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A Review of Fitzgerald's *The Great Gatsby*: Rethinking Illusion and Ethical Collapse in Modern Criticism

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Abstract: The paper suggests critical evaluation of the current academic explanations of the novel *The Great Gatsby* by F. Scott Fitzgerald, particularly the related notions of illusion and moral or in other words an ethical decline. Since the discussion of these ideas as separate issues is replaced by the issues of how they are related and support each other in the method of narrative construction of the said novel, this study also addresses the relationship of these ideas themselves. Following the method of qualitative literature review, the paper will also analyze both conventional and new critical perceptions. It also relies on theoretical visions which were based on the works of Albert Camus and Thorstein Veblens, and which were framed with the understanding of how meaning, morality and identity are produced, confronted, and harmed within the original text. The findings show that illusion acts as a key component in shaping real recognition in the characters, which in turn, sequentially affect ethical decay. Also, this paper concludes that the moral decadence in the said novel would not be looked at as an isolated failure of an individual, but a broader structural phenomenon influenced by cultural and social forces. The assessment or analysis also indicates that a great part of current analysis generally separates both illusion and ethical issues, in the sense of noting the more profound and complex relationship. Through its involvement in such perceptions, this paper also identifies a more comprehensible interpretation of *The Great Gatsby*, in which it is simultaneously a social commentary of Jazz Age, and a philosophical commentary on the existential uncertainty or ambiguity of the modern era.

Keywords: The Great Gatsby, Illusion, Moral decline, Ethical collapse American Dream, Literary criticism.

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1. Introduction

Contemporary literature is increasingly structured and modeled upon a sense of improbability, in which accepted approximations are no longer dealing with a clear direction, and a human experience is perceived as fragmented, challenging and even unstable or cannot be characterized. In this scholar and cultural environment, literary works and writings have been transferring slowly not only out of the fixed structures and fixed moral beliefs, but also to the more flowing and complex perceptions of reality [1][2][3]. Such changes are clearly reflected in the works of F. Scott Fitzgerald, whose novel reflected the conflict between material success or wealth and spiritual barrenness within contemporary society. Developed in the aftermath of the War of the First World, this novel depicts the world which has been conquered by the power of wealth or wealth, lavishness, and social desires, yet demanding moral clarity also emotional truthfulness [4][5][6]. The author of these novels talks about the appearance of successful and wealthy characters, but with an inner emptiness, who resist and struggle to get spiritual and emotional stability in their lives at least daily. This instability stretches beyond the social plane, and they are clearly existential in depth, as individuals or characters always seek to align their own

desire with realism that incessantly vie against fulfillment [7][8]. The world Nick Carraway is introduced to is filled with foul dust as the character remarks, which tints even the most positive dreams [9] showing a process of emotions and moral decay.

However, Fitzgerald skillfully shows that even under the Rous veneer of lust there is a great emptiness, unstopable illusion and scatter the ingredients in the honest values of human beings. It is narrated through a heart-wrenching and tragic story of Jay Gatsby [10][11][12]. A man infatuated with his own dreams in the immediate future, Fitzgerald critiques as the alluring illusion of the American Dream as something that looks brightly attractive in the distance but that can never be defined to the one who dares to claim it [13][14][15].

- The perception of nonsense or absurdity as it was articulated by Albert Camus is one of the theoretical lens systems that indeed assisted in making this requirement, or condition clearer. Camus is concerned with the fact that humankind is driven and motivated with an unending pursuit of meaning sense in the world, which is not habitually instructive, purposeful, structured, and thus creating an unceasing tautness between human hope, expectation and external certainty and truth [6]. This idea comes in handy by understanding the personality of Gatsby, whose unstopable pursuit of an idealized past reflects in a denial of the constraints of time, and reality. Although the dream of Jay Gatsby, though thoroughly and profoundly personal and sensitively strong, may be seen as quite unstable in terms of human beings who tried to make meaning out of the indifferent world, it nonetheless reveals itself as such. Simultaneously, this criticism of moral decline is reflected in this novel as well, though in a different context, namely, in the realm of contemporary industrial and capitalist society. The exaggerated and lavish lifestyles of the rich and characterized by swallowing and neglect, can be better understood in terms of the concept of visible consumption that was proposed by Thorstein Veblen. According to [13] in rich cultures and societies, money and wealth are often utilized not to fulfill the truthful necessities but to show the social rank and degree of hierarchy. In *The Great Gatsby*, this is quite evident in the actions of the characters including Tom and Daisy Buchanan whose liberty enables them to escape the repercussions of their actions. Instead of providing stability and moral foundation, Fitzgerald advises that material wealth, instead, tends to engage in moral erosion and emotional dissection.
- Despite the large amount of knowledge that surrounds *The Great Gatsby*, most of the criticism that has been presented has given most of its attention to concepts like American Dream, class struggle and social movement. Although the perceptions offer powerful and useful perceptions, they tend to conceive the observed blankness and moral drop as distinct and methodical, but not related aspects of a more general situation. Others like Lionel Trilling have stressed that Gatsby has an extraordinary power of hope [12], when other critics like Marius Bewley have perceived the novel to be a critique of the American ideological underpinnings [3]. Nevertheless, it is still true that there is a significant lack of more integrated critical approach that explores and examines the ways in which illusion, existential blankness or emptiness, and moral collapse are collaborators in the narrative formation and structure.
- Therefore, the purpose of this investigation is to critically critique and analyze modern interpretations, readings and interpretations of Fitzgerald *The Great Gatsby* and more specifically the dependent relationship and connection between illusion and ethical breakdown. Re-investigative and re-examining the recent scholarly contributions and placing the novel in broader, philosophical and socio-cultural contexts and paradigms, this research endeavors to find evidence of how Fitzgerald anticipates core issues of modern thought, such as the unsteadiness of meaning and the erosion of moral values. This study and discovery would assist in the development of a more complete, expansive and multifaceted interpretation of the

novel not merely a comment upon its historical resonance, but an endless study and exploration of the human condition.

2. Methodology

As a method of analyzing the new critical apprehensions of *The Great Gatsby* by F. Scott Fitzgerald, the paper will presuppose a qualitative review strategy, namely, the interrelated notions of illusion and moral degradation. Rather than creating new empirical data, the research is based on a critical and systematic analysis of the available academic literature, which aims at setting trends, agreement, and gaps in the existing criticism. The selection of the sources was carried out in accordance with certain regulations with the aim of ensuring their relevance and academic quality. Only peer-reviewed articles, academic books, and well-known literary criticism with the date of publication not older than 2010 and 2024 were included, as it would define the ongoing scholarship discussion. Past background literature was also employed where necessary to provide theoretical context particularly in association with existential philosophy as well as socio-economic critique. The pertinent resources were located with the aid of the major databases, such as Google Scholar, JSTOR, and university library collections, where the keywords, such as *The Great Gatsby*, illusion, moral decay, ethical collapse, and existentialism, were typed.

Overall, about 10-15 sources were chosen according to their immediate involvement in the thematic issues of the research. The writings were given preference to those that gave it depth of analysis rather than mere descriptive summaries. Only studies with only unrelated themes were not included, and only those studies that were an indirect part of the overall conceptual scheme. This was selectivity and it was used to maintain the clear focus of the main issues of the research and to avoid the extravagant generalization. The analysis was carried out using thematic organization. The literature picked was read through to the end and was categorized into three general groups, namely, those that touch upon illusion and perception in the novel, the ones that discuss the moral or ethical decadence and the ones that implicitly or explicitly relate the two aspects. Such arrangement allowed having a more sensible understanding of how different critics address the same issues from different perspectives.

This review is based on a critical analysis, rather than a descriptive analysis. It does not only give a summary of what has already been researched, but it gives the strengths and weaknesses of their different interpretations, at which points they agree and where they differ. The special emphasis is made on finding gaps in existing literature, especially the small number of integrations between existential views, including those suggested by Albert Camus, and socio-cultural explanations of moral degradation. Moreover, the paper relies on the chosen theoretical frameworks to underpin its interpretation. The sense of existential emptiness in the novel is put into perspective through the concept of absurdity as introduced by [6] and the concept of conspicuous consumption proposed by [13] gives an understanding of the social and economic aspects of the ethical breakdown. These frameworks do not apply in a strict manner but serve as guiding views to further analyze.

It is necessary to mention that, like any research based on a review, this one is also restricted by the accessibility and length of the already existing scholarships. Though this has been done to the best of the abilities, the research does not purport to exhaust all the potential interpretations of *The Great Gatsby*. Instead, it shall give a sharp and confined synthesis which shall contribute to the existing academic debate.

3. Result and Discussion

3.1 Illusion in *The Great Gatsby*

The illusion theme occupies the leading place in the modern interpretation of *The Great Gatsby*, where this aspect is often talked about as the feature of individual identity and social reality. Critics are in general agreement that Fitzgerald creates a world in which appearances dominate the truth, and that a fine line exists between reality and the

imagined. Such illusion does not just apply to Gatsby alone, but extends to every social world that exists, where reality, prosperity and even love are not directed by reality, but by how things look. On an individual scale, Jay Gatsby can be considered one of the most vivid embodiments of illusion. All his identity is found in a well-planned story that is meant to hide his previous life and present a picture of achievement. According to Sarah Churchwell, the Gatsby character is a self-creation that is supported by the desire and not the reality [7]. This fact shows how far Gatsby takes his life not by what he is, but what he wants to be. His illusion is not just a mere misleading one, but rather highly aspirational in the sense of a greater human propensity to redefine identity with the eyes toward unrealistic ideals.

This notion is also supported by the fact that Gatsby relates to Daisy, and these relationships are based on the illusion, instead of real knowledge. Gatsby is also not in love with Daisy because she is in the present moment; but rather because he is in love with the ideal of Daisy who is in the past. This is well brought out by Fitzgerald when Gatsby insists that past can be replicated and this shows his denial of the time that has come [9]. In this respect, Daisy is no longer a personality but rather a representation of the dream of Gatsby, a world which never existed. This makes the relationship not a relationship of being connected, but rather illusion. In addition to the individual level, illusion is also a social phenomenon in the novel. The lavish celebrations held by Gatsby such as the one depicted in the book are exciting and glamorous but are mostly superficial. Visitors come in uninvited and do not usually know who Gatsby is and their actions are more reflective of excess rather than real pleasure. In his concept Lionel Trilling describes the world of the novel as a world of unreality, where appearances are not questioned [11].

This implies that illusion is not merely a personal deficiency but a social circumstance, which is influenced by societal norms. In this regard, illusion has a strong association with the concept of performance. Even when these social representations are not connected to the inner world, characters keep on producing versions of themselves, which conform to social norms. This performative characteristic of identity is a result of the impact of the contemporary consumer culture in which the value is frequently established by its visibility and display. According to Thorstein Veblen, the members of the wealthy societies are occupied with actions that are meant to reflect the status rather than reflect the actual needs [11]. The portrayal of wealth and luxurious life by Fitzgerald is thus seen as the product of a greater illusion, in which material prosperity conceals greater emotional and moral sterility.

The idea that nothing is impossible is impractical since people are too much and egotism clouds their perceptions and blocks their wellbeing. America was founded on the idea that any American no matter the social status, race or sex can become wealthy, successful and personally fulfilled through hard work and perseverance. Although individuals can amass wealth, material things, and fame, their insatiable desire to achieve self-interest usually blinds them and distorts their vision. The American Dream may tend to become a trigger in the implementation of the worst in people and human weaknesses.

Philosophically, the domination of illusion in the novel may also be traced to existential issues of the nature of reality and meaning. The conflict between appearance and truth exemplifies a world where nothing can be certain anymore, and people are now left to manoeuvre in a world that is uncertain and unstable. The writings of Albert Camus can be of good use in this respect since Camus defines the human condition as the conflict between the aspiration to clarity and the lack of concern in the world [4]. This illusion of Gatsby may be regarded as an effort to give meaning to a reality that does not accept it, supporting the larger theme of existential emptiness in the novel.

Although much effort has been made to study illusion as a critical theme, most of the interpretations are inclined to take illusion as a stand-alone theme, paying most of their attention to the personal dream of Gatsby. Nevertheless, these readings tend to ignore how

illusion can be practiced at various levels individual, relational and social. When these dimensions are considered, it becomes evident that illusion is not a particular feature of one character, but the element of a structure of the novel itself. This broadened perspective can be applied in order to gain a finer understanding of how illusion can be one of the roots of the ethical and existential drama that envelops *The Great Gatsby*.

3.2 Ethical Collapse in *The Great Gatsby*

The problem of moral decay of the characters in *The Great Gatsby* is also directly related to the social, and cultural issues of Jazz Age where moral values of the conservatives are being weakened. Fitzgerald creates a situation, in which individuals are not ordered by unquestionable moral laws, but rather, by the urge to live personally, social status, and financial success. This shift introduces a broader transformation of contemporary society in which considerations of right and wrong are at times lost in the pursuit of pleasure and success. One of the brightest examples of ethical breakdown in the novel is ethical decay of upper classes, and characters of Tom and Daisy Buchanan. They are a form of moral slackening that is insidious and disastrous. They do so not because of need or because of necessity to live and survive but due to their sense of entitlement that comes along with wealth and privilege. Fitzgerald fuses this mindset when Nick observes that they were careless individuals. They divided and carried home goods and animals and then refunded their money [9]. This reveals how money is lawfully wielded to protect and that people need not be responsible for their behavior.

Critics have interpreted this moral apathy as a symptom of deeper vices in American society in many ways. According to Marius Bewley, the novel reveals the corrupted ideals that used to be linked to the American Dream, indicating that material achievement has been elevated to the highest rank of value instead of moral uprightness [10]. Ethical breakdown in this sense, is not a problem of individual characters, but is a system based (constructed) by social and economic dynamics. The connection between money and morality is also highlighted by the comparison of the contrasting environments in the novel. Although East and West Eggs are an embodiment of luxury and social aspiration, the valley of ashes is the allusion to the concealed aftermath of this affluence. It is an area that is characterized by abandonment and dilapidation and where the impacts of industrial and economic action can be seen. This is a sharp contrast that shows the imbalance in society and that the affluence enjoyed by others is maintained at the cost of others. Consequently, moral degeneration is not only exposed on the individual level, but also to the fabric of society.

On a more profound level the instability of morals portrayed in the novel is the loss of significant values. Characters are also unable to differentiate right and wrong and tend to do things just because it fits the situation and is not based on values. Nick Carraway, though he might seem to be a morally detached observer at the beginning, finds himself increasingly ensnared in the world that he is condemning. His progressive disappointment indicates that it is hard to be morally upright in a world where crime is the order of the day. In a more general theoretical sense, this loss of ethics can be linked to the emergence of consumer culture and the focus on outward success. The members of these types of society are inclined to emphasize visibility rather than actual ethical or emotional satisfaction (Thorstein Veblen) [14]. The characters created by Fitzgerald can be regarded as examples of such tendency since the behavior of the characters is frequently predetermined by the necessity to preserve status instead of preserving moral principles.

In addition, the moral decadence of the novel can also be interpreted within the context of existential issues of meaning and duty. In a world whereby the traditional values no longer hold their power, people are being left without a clear moral compass. This situation can be linked to the concepts by Albert Camus who argues that the lack of inherent meaning in the world makes people face the outcomes of their decision-making processes without external explanations [2]. In *The Great Gatsby*, however, a lot of the

characters do not consider their own actions and rather prefer to ignore or avoid moral consequences of their actions. Although the issue of moral decay has been discussed widely in the existing scholarships, most of the studies tend to concentrate more on individual characters, especially Tom and Daisy, as emblems of the corrupt. Although these interpretations are useful, they tend to ignore the larger social and philosophical aspects of moral disintegration. Placing the individual behavior in the context of a greater system of cultural and existential instability, one will be able to view the ethical collapse not as a chain of separate actions, but as a hallmark of the modern condition depicted in the novel.

3.3. *The Great Gatsby* Interrelation between illusion and moral decay.

Meanwhile illusion and ethical collapse have been previously discussed as distinct themes in *The Great Gatsby*, a more in-depth look at the novel will show that they are closely related to each other, as each support and perpetuate the other. The illusion does not exist on the same level with the moral decline; it is one of its main causes, which creates the way people see reality and prove their actions. In this regard, the ethical breakdown in the novel can be construed due to the existence in the world of illusion. The main aspect of this relationship is that illusion perverts' moral perception. People lose the capacity to make judgments when they are gripped to the ideals of what reality should look like. This is especially noticeable in the character of Jay Gatsby, who is also so obsessed with his dream that he cannot see that it is impossible. His illusion is not morally neutral; it affects his choice of actions and so he is tempted to do dubious things and not even to think about the morality of his actions. Gatsby foresees a better life in the future, which eventually alienates him with the moral realities of real life[8].

This style is not unique to Gatsby but to other characters and this shows that illusion is a wider social process. An example of such characters is Tom and Daisy Buchanan who have a well-polished facade of stability and superiority which enables them to ignore the damage they do. They are not hopeful of being something they are not but deny it, which is the case in Gatsby. They prefer to deny reality and stay comfortable and seek refuge in wealth when the results of their actions come into view [11]. Illusion, in this sense, is an instrument that facilitates moral irresponsibility. Importantly, this interrelation implies that the moral breakdown in the novel is not merely due to personal frailty, but of a twisted vision of reality. Moral values are undermined when reality is substituted with the illusion. According to Lionel Trilling, the characters in the novel live in a world in which reality itself turns out to be doubted and it is easy to lose the ability to maintain a real moral judgement. Such ambiguity leaves a vacuum where morals and ethics are quite simply disregarded or renegotiated.

In the philosophical sense, this relationship can be associated with the concept of absurdity presented by Albert Camus. Camus defines a state where people strive to add a meaning to a world that lacks any distinctive order, so, there is a conflict between illusion and reality [11]. The illusion in *The Great Gatsby* may be regarded as an effort to put this tension to an end through the illusion of order and meaning. Yet, this effort proves to be futile, and in the end, results in a lack of clarity, but rather confusion and instability of moral values. The dependence of the characters on illusion indicates that they cannot face the absurdity of existence and this evading quality is a direct cause of their moral degradation. Furthermore, it is also possible to perceive the connection between illusion and moral decline in a socio-economic framework. According to [13], the contemporary consumer culture promotes the creation of a self-image on the grounds of outward looks instead of inner principles [4]. Illusion becomes a social convention and morality considerations take a back seat in such an environment. This condition is represented in the depiction of the wealthy and luxurious life of Fitzgerald that indicates how the pursuit of the image may result in the disregard of moral duty.

Although the foregoing studies have provided some insight, there are still few studies that have delved directly into the association between illusion and ethical breakdown in an integrated fashion. These themes are often examined separately by many critics, as they either examine the dream of Gatsby or the flaws in the morals of other characters. Nevertheless, analyzing the way illusion influences ethical conduct at various levels of the story, one can observe that these themes are interconnected in terms of their structure. It is the illusion that gives the context of ethical breakdown, and the vice is that which supports the continuation of illusion. With this extended understanding finally comes a more elaborate understanding of *The Great Gatsby*. The book is not simply the description of a world of image or morality-free: it is a reality where the two cannot be disentangled. Illusion helps to preserve the conditions within which the fall of ethics is possible, and ethical fall cannot enable people to confront the truth underlying these illusions. Their mixture forms a cycle that forms the modern state of the novel in which the meaning search was refuted by the failure to distinguish reality and illusion all the time [4].

4. A Critical Discussion

The review of the accessible sources concerning *The Great Gatsby* shows that the novel has been subjected to the general range of critique. Themes, which receive many interpretations by numerous scholars, include the American Dream, classification of classes and the symbolic representation. However, as far as the association between illusion and moral disintegration is concerned, most of the research is more inclined to maintain the two notions separate and do not concentrate on the real relationship between the two. This has led to a conspicuous gap in literature with important thematic links being underdeveloped. One of the patterns of criticism in the past is the tendency to treat Gatsby as a unique and personalized figure. He can be taken to refer to as a dreamer or a tragic hero whose existence is fueled by hope and resilient determination. As an example, Lionel Trilling focuses on the extraordinary gift of hope which Gatsby is said to have, and introduces him as a character who, first, is a character of belief, not reality. Although it is an enlightening text, it can be limiting interpretation by not casting a more comprehensive social environment in which Gatsby forms his illusion. Overemphasizing individuality, such studies might overlook the way in which personal illusion is created in a broader cultural environment [4].

Likewise, the other critics including Marius Bewley view the novel as a critique of the American Dream mainly. This method is significant to comprehending the problem of prosperity and aspiration, but it might also simplify such a novel to one prevailing pattern. Consequently, it can miss the more philosophical aspect of what the text has to say, especially the existential feeling of emptiness that drives the actions and motivations of the characters. The other weakness of the available scholarships is that the moral decadence is often described with little explanation of the reasons behind it. Numerous works successively define the lack of care and responsibility of the characters like Tom and Daisy Buchanan; nevertheless, they could not say why this kind of moral apathy appeared at all. Therefore, moral decay is occasionally introduced as a personal vice but not as a systemic state, created by illusion and social pressure and cultural norms [11].

It is on this that a combined approach to analysis is needed. The realization that illusion is linked with moral decay clearly shows that the two are not two different phenomena but two parts of the same coin. The element of illusion is the aspect that determines the perception of reality by the characters, and the misleading perception directly affects moral judgement and behavior. It is more difficult to be ethical in the world of appearance and false hope. Moral failure in this sense, is not merely the outcome of poor character, but the outcome of living in an unstable and false social situation. Moreover, the introduction of philosophical attitudes, including those of Albert Camus, will give a better insight into the existential aspect of the novel. Camus claims that human beings are always in search of a meaning in a world that has no distinct and apparent answers [2]. In its

application to *The Great Gatsby*, illusion may be seen as a human reaction to this uncertainty, a means of evading existential instability. But instead of eliminating this state, illusion means more confusion and imbalance of morals and mental states. This dimension is not well addressed in most of the traditional studies which tend to be restricted to either historical or social interpretations.

Socio-economically, the power of contemporary consumer culture, which is an issue of Thorstein Veblen, demands more consideration, too. Even though other critics make mention of riches and extravagance, they do not necessarily analyze how these two influence the identity and conduct. In a society where beauty is gauged by outward appearance and social showmanship, people are motivated to create false images of themselves. It makes illusion even stronger, and, at the same time, it undermines moral responsibility because the actions are more status-preservation oriented than ethics oriented [5] and VanArsdale, 2019). In general, it is evident that the available literature has some valuable information but is still constrained by its isolation of themes or attention to one character. A more coherent and thorough reading of the novel that would tie together the psychological, social, and philosophical aspects of the novel is thus highly required. This way, a better comprehension of how illusion and moral breakdown interact to construct the narrative world of *The Great Gatsby* is possible. [1] asserts that "Building on this idea, since the dawn of human civilization, man has attempted to establish his position and discover the fundamental distinction from others. This trend is reflected in the class structures society".

To this extent, the current research attempts to go beyond the realms of conventional interpretation by providing a more coherent analysis. It does not follow illusion and moral decline as two independent subjects but rather theorizes them as self-affirming effects that characterize the modern condition as embodied in the novel. Not only does this methodology fill a huge gap in existing scholarship, but it also provides new avenues for research that bridges the gap between literary analysis and more general questions of meaning, identity and morality.

5. Conclusion

This research and exploration have clearly given a grave, serious, investigative and analytical examination of contemporary academic insights on *The Great Gatsby* by F. Scott Fitzgerald, with a precise emphasis on the complex interaction of illusion, and ethical or moral undermining. Importantly, as distinct or independent themes, the research has revealed the extent to which the two conceptions were intimately related and mutually supporting in the framework of the narrative in the novel. It has been revealed that illusion is a key and determining factor in the perception of reality among characters. It is both a personal fantasy and psychological escape, but it is a strong force that shapes the perception, behavior, and decision-making. Consequently, the power of characters to differentiate reality and fantasy reduces when characters are engrossed in deception and this is what eventually causes moral instability and deterioration of morality. Moreover, the paper has highlighted that moral disintegration in the novel cannot be attributed to personal infirmity or personal failure. Rather, it is to be interpreted as a larger structural phenomenon that is informed by cultural, social and economic circumstances. The actions of the characters like Tom and Daisy are not solely the carefree attitude of individuals but also a system that promotes shallow idealism, materialism, and indifference.

This research also focuses on the philosophical, and socio-economic views of the novel by combining theoretical Camus and Veblen's methods. The idea of existential absurdity introduced by Camus is useful to understand why the characters are striving to reach a sense of meaning in an unconcerned world, whereas the theory of conspicuous consumption by Veblen would help to understand how money and social stratum allow building up an identity and distorting morality. The attempt to go beyond fragmented interpretations of the novel is one of the main contributions of this work. It does not focus

on the analysis of illusion and moral decline as two separate entities but presents a more comprehensive approach that shows how the two are interconnected. Illusion warps perception undermines moral consciousness and, in a way, the collapse in ethics strengthens the continuation of the illusion, which forms a reciprocal relationship that forms the deeper meaning of the novel. Though the research provides a critical synthesis, it is constrained by relying on the previous literature, as opposed to the main empirical research. Hence, additional studies might increase this study by providing comparative studies, multiple specialties methods, or studying related topics or themes in other literary writings of the modernist era. Finally, Fitzgerald's *The Great Gatsby* is considered a classic literature that exceeds the time of its historical perspective. It is an in-depth exam of human desire, identity and moral misunderstanding and disappointment. It also shows how illusion and moral deprivation are not only themes in literature, but also timeless phenomena of the modern human condition.

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