

A Stylistic Analysis of *The Great Gatsby*

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Abstract: Fitzgerald is one of the most influential writers in the 1920s and 1930s. His representative novel *The Great Gatsby* is known as the greatest American literary work of the twentieth century. The writing is exquisite and the story is delicate and tortuous. This novel deeply depicts the unmet desire under the cover of wealth and success, represents the theme of the disillusionment of the "American Dream", and at the same time incisively and vividly shows Fitzgerald's outstanding talent and writing skills. There is often a strong temperament and style of poet and dreamer in Fitzgerald's novels. His observation of the world is exquisite and poetic, and he can often find a touching beauty in ordinary scenes. The poetry of Fitzgerald's novels does not lie in the superficial poetic language, but in his whole way of feeling is poetic, and he has the kind of abstract ability that a great poet can have. Connecting the theme of *The Great Gatsby*, this paper discusses the novel from the perspective of literary stylistics. This paper is divided into three parts. Chapter one is an introduction to the novel, chapter two is a stylistic analysis of the novel, and chapter three is a summary. The analysis of the selected language and stylistic effects provides an objective basis for the aesthetic value of the story, thus enabling the reader to better understand and appreciate the significance and artistic value of the subject.

Keywords: Stylistic Analysis; Subject

1. Introduction

F. Scott Fitzgerald was an American writer of novels and short stories, and one of the greatest American writers of the 20th century. In 1920, he published the long novel *Heaven on Earth*, which became an instant success. In 1925, *The Great Gatsby* came out, which established his position in the history of American literature, and he became one of the most famous writers of the "Jazz Age" in the United States in the 1920s. In 1925, *The Great Gatsby* was published, establishing his position in American literary history and becoming one of the spokesmen for the "Jazz Age" and one of the representative writers of the "Lost Generation" in the 1920s.

Fitzgerald was the one who first used the phrase "Jazz Age" to describe what is now more widely called the Roaring Twenties. Jazz is an American musical genre distinguished by a vibrant and intricate fusion of rhythms and tones. Similar complicated emotions and concepts that mirror the turbulent times are portrayed in *The Great Gatsby*. Following the terrifying experience of World War I, Americans were relishing the advantages of a booming economy and a revitalized feeling of potential. However, Fitzgerald emphasizes the darker side of the Roaring Twenties in *The Great Gatsby*—its pervasive corruption and its hopeless, vacuous decadence^[1].

2. A Brief Introduction about *The Great Gatsby*

The protagonist of *The Great Gatsby*, Gatsby, is a product of a time of excess and freedom. After rising to prominence and pursuing a previous love, Gatsby meets a horrible end.

The wealthy man delighted in the flash and glamour of early 20th-century New York, which was typical of the "rich kid" Gatsby. Nick, an ordinary employee, relocates to New York from the middle of the country and moves in next door to Gatsby. He enjoys the extravagant parties that Gatsby insisted on throwing at his house every day, but he also finds out, curiously, that Gatsby has always missed Daisy, his former flame. Gatsby and Daisy had been in love since they were young, but they had to part ways due to social class pressure and war. Daisy got married to the swinger Tom after splitting from Gatsby, but their ostensibly ideal union didn't last. Tom had illicit children outside and was still passionate. Daisy was aware of all of this, yet she still decided to stay with Tom as it would provide for her basic necessities. Upon discovering Daisy's circumstances, Gatsby believed that her wealth had distanced her from her previous feelings. Gatsby wanted to be wealthy after the war, and after many struggles, he eventually

achieved. He built a gorgeous mansion on the opposite side of Daisy and Tom's house, and indulged in fun all day long, in an attempt to get Daisy's attention and regain the deep love. Every day, Gatsby is dependent on drink, and he doesn't have many true buddies to go with him. Nick is among the select few who truly treat him with the kind of affection that Gatsby feels for Daisy. He is deeply touched to learn of Gatsby's affections for Daisy and is determined to do everything in his power to support Gatsby and show Daisy his love. However, Daisy has undergone a great deal of transformation and is no longer the innocent, kind girl she once was. She wants more money and perks than she does love. Her sentiments for Gatsby were altered by a protracted, miserable marriage, so she decided to enjoy herself with him^[2].

After a long and failed marriage, Daisy's feelings for Gatsby turn to passion. In retaliation for her husband Tom's affair, Daisy witnessed his tragic death and drove her car into each other. Gatsby was willing to take responsibility for protecting the woman he loved, but at this time Daisy had decided to leave him. Under Tom's provocation, his mistress's husband shot and killed Gatsby. Gatsby eventually became a complete victim. Gatsby did not notice the mocking smile on Daisy's face until his death. Although Daisy has long since moved on, she still does not change her original intention and stubbornly pursues the old dream. While people mourn Gatsby, Tom and Daisy enjoy a carefree time in Europe, completely ignoring the grief and guilt caused by Gatsby's death. Throughout the incident, Nick witnessed the hypocrisy of the city's humanity and was deeply saddened by the loss of his best friend's life. With a tragic mood, he returned to his hometown, away from the hustle and bustle, indifference, and false metropolis. However, he strolls down to Gatsby's beach the night before he departs and takes in views of Long Island Sound. He muses over Gatsby and draws parallels between him and the original Americans. Nick explains that everyone has to walk forward, like Gatsby, with their arms extended toward the future, much like boats moving upstream against the past's current.

3. A stylistic analysis of *The Great Gatsby*

3.1. Lexical features

The language used in *The Great Gatsby* is simple but profound, and has been regarded as a classic by generations. Author Fitzgerald's use of adjectives is superb. He often uses adjectives to create a romantic feeling, making the scene visual and the reader feel as if they were there, further highlighting the theme.

Her face was sad and lovely with bright things in it, bright eyes and a bright passionate mouth—but there was an excitement in her voice that men who had cared for her found difficult to forget: a singing compulsion, a whispered “listen,” a promise that she had done gay, exciting things just a while since and that there were gay, exciting things hovering in the next hour.

There are a lot of adjectives used here to describe the heroine, Daisy. It is surprising that two rather contradictory adjectives, “sad” and “lovely”, are used together at the same time to describe Daisy's face, making the character of Daisy more figurative. Later, the adjective “bright” is used many times to describe the character of Daisy. Then, the adjective “sad” in the back denies the previous description. The different adjectives before and after give people a powerful attraction to explore the character of Daisy. The repeated use of adjectives makes the reader deepen their understanding of the scene. Here is another example:

We walked through a high hallway into a bright rosy-coloured space, fragily bound into the house by French windows at either end. The windows were ajar and gleaming white against the fresh grass outside that seemed to grow a little way into the house. A breeze blew through the room, blew curtains in at one end and out the other like pale flags, twisting them up toward the frosted wedding-cake of the ceiling, and then rippled over the wine-coloured rug, making a shadow on it as wind does on the sea.

Here is the scene of Nick visiting Tom's house. Fitzgerald used a lot of adjectives in his description of the building in order to fully convey the luxury of the house and the extravagance of upper-class life. The living room, house, corridor, and the grass outside the window are fully depicted and laid out in front of the reader. In the process of describing the ceiling in the living room, he still used “the frosted wedding-cake of the ceiling “ to fully display the luxury of the house and the extravagance of Tom's life in front of the reader, so that the reader can feel the values in the process of reading the novel, and can also effectively express the thoughts and emotions that the author wants to express. The novel has high language value^[3].

On buffet tables, garnished with glistening hors d'oeuvre, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold. In the main hall a bar with a

real brass rail was set up, and stocked with gins and liquors and with cordials so long forgotten that most of his female guests were too young to know one from another.

Here, Nick attends one of Gatsby's lavish parties for the first time and takes in the opulence of the scene. Gatsby's parties embody the characteristics—and especially the vices—of the 1920s, when the book was set. The 1920s (also known as the Jazz Age or the Roaring Twenties) were financially prosperous, materially decadent, and—behind closed doors—morally loose.

The sheer amount of food and drink at this party points to the enormous economic expansion that the U.S. experienced following the end of World War I in 1918. Gatsby's own easy money—seen through the buffet tables laden with delicacies—is symbolic of the surging economy at the time. Nick also pays particular attention to the food's aesthetic qualities, such as the salads' "harlequin designs" (meaning they have a colorful pattern) and the meats that have been "bewitched to a dark gold." With these adjectives describing delicious food, such as "glistening," "spiced," "baked", Nick frames the food as material goods dressed up in rich colors and precious metals, which speaks to the material opulence of the 1920s.

With the economy booming, consumerism surged as well. This was the dark side of the surging economy: people become consumed by consumerism, obsessively and indulgently pursuing material goods. This passage subtly makes this critique through the words "bewitched" and "harlequin." While the word bewitched typically means "enchanted or delighted," it's used in this passage to mean "to cast a spell over." The pigs and turkeys are "bewitched to a dark gold," meaning that they look so exquisite that they're practically enchanted, as if the chef put a spell on them to roast them to such a perfect golden brown. Importantly, "bewitched" has negative connotations—its synonyms are words like "possessed," "cursed," or "hexed." So the use of the word "bewitched" here—along with the reference to gold, a precious metal—seems to suggest that people in the 1920s are "bewitched" by consumerism and indulgence.

The word "harlequin" implies a similar critique. While "harlequin" used as an adjective refers to a colorful diamond pattern, as a noun it refers to a jester or a joker in traditional pantomime, who was always dressed in a diamond-patterned costume—in other words, the jester was dressed in "harlequin designs" just like the salads on Gatsby's buffets. In literature, a jester or fool figure is often one who seems ridiculous and unserious but actually is a clear source of truth and couches their sharp social criticisms in jokes. (A clear example of this is Feste in Shakespeare's *Twelfth Night*.) Given this context, Fitzgerald's use of the word "harlequin" may suggest that the sumptuous world of Gatsby's parties, and the 1920s more generally, are deserving of sharp criticism and commentary from a Feste-type figure who can point out how ridiculous everyone and everything really is^[4].

The truth was that Jay Gatsby, of West Egg, Long Island, sprang from his Platonic conception of himself. He was a son of God—a phrase which, if it means anything, means just that—and he must be about His Father's business, the service of a vast, vulgar, and meretricious beauty. So he invented just the sort of Jay Gatsby that a seventeen year old boy would be likely to invent, and to this conception he was faithful to the end.

As Nick recounts Gatsby's backstory, he offers both factual information and this more abstract description. He notes how artificially Gatsby has created his personality and identity, but also seems to respect the commitment he shows to that artifice.

Firstly, to better illustrate the falsity of Gatsby's identity, Nick uses the adjective "Platonic" here, implying that Gatsby projected an ideal ("Platonic") way his life could exist and then avidly pursued that end. Next, Nick swaps in monotheistic religion for Plato's Greek philosophy, likening Gatsby to a self-imagined Jesus pursuing a holy end (going about "His Father's business"). Recall that Gatsby seeks a green light that lies across the water, implying that he must walk over that water like Jesus to achieve his goal. However, despite all this spiritual talk, Nick here uses three adjectives "vast", "vulgar", and "meretricious" to describe Gatsby's goals: it may be meaningful, enormous, and even aesthetically pleasing, but it is fundamentally empty.

These descriptions might seem to belittle Gatsby for entirely lacking substance, but the weight of references to Plato and God also grant him a sense of import. Later Nick uses the adjective 'faithful', suggesting that he thinks Gatsby's single-minded pursuit of a perfect identity is worthy of recognition compared to other characters who seem to change all the time. Fitzgerald thus offers both a critical and a sympathetic eye toward the social-climbing and avarice seen in Gatsby and his twenties society. He simultaneously praises commitment and mocks cheap deception.

3.2. Rhetorical features

In the novel *The Great Gatsby*, the author uses a great deal of rhetoric to illustrate character traits, the setting of the story and its themes. Next, some detailed analyses will be made.

3.2.1. Alliteration

Nick's reflections on his last night in West Egg contain alliteration:

And as I sat there brooding on the old, unknown world, I thought of Gatsby's wonder when he first picked out the green light at the end of Daisy's dock.

The pairing of the "d" sounds in "Daisy's" and "dock" is meant to emphasize the symbolic link between Daisy and the dock. Throughout a significant portion of the book, Gatsby's desire to win Daisy back was symbolized by the green light at the end of the Buchanans' pier, and the impassable distance that separated him from the light and the lake reflected the impossibility of that goal.

By using the same "d" sound twice, Nick's usage of the term "Daisy's dock" here highlights this symbolism and makes the association seem logical because the phrase has a nearly poetic or songlike quality. In this way, the alliteration crystallizes the symbol of the green light as a clear stand-in for Daisy herself, and the unreachability of Daisy's dock as a representation of the idea that Gatsby's dreams were doomed to fail.

When Nick goes to Tom and Daisy Buchanan's house for dinner, his description of first seeing Daisy and Jordan Baker contains alliteration:

The only completely stationary object in the room was an enormous couch on which two young women were buoyed up as though upon an anchored balloon. They were both in white, and their dresses were rippling and fluttering as if they had just been blown back in after a short flight around the house. I must have stood for a few moments listening to the whip and snap of the curtains and the groan of a picture on the wall. Then there was a boom as Tom Buchanan shut the rear windows and the caught wind died out about the room, and the curtains and the rugs and the two young women ballooned slowly to the floor.

Everything in the room, with the exception of the couch Daisy and Jordan are sitting on, is moving in the breeze, according to Nick, who calls the scenario lively and fluid. The passage's repeating "b" sound, which is gentle yet percussion-like and gives the impression of deftly bouncing from one word to the next, matches what Nick is perceiving. The light, airy image of the women floating on the balloon-shaped couch in their fluttering white costumes is reflected in this bouncing quality. Daisy and Jordan are new to the reader, and the alliteration helps illustrate how opulent and carefree their lifestyles are—as if they're relaxing on a cloud.

But as Tom closes the windows with a "boom," which sounds harsh and startling in contrast to the softer "b" sound in terms like "buoyed," "balloon," and "blown," the tableau loses its airiness. The "boom" visually disturbs the tableau as well since it appears as though the women are sinking rather than floating when the window closes, cutting off the breeze. Tom is portrayed as an aggressive guy who lowers the mood of the other characters because of this sudden shift that links the women with the softer sounds and the harsher sounds with Tom.

3.2.2. Hyperbole

At the beginning of the novel, Nick uses hyperbole to introduce the reader to Gatsby:

If personality is an unbroken series of successful gestures, then there was something gorgeous about [Gatsby], some heightened sensitivity to the promises of life, as if he were related to one of those intricate machines that register earthquakes ten thousand miles away.

Obviously, Gatsby cannot genuinely "register earthquakes from ten thousand miles away." However, Nick highlights how amazing and truly "great" Gatsby appears to others around him by characterizing him in such superhuman terms. His rags-to-riches success story and larger-than-life personality make it seem like everything is possible, which is what attracts people to him. This "heightened sensitivity to the promises of life" is essentially his limitless hope.

Yet Nick soon discovers that Gatsby's boundless optimism and exuberance about the future stem from his delusions that he can bring back the past, specifically his romance with Daisy Buchanan. Gatsby has only ever been concerned with getting Daisy back, and he has only ever developed the "gorgeous" character Nick describes here in an attempt to do so. Above all, however, this exaggeration—along with

the evident fact that it is exaggeration—shows how deeply Gatsby has bought into the idea that he is focused on the future, even while, in reality, he is mired in the past.

Nick's description of Gatsby's Rolls-Royce contains hyperbole:

It was a rich cream color, bright with nickel, swollen here and there in its monstrous length with triumphant hat-boxes and supper-boxes and tool-boxes, and terraced with a labyrinth of wind-shields that mirrored a dozen suns.

The adjectives “monstrous” and “triumphant” emphasize the car's size and give it a personality that makes it seem as though it had a life of its own. To highlight how brilliant and glossy the car is, the description of “a labyrinth of wind-shields that mirrored a dozen suns” is likewise overstated. The Rolls Royce is compared to a gold bar or a bright coin because to its shimmering metallic polish, which highlights how costly it is (it would have cost more than the typical American home in 1922) and alludes to the protagonists' obsession with accumulating and, to differing degrees, flaunting money.

This hyperbolic language reflects how impressive Gatsby is to the people around him; everything from his Rolls-Royce to his mansion seems unfathomably grand and decadent. The character of Gatsby thus represents the rising “new money” elite and the economic prosperity of the Roaring Twenties. Tom Buchanan and other “old money” types laugh at him because he is so outspoken about his riches and they are more cautious about how obvious it is. Further, from Nick's mesmerized, exaggerated descriptions of Gatsby's car, it's clear that Gatsby's flashy possessions are a major part of what makes him seem so “great” to others—though the reader eventually learns that these things are only a ploy to impress Daisy and win her back.

3.2.3. Symbolism

In the book *The Great Gatsby*, there are many scenes and colour symbols used. Next, they will be analysed one by one.

3.2.3.1. Scenes

To begin with, the Valley of Grey. Deeply symbolic of the desolate country of ashes, the major setting in this book is implied by its name alone. The people who live on this area, which is sandwiched between West Egg Township and New York, are impoverished and lead hard lives; they lack emotional goals and optimistic outlooks for the future. The locals' mental states are disclosed through a thorough portrayal of both the natural surroundings and their daily lives. Additionally, with its spiritual overtones, the Valley of Grey represents the post-war generation in the United States. The ashes-covered valley is enveloped in a sense of melancholy and quiet, adding to the book's overall somber atmosphere. Although the main idea of the story is to narrate the upper class life and Gatsby's love experience, but the valley of grey also reflects the reality of the current American society, to show the general public in the spiritual level of loss, confusion.

Secondly, East Egg - a wealthy neighbourhood located on Long Island around New York. This is the place where the American upper class has been living for generations, where wealth and power converge, and where powerful families and conservatives gather, whose distinctive features are extreme selfishness, infinite passion for wealth, and indifference and cruelty to other matters. The fact that the “eggs” look the same further implies that there isn't much of a difference between the residents on the two sides of the bay, at least not from the viewpoint of an outsider. To be sure, Tom and Daisy Buchanan, two of the “old money” residents of East Egg, wish to set themselves apart from Jay Gatsby and the other “new money” residents of West Egg. The physical presence of a bay separating these two “eggs” suggests that the east and west parts of society are socially divided.

The Western Egg comes in third. It is easy to understand from studying American history that the terms “east” and “west” actually refer to vastly different social systems and developmental trajectories. By contrast, the western half of the United States has a strong colonial color, a daring and uncontrolled social milieu, and a chaotic state shown in people's quest of money. The eastern part of the country is considered the paradise of the rich class, elegant and prosperous. In order to perfectly capture the status and spirituality of the male and female protagonists in relation to their physical surroundings, the novel's author deftly uses the differences between the East and the West. For instance, the West Egg Islands, where Gatsby and his family reside, represent the rising affluent class, while the East Egg represents the home of the aristocracy. West Egg is home to a largely affluent nouveau riche, who, in contrast to the haughty and distant worldly families of East Egg, have a penchant for materialistic supremacy and an obsessive desire for wealth. The majority of these individuals have obtained their possessions through questionable means. Significantly, despite his vast wealth and frequent lavish dinner parties, Gatsby does

not command the respect or recognition of East Egg's prestigious families, but is instead relegated to rock bottom behind their backs.

3.2.3.2. Colors

In *The Great Gatsby*, color symbolism is prevalent, and the author uses color to great effect to heighten the tension in the story. An appropriate mix of colors not only creates a fitting setting but also symbolizes the inner development of the main character Gatsby, alludes to his fate, and makes the reader identify with him, all of which add to the story's allure. *The Great Gatsby* features a number of colors, along with their respective allegorical interpretations.

To begin with, green. Green is a color that represents life's energy and emphasizes nature, rage, and vitality. The author of *The Great Gatsby* employs the color green as a metaphor to represent aspirations and hopes. Throughout the book, Gatsby uses the distant green glow to represent his aspirations for the future at both the beginning and the end of each chapter. But as the narrative progresses, the scene and the atmosphere both alter, which is a deft method to both evoke the reader's emotional response and echo the story's beginning and conclusion. The green light at the start of the book represents Gatsby's lovely ideal of life and love, but the green light at the end is more akin to an imaginary world. The deeper significance of green in this context is as a singular and difficult metaphor for Gatsby's life; the contrast between the two emphasizes the terrible irony of his demise.

The next color is white, which represents purity and adoration in both American and British culture. In *The Great Gatsby*, white also represents ignorance, death, and even nothingness. For Gatsby, this is the case with Daisy, his first love. Daisy was stunning and naive when we first met, her slender physique accentuated by a white dress. She is the world's most beautiful goddess, in Gatsby's opinion. Furthermore, Daisy is delicately shown in the work standing behind white curtains, which enhances her innocence and beauty. However, the white curtains also show a dreamlike trance, highlighting the distance between Gatsby and Daisy, who is identical to Gatsby's unfulfilled ideal. Daisy married Tom, and their home is entirely white. At this point, white denotes not only purity but also drab, empty days that depict Daisy's pallor and loss following the wedding. All of this is a result of Daisy's obsessive craving for material luxury. When she discovered Gatsby was wealthy, her greed took over, pushing her into the world of vulgarity and away from the pure and holy woman that Gatsby once was. Gatsby bought a mansion; the house and all of its furnishings were painted white to symbolize Daisy's unbridled longing for the past and her deep nostalgia, but it also serves to emphasize how hollow and alone his heart is and how his entire purpose in life is to win back Daisy's love and go back to those bygone days. But in the end, Gatsby is powerless to stop Daisy's inner metamorphosis, despite his best efforts to earn her affection again. The purity of the white garment contrasts with Daisy's wants, making the color white even more ironic.

Yellow is the third color that is comparable and represents strength and prosperity. The author meticulously captures the opulent lifestyle of the upper class in this book, and yellow is one of the key and indispensable components. The golden tone's unparalleled visual impact and rich, vibrant symbolism provide readers with an unparalleled visual shock. Gatsby yearns to keep his relationship with Daisy intact. Following their reconciliation, Gatsby regularly flaunts his financial dominance to Daisy by dressing in all-white and posing in a yellow sports car. The lavish food, limos, and golden bar that he sets up for his garden party create a brilliant atmosphere that offers a glimpse into the opulent lifestyle of the upper class. The author also deftly employs the color yellow to convey Daisy's sense of affluence and her taste in opulence. The author's deft use of symbolism in the color yellow highlights the opulent lifestyle of the upper class while also highlighting the traits of the current social milieu and people's goals.

Grey is the ultimate color. Silent and deteriorating is the change from black to white. Grey serves as a unique emblem for the breakdown of idealism. For instance, the place's gloomy name, Grey Valley, suggests that it is a dark and empty place. Everything surrounding the place, its surroundings, and its people is shrouded in a thick, gray haze. Because they are ensnared in their means of subsistence, the locals' color is pallid and lifeless, and their lives are monotonous and uninteresting. Furthermore, the protagonist Jordan is shown in a grayscale manner. Jordan may seem lovely on the outside, but his grey eyes betray a hollow, flat interior.

3.2.3.3. Figure

Daisy is portrayed as a metaphorical figure in *The Great Gatsby*, standing in for the callousness, despair, and selfishness that characterize American human nature. Her name is Daisy Fay, with Daisy denoting the princess from a fairy tale and the word "daisy" referring to fairies. Daisy presents a picture of innocence, but behind the surface she is cold, calculating, and heartless. She's unhappy in her marriage, yet she won't give up the luxuries of high society. Daisy only wants material fulfillment when she marries

Tom, a boorish but affluent spouse. Daisy is solely interested in Gatsby's money, but even so, he falls for her charms when they first meet. She worries that Gatsby's arrival would upend the opulent and conceited lifestyle that currently exists and ultimately bring about Gatsby's terrible destiny. Without a doubt, the entire portrayal captures the pathological apathy and selfishness of the American people during that time period.

Gatsby is portrayed in the book as a representation of the "shattered American dream". In the materialistic American era of the 1920s, money was essential and provided a sense of stability for people. Gatsby is enamored with Daisy and longs to be affluent in order to be near the goddess of his dreams. At that period, people's great drive to acquire material goods is reflected in his relentless pursuit of Daisy. The book comes to a tragic end. Gatsby's life trajectory is characterized by "dream-destruction-disappointment," as he pursues fortune but falls short of his sweetheart's anticipation that he will join the elite social circle. A pattern of "dream - dashed - disappointment" appears throughout his life's trajectory.

4. Conclusion

The novel *The Great Gatsby* has a simple plot and is not very long. It appears to depict the emotional sorrow of the main character, Gatsby, but this tragedy has been transformed into a fairytale of the "Jazz Age" in American literary history, leaving readers with unending questions about American culture, history, ethics, and the "American Dream". With his distinctive rigid logic, clever arrangement, and rich, flowing language, Fitzgerald stands out among many contemporary American literary masterpieces. Though on the surface the novel appears to be a tragic tale of the "money and love" dream coming crashing down, it is actually an examination and appraisal of what the "American Dream" really is. Gatsby, the main character, was raised at the bottom of society and achieved success on his own. He abides by the "American Dream" 's "equal rights" and "everyone has the opportunity to succeed" precepts. However, Gatsby is unaware of the true significance that riches may have in daily life, as well as the differences between his enormous wealth and the wealth inherited by the old aristocracy—represented by the Thoms and their social standing—in actual life. Others are suspicious and envious of him because of his wealth, and his ideals are hard to live up to in the actual world. Gatsby has a romantic streak and a strong feeling of commitment to love, but in a materialistic world, people like Daisy, Tom, and others who are self-centered, hypocritical, and apathetic might thrive. Gatsby's fantasy is going to fail since it is not supported by reality.

Fitzgerald is a master of method and style, which are frequently cited as the distinguishing characteristics of excellent writing. This article looks at *The Great Gatsby*'s theme from a style standpoint, or how the work's theme is reflected in stylistic elements. I've done a lot of lexical and rhetorical study on the original text, and after all of that, I still find myself in awe of Fitzgerald's exact command of language in this book. These linguistic devices not only help to define the plots and characters but also vividly capture the spiritual undertones and meaning of the work.

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