front of Wilson's garage, Wreck!' said Tom. 'That is good. Wilson will have a little business at last' (Fitzgerald, 2003, p.147).

The other characters' behaviors toward other races, for instance, Nick, indicate that he was no less than Tom to some extent. Nick always mentions a person's ethnicity when introducing them as "a small, flat-nosed Jew" (Fitzgerald, 2003, p.75) and "a lovely Jewess" (Fitzgerald, 2003, p.178). For instance, the woman he has employed to keep his home and prepare his food, whom he notices every day, is named six times by such titles as "my Finn" ((Fitzgerald, 2003, p.89). By doing so, Nick is othering those people, as he others nearly all the ethnic characters he notices. Furthermore, in the end, he dehumanizes them. Nick's father alludes in the opening line to show that not everyone would have had the same advantages as he had in life, suggesting that in the 1920s, people were not independent and were already tied by stereotypes (Fitzgerald, 2003, p.6). Nick, in the whole story, was the only person who used the term 'Negro' in referring to others; the time was used to minimize their position "A pale, well-dressed Negro stepped near" the term was not used to refer to people innocent but rather to suppress them (Fitzgerald, 2003, p.149). Nick states that he is 'reserved from all judgments,' but he goes against this, which Jordan points out near the end of the novel "I mean it was careless of me to make such a wrong guess (Fitzgerald, 2003, p.190). Colonialist psychology has detrimental effects, even on culturally privileged people who benefit from it. Despite being a modern novel, the history of subjugating a particular group of people was seen throughout *'The Great Gatsby.'* This novel and Fitzgerald's writing show the incredibly harsh manners of the world.

Nick Carraway, who grew up in the Midwest, has always believed in high morality, never criticizes others, and tries to be accepting. However, the narrator is not omniscient; he expects and drives the reader's imagination. Nick relocates to the east in the hopes of starting an afresh and hopeful life, but in the summer of 1922, he is disgusted by the moral deterioration of the people he encounters. Nick admires Gatsby for his tremendous optimism, and he is the only one who has spared Nick's harsh judgment. The individuality character of the modern novel refers to each individual having a different perspective toward everything. Therefore, the novel book notes the character's inner consciousness differently. Fitzgerald also refers to this issue, saying that we all have been born with different amounts of morality and that we understand that people could agree on something but not all. The previous statement acknowledges the author showing how characters demonstrate superiority and pride toward each other "A sense of the fundamental decencies is parceled out unequally at birth" (Fitzgerald, 2003, p. 4).

Nick dehumanizes numerous persons through their descriptions, yet he cannot detect that Gatsby is not who he claims to be. When Nick is driving with Gatsby, he sees two African Americans and a girl, and he refers to them as "bucks," an animal that allows it to fit a racist stereotype of African Americans. In his own geographical area, Nick cannot get rid of the colonial discourse because it is not only the way of thinking but of being "referring to others it is at the same time reflect of oneself" (Ashcroft, Griffiths, & Tiffin, 2007, p.155). The discretion was not randomly used, but how those people have been represented in the mentality of Americans (Fitzgerald, 2003, p.74). Nick is aware of their social position, but he is unaware or neglects Gatsby's status since he is white.

At the opening of the novel, the narrator, Nick, starts with an essential piece of advice by referring not to judge other people's habits and conduct because inevitability one will be judged. Considered people have received the same amount of gift. "Whenever you feel like criticizing anyone, just remember that all the people in this world have not had the advantages" (Fitzgerald, 2003, p. 3). Therefore, the narrator is inclined to reserve judgment, which leads him not to say anything about himself. In this regard, the judgment refers to the superiority of others; as someone judges other people, it means he considers himself better than them; however, Nick assumes that as he judges both Daisy and Jordan at the end of the novel.

Women of modern life are represented by Daisy, Bakar, Mrs. Wilson, and other ladies engaged in the novel's plot. Women are the victims of contemporary life; their suffering can be seen in their lack of decision-making and wrong decisions. In the novel, Fitzgerald used a range of characters who represent the figure of the New Woman in America in the 1920s. By the end of World War I, the role of women had changed dramatically from only being housewives to independent women who started to earn their own money. They started smoking, drinking alcohol, and dancing in a new way called "Swing" it seemed sexual and wild. The three

characters, Daisy, Jordan, and Myrtle, are versions of modern independent women; despite the differences in their personality, occupation, and class, they represent the picture of new women (Samkanashvili,2013).

Women in the novel are not presented in a positive light; they are often shown as harmful objects. Jordan Baker symbolizes the new woman of the 1920s, who is depicted as an erogenous; for that reason, she is desirable to the narrator of the novel, Nick. Jordan represents Flappers, as she is unemotional, arrogant, and often irresponsible. Fitzgerald describes Daisy as having two identities confused between modern women's traditional and new values. Traditional in the sense that Gatsby describes her as a damsel in distress, she neglected love and Gatsby and married Tom, a wealthy man who can support her financially (Samkanashvili,2013).

Like her husband, Daisy has a hint of colonial discourse evident in her comment about her daughter, "the best thing for a girl is to be a fool," along with her irrelevant and silly criticism of other people (Fitzgerald, 2003, p.11-20). Daisy accepts the brutality of Tom; the narrator expects Daisy to rush out of the house with her daughter and reject Tom instead of Gatsby's nobility "I get for marrying a brute of a man (Fitzgerald, 2003, p.23). That is because they have the same mentality that reflects the colonial discourse against others. This shows the reality of the world where they live and the dissemination of colonist mentality in the society by which they address each other accordingly. She admits that intelligent women have no place in this world and only stupid and beautiful women can survive, reluctantly accepting her position. Daisy does not want to do anything to change that reality about life; accordingly, Gatsby draws her as having a "voice full of money" (Fitzgerald, 2003, p.128).

Myrtle cheats her husband Wilson with Tom, and when Wilson finds out about her secret affair with Tom, he locks her in the room. Unfortunately, the time she tries to escape, she gets hit by Daisy as she is running into the street. Daisy is cheating on Tom with Gatsby, but their affair is different from Tom and Myrtles because Daisy loved Gatsby before her marriage, and they both still has feelings toward each other.

Myrtle considers her husband "low," and Tom is a superior despite breaking her nose after mentioning his wife's name. Despite being considered inferior by Tom, Myrtle also considers her husband inferior to herself. The superiority of Mrs. Wilson is evident when she calls her husband to beat her (Fitzgerald, 2003, p.146). She declares that she had married Mr. Wilson because expecting him to be a gentleman, "she said finally. 'I thought he knew something about breeding, but he was not fit to lick my shoe'" (Fitzgerald, 2003, p.38). The baffled of the modern woman could be seen in Myrtle considering Tom as a gentleman just because he is wealthy and successful (superior), forgetting Tom's arrogance and a hypocritical bully.

The Valley of ashes, where Myrtle lives with her lifeless husband, is another important symbol and depiction of the colonized area "to shrink away from a certain desolate area of land" (Fitzgerald, 2003, p.26) where everything refers to dread. Those people were treated as slaves, making them machine-like and careless of moral considerations. Valley of ashes, a wistful area of a desolate land area, is the wasteland of the novel. Therefore, the Valley of ashes refers to the people who consider inferior according to the wealthy and successful people. The irony is the policeman's question about the place's name as if he was talking about the lost land and those people living there do not exist (Fitzgerald, 2003, p.149). The question refers to inferior classed people and the brutality of the period that ignored and neglected people and their achievements.

Women in the novel have been presented as not only harmful but also subjugated figures; the men are depicted as having control and power over their wives. The author provided the role of women in his text and the exact role of those suppressed people in the colonized area. The women have no right to speak or demand their needs; their voices have been represented by their husbands (Morton, 2003). For instance, Tom is constantly aggressive toward his wife Daisy, and his beloved Myrtle shows that they are not only powerless but also objectified. Myrtle's prison in her room by her husband and Daisy's acceptance to follow her husband after the traffic accident show the vast extent of the oppression those women were suffering from that reflects their inferior position (Samkanashvili,2013).

Similar to Daisy, Jordan shows a deficiency of consideration for others. Jordan represents another kind of not being faithful, she was aware of Tom and Myrtle's affair, but she did not tell her friend Daisy, which is a kind of betrayal of their friendship. Fitzgerald presents women as unfaithful to their husbands and even their friends in the novel. Jordan was endangering other peoples' life by driving carelessly (Fitzgerald, 2003, p.63). She is not only a "rotten driver," but she is also at the same time demanding other people to be the attention of her; the high level of a careless picture has been drowned by her behavior, especially when she rejects to be the stormy driver.

5. Conclusion

The paper is an attempt to reflect the true face of the modern period from the mouths of its victims. The novel in question portrays those people whom the so-called 'American dream has deceived.' The novel's author satirizes American society through his characters' behavior. The author realistically presents the people of the given period, showing that those people have lost between

the newly disseminated appearances of modern life representative of Capitalism and communism. The impact of materialistic life and the subverting of the traditional lifestyle has seen in the behavior of modern people very evident.

Their colonist mentality or the impact of colonial discourse has a transcontinental impact not only on the colonized people but the colonizer to the same extent. The relationship between the characters has built pragmatically; regardless of their genders, the novel's character treats each other from a colonialism perspective. The characters, for their benefit, overlook all human and equal factors showing their superiority toward each other within the family and out of the family. Gatsby is located between two different social class, which indicate the different cultures; he practices mimicry to be accepted by other. Gatsby considers himself as other when he tries to imitate those of the host or the dominant culture and their address and way of speech.

Black people have been mentioned by the characters, namely Nick by 'Negro', and as black people by Tom, who was afraid of them to be the majority of the society if left on their own self. The women have been presented as an object or, more specifically and colonist subjects. The inferior position of women was evident from the major female characters, namely Daisy, Myrtle, and Jordan, those ladies were subjugated by their husbands, and they performed the same oppression and subjection toward other ladies involved in the text. The study shows that those black people, despite being the main actors of Jazz (blacks), have been neglected; however, the author kept them in the text just to present their inferiority.

Finally, we would like to sum up that the whole story tells us a significant point that the colonial discourse and the Colonized populations can be founded within the geographical boundaries of the colonizing nation. As *The Great Gatsby* reveals, Colonialism subsists "within another meaning of the term as well" in the individuals' minds; it accentuates your persona, the nature vs. nurture psychology of the processing readers and writers. The existence of postcolonial literature was seen from the characters toward each other was the best reason behind the use of the given theory to study the text. The novel confirms that Colonialism does not need a colonized population outside a country's geographical borders. Colonized populations could be founded within the geographical frames of the colonizing nation by maintaining the same ideology. In this study, the researcher involves the postcolonial approach utilizing some specific concepts such as hybridity, mimicry, and racism, which are relevant to the objectives of the study; however, the researcher could not apply some other terms of postcolonial theory like marginalization and ecofeminism due to the shortage of sources. Thus, we recommend that forthcoming studies employ the mentioned concepts as basic terms in the theory that could be applied to non-postcolonial texts to comprehend more reasonably that colonial discourse has influenced both societies, whether east or west.

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