

“Muhteşem Gatsby”nin Edebi Okuması ile Sinematik Okumasının Marksist Yapısalcılık Merceğinden Karşılaştırılması

A Comparison of the Literary Reading and the Cinematic Reading of “The Great Gatsby” Through the Lens of Marxist Structuralism

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Abstract

"The Great Gatsby," both in its literary form written by F. Scott Fitzgerald and its cinematic adaptation directed by Francis Ford Coppola, takes place during a time when the destructive nature of capitalism is keenly understood and the ideals of the "American dream" are at their peak. The novel's protagonist, Gatsby, equates quantity with quality and cost with value, and eventually turns into a victim, believing in the illusion that the system pretends to offer. The characters in the work serve as a means of examining the interplay between Marxist structuralism and capitalism. These works offer a nuanced and multifaceted exploration of themes such as wealth, power, and the consequences of capital. The 1920s, which had become increasingly obsessed with material possessions and financial wealth as the means for indicating success, created tragedy at the end. Looking at the similarities and differences between the cinematic and literary novel versions of The Great Gatsby, it becomes clearer and more possible to understand the changing values of society by examining factors such as the social atmosphere, characters, music, and language. The different artistic expressions of the film and novel worlds do not create contradictions, but also strengthened the class antagonisms, which are examined in the essence of the work, through the characters and atmosphere. The novel and film versions, which serve as an example of the structuralist Marxist perspective, aimed to present examples of the expression forms of two different art mediums that serve this view.

Keywords

The Great Gatsby, capitalism, Marxist structuralism.

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Öz

F. Scott Fitzgerald tarafından yazılmış Muhteşem Gatsby adlı edebi roman ve Francis Ford Coppola tarafından yönetilen sinematik uyarlaması, kapitalizmin yıkıcı doğasının derinden anlaşıldığı ve zengin olma, bir diğer deyişle toplumun en üst sınıfında olma ideallerinin zirvede olduğu bir dönemde geçmektedir. Romanın ve filmin kahramanı Gatsby nicelik ile değeri karıştıran ve sonunda sistemin sunar gibi yaptığı ilüzyona inanarak kurbanı dönüşen biridir. İki eserde de karakterlerin içinde bulunduğu döngü, Marksist yapısalcılık ile kapitalizm arasındaki etkileşimi incelemek adına önemli araçlar olarak görülebilir. Eserin iki versiyonunda da zenginlik, güç ve kapitalizmin sonuçları gibi temaların nüanslı ve çok yönlü bir keşfi ve eleştirisi sunulmaktadır. Muhteşem Gatsby'nin sinematik ve edebi roman versiyonlarının benzerlik ve farklılıklarına bakıldığında, sosyal atmosfer, karakterler, müzik ve dil gibi faktörleri inceleyerek toplumun değişen değerlerini anlayabilmek iki eser üzerinden daha net ve mümkün hale gelmektedir. Film ve roman dünyalarının farklı sanatsal ifadeleri çelişki oluşturmadığı gibi eserin özünde incelediği sınıf karşıtlıklarını karakterler ve atmosfer aracılığıyla güçlendirmiştir. Yapısalcı Marksist perspektife örnek teşkil eden roman ve film versiyonları bu görüşe hizmet eden iki ayrı sanat mecrasının ifade biçimlerine örnekler sunmayı amaçlamıştır.

Anahtar kelimeler

Muhteşem Gatsby, kapitalizm, Marksist yapısalcılık.

Introduction

The novel *The Great Gatsby*, written by the American writer F. Scott Fitzgerald in 1925, basically tells the destructive effect of capitalism on the individual through an obsessive love story. Jay Gatsby, told by her neighbor Nick Carraway with a mixture of surprise, curiosity, pity, and admiration, is a character from the Jazz era in New York and its environs. The title "The Great Gatsby" captures the complexity of Gatsby's character and his actions in the novel. Despite his wealth and success, he is involved in questionable activities and his actions are not truly admirable. The novel explores the irony and consequences of Gatsby's choices. That is why the novel "The Great Gatsby" has been the subject of extensive analysis by critics with various intellectual backgrounds, particularly those with intellectual agendas that are typically removed from popular fiction. Marxist theorists often see Gatsby's pursuit of wealth as a reflection of the destructive nature of capitalism, his actions as a manifestation of the mythic belief in the power of money, and his tragic ending as evidence of its futility. Freudian critics, on the other hand, have found a virtual feast in the characters of Gatsby, Daisy Buchanan, and narrator Nick Carraway. Both the film and novel versions of "The Great Gatsby" are rich in signs, myths, metaphors, and codes that can be analyzed through various theoretical frameworks. For example, the character of Gatsby can be understood through Freudian terms such as death instinct, desires, dreams, fetishism, and voyeurism. The film version of the story adds a visual dimension to these symbols, rendering Gatsby himself more iconic and providing a unique perspective on the novel. In the end, both of them tell about an impossible love story. The reason why this love between Gatsby and Daisy is impossible lies in the fact that the luxurious, comfortable, and status-worthy lives promised by the American dream belong only to a privileged group of society. The class associations and conflicts of the main characters reveal themselves in economic contexts. Consciously or unconsciously, they can never fully escape from their class reality and become a channel to articulate certain ideologies. Feminist film critics have focused on the portrayal of women in the novel, arguing that they are often depicted as passive, and uninterested in intellectual or artistic pursuits.

According to Marx, all kinds of feelings, views, and logic are the product of consciousness and this consciousness is defined as follows: Consciousness is from the beginning a social product, and remains so as long as men exist at all; 'It is not the consciousness of men that determines their being, but, on the contrary, their social being determines their consciousness. The phantoms of the human brain also are necessary sublimates of men's material life process.' (T.B. Bottomore and M. Rubels. 1963) Seen in this way, the structure in which Gatsby was born constitutes his world of reason, logic, emotion, and thought. In this case, Gatsby's personality traits of greed, vanity, and passionate girlfriend obsession is an example of consciousness that represents the views of the system he was born in, not himself. For example, the flamboyant parties he gives throughout the novel and the movie, the grandiose invitations, especially the luxurious eating, drinking, and clothing consumption he makes visible are not actually the actions

he chooses, prefers, or tends to. Gatsby tries to fulfill its function as a product of the system. It would be more accurate to see Gatsby produced by the capitalist system instead of blaming, laundering, praising, or criticizing. The analysis of the functioning of ideology enables us to understand 'how social relations are reproduced through ideology's ability to shape and indeed to perform the conscious desires and beliefs of individuals. This is because the individual subject is always in a material relation to the object world, constructing it as (and the "subject's") "reality" in specific ways. (Kavanagh, 1982.) For example, The fashion sense of Great Gatsby lends itself to the clothing choices of the elitist upper class. The pieces of feathers, leather, stilettos and large accessories worn by women representing the fashion of the period are the way they appear dictated not by themselves but by the class they belong to. As Kavanagh mentions the ability of ideology to shape and realize the conscious desires and beliefs of individuals is clear. Even the desires of individuals, from the most specific feeling to the most general, are the choices of the system, not their own. When looking at the characters from a Marxist point of view, the characters perform a lifestyle. The consciousness they adopt is the consciousness of the system, but they think it is individuality. Both film and novel exemplify the American Dream ideology by dramatizing how it falsifies Americans' consciousness of their reality. Like all oppressive systems that blend reality and illusion, the American dream connects individuals to their living conditions, not a real but an imaginary relationship. People under the hypnotism of the American Dream falsely believe that they are happy in their lives, free in their decisions, and autonomous from their socioeconomic environment. It is the consciousness of the system they think is theirs that affects them to see the fact that they are subject to many economic, social, and political forces that ideology deliberately tries to hide. Fitzgerald's critique of the fascinating Jazz-era American Dream ideology focuses on how this ideology leads to death, both physically and spiritually. The characters in The Great Gatsby are left with only two choices, both tragic. Either they have to work towards realizing the consciousness of the American Dream and therefore feel false happiness based on the false belief that they are what they choose to be. Or accepting defeat with the consciousness of the same system, assuming it is one's inadequacy. As a result, death is inevitable, mental or physical, often both.

The novel's themes and characters have also been studied in relation to film theory. Andre Bazin famously said that cinema is language (Guzetti, 1973) and film theory has borrowed from Saussure's linguistic concepts, such as the relationship between the parts that make up the whole, as seen in cinema through editing, lighting, and camera angles. Psychoanalysis, particularly that of Jacques Lacan, has also influenced film theory. These theories have been used to examine the use of language and visual elements in cinema, and to better understand the relationships between characters in "The Great Gatsby" and their impact on the narrative. The social and psychological elements of "The Great Gatsby" are highly relevant and deserving of serious consideration. As both the novel and the film adaptation illustrate, the enduring appeal of "The Great Gatsby" lies in its ability to capture the essence of American life through the story of one man's doomed to

struggle. In order to understand the differences between literary and cinematic readings of "The Great Gatsby," it is necessary to examine the elements of the story, plot, theme, characters, and style in both the novel and the film. While these elements are present in both mediums, the film adds visual elements such as cinematography, lighting, and music, as well as the performances of the actors and the art of editing. These additional elements can provide a deeper and more complete understanding of the story and its themes along with the concept of Marxist structuralism, which is a theoretical approach that examines the relationship between economic structures and social dynamics. In the case of "The Great Gatsby," a Marxist structuralist analysis focuses on the role of capitalism and wealth in shaping the characters and events of the story. Through an analysis of the music and lyrics, social atmosphere, motion, and characters in both the novel and film versions of 'The Great Gatsby,' this article will explore how Marxist structuralism can provide insights into the themes of wealth and class in the storyline. The novel and the film include characters from several different socioeconomic classes and this essay aims to study the relationship between these social classes.

1. Music and Words

The Great Gatsby shows the Jazz Age by deciphering Gatsby's with fanfare, and gaudy parties. Accompanied by big live jazz orchestras, Fitzgerald reflects concrete capital and power with large and special orchestras and the struggle to get a higher social class in the book. The jazz music of the 1920s situates the narrative in a specific cultural and historical moment, Fitzgerald's jazz-age musical references—real and fictional—resonate with the novel's broader critique of the merciless American dream on both class hierarchy and ethnic identity. Jazz music serves as a fitting metaphor for the era depicted in "The Great Gatsby," and its influence can be seen throughout the novel and film. Jazz, with its rejection of traditional musical forms, was embraced by the nation's youth as the perfect expression of their abandonment. The tunes of the era can be heard frequently in the film, but Fitzgerald's use of them in his writing is particularly notable. The playing of "Ain't We Got Fun" at the first party attended by Nick Carraway effectively captures the spirit of the era, while also foreshadowing the events to come. Fitzgerald's incorporation of lyrics and references to tunes throughout the novel serves to punctuate and accentuate the mood of the story as in: "Three O'clock in the Morning', a neat, sad little waltz of that year, was drifting out the open door", (Fitzgerald, 2011). Music speaks to the individual characters on a deep level, it tells the story of the period and it does not merely re-tell a period story, it tells the audience something about their world. At the same time, The Great Gatsby provides examples of the excellent use of sound in terms of combining visuals with sound due to music informing that creating meaning, developing, identifying, supporting, or creating tension by creating a complete contrast and possible disappointments are coming.

In the novel, the syntax of the words used by Fitzgerald reveals a sense of disillusionment with the institutions of society and despair at the loss of values. The lateral and decal meanings that words create when they come one after the other are

created in music through tempo, timbre, and tones. This is reflected in the suggestion of a secret, magical dimension to the atmosphere, as seen in the description of the music drifting out of the open door. The film version captures this mood through its use of music and other techniques, creating a sense of the tumultuous times and the instability of the characters' lives. Through the lens of Marxist structuralism, the role of capitalism and wealth in shaping the events and characters of the story can be seen through the use of music and language.

To explain Marxist theory it is helpful to first understand the Marxist view of society and the mechanisms it is built upon because *The Great Gatsby* as a product of the cinema industry has partially rewritten the story in humanist, aesthetic, and romantic terms, but can't ignore the Marxist and socialist tradition. Imagification of commodities and commodification of images have become new vehicles for cinema to sell its own. The Marxist theory combines philosophy, sociology, and economic theory to assert that society is fundamentally created in relation to its economic structure. Raymond Williams (55) defines the concept of society by dividing it into three main areas. The areas will be listed as per Williams's definition and followed by clarifying examples of how each area relates to the novel: The first is a system of beliefs characteristic of a particular group or social class (i.e. capitalism). The second is a system of illusory beliefs, false ideas, or false consciousness, all of which can be countered by true or scientific knowledge (i.e. the American dream). The third is comprised of the general process of how meanings and ideas are produced through, for example, social constructs and influence. Williams's categories cover the main parts of what makes a society function, to a degree, as ideologies, beliefs, and social constructs are the foundation of the world around us and to the fictional, as well as historical, societies in novels.

Speaking more specifically about the film, the author skillfully maps successive concepts: mode of production, ideology, creative labor, and mediation. In the film adaptation of "*The Great Gatsby*," director Francis Ford Coppola uses a range of sound elements, including dialogue, sound effects, and music, to create the mood and atmosphere of the story. Coppola employs his camera like a writer would use a pen, using wide shots and high volumes of sound in the opening scenes to establish the setting and tone. He also uses music to enhance the dramatic narrative, with the flow of the music strengthening the climax of certain scenes. To highlight the dialogues, Coppola often and suddenly cuts down the music and allows silence to become more prominent, thus giving greater emphasis to the words. He also uses wide-angle camera shots and a high volume of soundtracks in the opening scenes to establish the atmosphere. The flow of the music is used to strengthen the climax of certain scenes and enhance the dramatic narrative, providing clues about potential developments. Based upon the concept of the Marxist dialectic, Coppola sought to form a structuralist film theory and method for production. This dialectic consists of two opposing points of view which, when put together, work to form a synthesis (a result that is greater than the sum of its parts). For example, the story progresses through the actions of Gatsby and narrator Nick Carraway and these two

characters provide to juxtapose two images, resulting in a synthesis of opposing ideas.

Coppola primarily employs diegetic music, in which the source of the music is visible within the world of the film, but he also uses non-diegetic music in some scenes to create contrasts and excitement. In diegesis, the narrator tells the story to the audience or implied readers, presenting the actions and thoughts of the characters. This method of storytelling has been contrasted with mimesis, which shows rather than tells by enacting the action. Diegesis involves the use of a narrator who may speak as a particular character or maybe an invisible or all-knowing presence commenting on the action or characters. This distinction between diegesis and mimesis has been discussed since the times of Plato and Aristotle. The music is often used as source music, with the camera showing the orchestra, piano, or another instrument before transitioning to other shots. Background music is also used to establish a specific mood or enhance the emotions of the scene. This approach aligns with the principles of Marxist structuralism, which view language and other semiotic systems as key elements in the construction of social and economic systems. Overall, the use of music in the film can be seen as a reflection of Fitzgerald's use of language in the novel, with both elements serving to highlight the unique linguistic developments of the Jazz Age. From a Marxist structuralist perspective, the role of music and language in the story can be seen as a reflection of the broader social and economic structures of the era, with the democratization of language and music representing the shifting values and dynamics of society. The jazz motifs formed the scream of freedom need or the alternative democratization theory that narrative represents and promote parallel to Marxist theory. Linguistic developments of jazz promote the collective over the individual and present the struggle between classes and work to heighten class consciousness. Switching now to a Marxist approach, Coppola tackles issues of race and class in "The Great Gatsby" without directly referring to the tumultuous 1920s in which it was written. The story shows how the inequalities of race in the United States have resulted in permanent underclass status and misery for the black community. Social and economic structures work together to doom the lives of African Americans, who can only internalize this for so long.

According to Sergei Einstein claims, "within every shot, there is a conflict between an object and its spatial nature or between an event and its temporal nature.", in other words, there is a conflict within every shot between an object and its spatial nature or between an event and its temporal nature. These "shots" are used to create a sense of shock and questioning, drawing on the dialectical principles of Hegel and Marx. In the case of Coppola's film adaptation of The Great Gatsby, the use of non-diegetic jazz music may have been intended to create a sense of classical drama rather than tension. The way in which the music is used can also be seen as a reference to Fitzgerald's own use of language in the novel. For example, the dialogue in between Nick Carraway and Jay Gatsby reveals the materialistic perception of society in the novel below whereas Coppola prefers to create a 'money voice' effect with the help of musical elements in the film.

"Her voice is full of money," he said suddenly.

That was it. I'd never understood before. It was full of money—that was the inexhaustible charm that rose and fell in it, the jingle of it, the cymbals' song of it." (Chapter 7, Page 75) This particular dialogue is crucial due to Gatsby's way of expressing his love for Daisy is striking in terms of the most exalted meanings given to money.

The importance of language in the novel is reflected in the film, with the dialogue being reconstructed virtually verbatim to accentuate the unique language of the Jazz Age. In this era of democratization, nothing was more democratic than language itself. This is true of language in a universal sense: "No other institution involves all the individuals all the time; no other is open to all in such a way that each person participates in it and naturally influences it." (De Saussure, 1983). Fitzgerald expertly exploits this reality in the novel through the use of "jazz" in the voices and language of the characters. This view of language as a democratic and universal institution aligns with Marxist structuralism, which posits that language is a key element in the construction of social and economic systems.

The importance of language in fiction and real life cannot be overstated, according to Barthes, "it is a collective summa of individual imprints", (Barthes, 1977). What is particularly interesting about Fitzgerald's approach is that he seems to disregard the distinction made by Barthes and Saussure between speech and language. Language is an institution and system, while speech is the individual act of selection and actualization (Barthes, 1977). However, Fitzgerald revels in blurring the lines between these concepts. When Nick encounters his cousin, Daisy, he struggles to define how she expresses herself, using musical metaphors to do so. Only later does Gatsby provide the reality: "Her voice is full of money.", (Henson, 2003). This bold approach to rendering speech and language as a reflection of the inner being aligns with Marxist structuralism, which views language as a key element in the construction of social and economic systems.

2. Social Atmosphere, Motion, and Characters

It can be argued that the film adaptation of "The Great Gatsby" differs from the novel in its treatment of racial issues, which are given more attention in the latter. The jazz music prevalent in the novel, for example, was largely created by Black Southerners and introduced to Northern listeners, providing a sufficient foundation for Fitzgerald to address the theme of race, albeit in a subtle manner. This stands in contrast to the film, which focuses more on using the era as a romantic background and only briefly acknowledges racial issues. Marxist critics may support this argument, as the emphasis on racial issues in the book is significantly more pronounced than in the film.

Fitzgerald's dramatic presentation of time, place, and characters in *The Great Gatsby* through the incorporation of such film devices as the flashback; his cinematic use of color and lighting, and his visual and dynamic presentation of minor characters that are distinctly cinematographic in purpose and method. The long shot usually focuses attention--from a distance--on a full figure of the subject, on a natural setting, the sky, a road, or on a city street. When used at the beginning of a story, it becomes an establishing

shot, similar to one in a film to "set" the location of the scene that follows. In Gatsby, Nick Carraway's description of the Buchanan mansion in the opening chapter is a good example of such a "shot": [The] house was even more elaborate than I expected, a cheerful red-and-white Georgian Colonial mansion, overlooking the bay. The lawn started at the beach and ran toward the front door for a quarter of a mile, jumping over sun-dials and brick walks and burning gardens--finally when it reached the house drifting up the side in bright vines as though from the momentum of its run. The front was broken by a line of French windows, glowing now with reflected gold and wide open to the warm windy afternoon... (Fitzgerald, 2011). As an "establishing shot," Nick's description does several different things. Besides setting the locale and putting a human figure in it, the "shot" captures the look of the fashionable mansion and its rich owner and fuses the two in an ironic "superimposition"--the cheerful openness of the house in sharp contrast to the arrogance and aggressiveness of its principal inhabitant.

The film, perhaps more focused on using the era strictly as a romantic background, does acknowledge this factor, but only in passing. In contrast, the novel contains recurring images and associations that inescapably point to racial and class distinctions. To convey the theme of racial tension, the director of the film uses sharp camera angles, sudden close-ups, and tense dialogues without background music. Additionally, the use of contrasting colors, brightness, and saturation strengthens the highlighting of meaning. According to Zettl, if a color is surrounded by a similar color, it loses its prominence. Contrasting hues and brightness steps are desirable and create simultaneous contrast (Zettl, 1999). For example, pastel tones and bright lighting in costumes reveal the contrast with the character's inner worlds. The film's aesthetic energy and emphasis on racial issues contribute to its success in conveying the theme of the novel. The director's use of various techniques, such as camera angles and costume design, effectively conveys the theme of racial tension and highlights the contrast between the characters' outward appearances and their inner worlds.

Racism is not merely a peripheral element in the film, but rather it shapes the period and atmosphere. In the novel, Tom declares "We're all white here." (Parkinson, 1988) yet the film showcases the tension of the era through its actions. The mimicry of the actor conveys the impossibility of living with Black people. Coppola's casting for this character is impeccable. As the screen fades to a deathly white, the camera irises Daisy's careless face, which dissolves into a close-up of Jordan's face expressing neutral and hidden thoughts. He appears to need support but is hesitant to reveal his thoughts. Coppola favored improvisation in his actors' performances and employed the "method" style of acting, allowing the actors to inject experiences from their own lives into their characters and to alter their words, mimics, and gestures as long as they seemed natural and did not change the content. As a result, dialogue takes a secondary role to "method" players. The acting in the film effectively conveys the significance of racism and the tension it creates in the period and atmosphere.

According to Roland Barthes, the death of the author suggests that each text is open

to interpretation by the reader. It is a very close link between 'literal' seeing and 'metaphorical' seeing, between 'perception' and 'interpretation'. However, this concept does not necessarily apply to cinema. In the film adaptation of "The Great Gatsby," Robert Redford's acting style adds credibility to the character of Gatsby, making him almost seem real. On the other hand, Mia Farrow, who was pregnant during filming, appears more affected by her pregnancy in the film. As Newton (1992: 34) maintains, 'it is worth noting that their ability to do this is again indicative of how the disconnectedness of the literary text naturally gives rise to a diversity of discourses.' The alternative realities which the ideologically committed critic reads into the text are of a social rather than an individual kind. The principle is the ability to conceive and artistically articulate two opposed ideas at the same time which is exactly what the dialectical structure of the book requires. The work in the Hollywood studios explores the connections between Fitzgerald's "cinematic vision" expressed in the film scripts and the style and techniques of his novels, which the director finds to be a "ritualized blend of signs, gestures, and iconography." As a result, director Francis Ford Coppola primarily used close-ups and extreme close-ups of Farrow's face, or wide camera angles that focused on her body rather than her gestures, to capture her artificial acting style and appearance. This representation of women in society aligns with Laura Mulvey's argument that value-free research, or sex-blind research, often leads to distorted portrayals of women (Osborne & Van Loon, 2009). Mulvey claims that Coppola presents Daisy as a fetishist object through the male gaze, focusing on her body as a source of aesthetic material and as a projection surface for mental states, ultimately fulfilling the pleasure derived from looking at the female body (Martin, 2006).

The portrayal of Gatsby on screen, as embodied by Robert Redford, adds multiple layers to the character. Redford's physical presence, acting style, and identity as a celebrity all contribute to the portrayal of Gatsby in the film adaptation. Additionally, the perspective of the director also plays a role in shaping the character's depiction. This is why the Gatsby from literature and the Gatsby from cinema cannot be considered the same character. For instance, Francis Ford Coppola uses silhouette lighting to introduce Gatsby in the film, which neither fully reveals nor conceals his features. This technique adds a romantic and mysterious element to the character, emphasizing his contours and hiding his identity. As a result, Gatsby is presented as a powerful and enigmatic hero.

The connections between Marxist theory and "The Great Gatsby," both in the novel and film, are undeniable. The social setting plays a central role in both works, serving as a fundamental element of the story and being shaped by popular culture. While this aspect strengthens Fitzgerald's storytelling, it also exposes him to criticism as an artist. In particular, popular culture is often perceived as corrupt or problematic, and the indulgent culture depicted in "The Great Gatsby" may be seen as too prominent to merely serve as a backdrop (Hall, 1996). In Fitzgerald's world, the characters embrace the moment, regardless of the consequences, and a Marxist perspective could interpret them as both victims and perpetrators in the decline of society. From this perspective, Marxist structuralism, at least to some extent, condemns "The Great Gatsby" for celebrating

shallow cultural narratives, even though it ultimately portrays a tragic tale. Fitzgerald exposes processes of class struggle, examining the struggles over class, consciousness, organization, goals, strategy, and boundary by mostly shallow materialistic characters and it also shows the tragic consequences of class struggle, investigating both the micro-level of subjective experience and the macro-level of class and structure.

In the film adaptation of "The Great Gatsby," class distinctions between the wealthy and the poor are conveyed through the use of different camera angles. Francis Ford Coppola often employs back projection to add a sense of motion to dialogue scenes set in vehicles. By using back-projected street scenes viewed through the windows of the vehicle, Coppola provides the audience with a different perspective on the setting and atmosphere, creating a critical view for the viewer. This technique may be used to imply that there is something amiss or unsettling about the scene. For example, the large advertisements on the poorer side of town, viewed through the back or side windows of a luxury car, are presented as back-projected figures with their contrastingly drab and worn clothing, while the people around them gaze at the car with longing. This serves to highlight the divide between the wealthy and the poor.

Myrtle is a complex character, as demonstrated by her demand that Tom buys her a dog (Parkinson, 1988). In the film adaptation of "The Great Gatsby," Francis Ford Coppola uses low-angle shots to depict Myrtle's inferiority complex and lower-class status as she makes this request. The camera then moves to an extreme close-up of her mouth, emphasizing the significance of her words and how they should be interpreted. Notably, Coppola chose an actress with a prominent mouth to portray this character. By zooming in on her mouth, he highlights Myrtle's hunger, desire, and potential danger. In both the novel and the film, the dog serves as a passive symbol, reflecting Myrtle's social status and role. The identification of dogs and humans, and especially the unconditional loyalty and love of the dog to its owner, represents the attitude and position of the working class towards the boss. Myrtle does not question her position as an identity instead she more value to the raw material. The American dream is like an illusion, prompting or nudging people to believe certain things about themselves and the world around them. This illusionary perspective also provides them with values that signify their class identification. According to Santayana (1985: 55), within any class system there are unspoken sumptuary laws understood by low and high-class individuals alike. However, instead of abiding by them, Myrtle's the goal is to achieve wealth by overcoming the barriers in her own life instead of completely breaking the rules.

The tragedy of the pitifully superficial characters, hated by some in Fitzgerald's works, brings him into line with Marxist theorists. He describes the hand-in-hand complicity of the Anglo-Saxon leisure class with consumerism, racism, and class discrimination, especially through parties. The huge orchestras that accompany the parties and all the servants who provide services are given implying the invisible labors of the working class and blacks. The 'other' lives, thus transformed into detail, decipher the real story in another silent dimension. He evinces compassion for his characters but also denounces

the society in which he situates them. He fully understands that his characters are traversing the Jazz Age landscape and striving to secure positions of power by negotiating locations within the fields (Lavelle, 2011). However, Fitzgerald parts ways with his Marxist critics in his ultimate repudiation of Marxist thought itself. While Fitzgerald may lament and even censure his arena, which accurately reflects the popular culture reality of the time, he is not disposed to relinquish its fundamental structure. In the final analysis, Gatsby asserts that class stratification is an ineluctable feature of American life, and advocating for a classless society does not serve the interests of the people.

Fitzgerald is pained by the efforts made by his characters, but he cannot repudiate the class orientations that drive them, and ultimately, he does not reject them. False consciousness of characters refers to the set of beliefs and convictions that prevent an individual from perceiving the truth about social and economic realities. It could be said that Fitzgerald moves through Marxist theory as if it were a party and he was a somewhat ambivalent guest. For example, Adorno asserts that "art is the social antithesis of society, not directly deducible from it" (Adorno, 2004), and one can see Fitzgerald nodding in agreement before slipping away. More accurately, Fitzgerald cannot fully embrace this statement because he devoted his life to extracting art from society itself. Moreover, it is unlikely that he would subscribe to any theory that posits such a dichotomy; in Fitzgerald's finest work, *The Great Gatsby*, even the worst aspects of society provide material for art, a perspective that is difficult to refute. Gatsby himself, for instance, is flawed as the world he aspires to inhabit, yet he serves as a paradigm of human experience, which does not always conform to theoretical principles.

Fitzgerald is more aligned with cultural critic Greil Marcus, who, while advocating for a broader framework for cultural analysis, still reflects an almost purely Fitzgeraldian perspective: "America is a place and a story, composed of exuberance and suspicion... The story of America is one of self-invention" (Marcus, 2006). This could easily describe Jay Gatsby himself, and the crucial significance of this observation is that it does not negate Marxist theory, but rather views it as inconsequential to any examination of American culture, as the latter is inherently grounded in self-assertion. There are two extremely different worlds even within their respective class structures.

Nature imagery such as flowers, birds, moonlight, the golden sun, eyes, clocks, the sea, extremely shiny colors, clothes, cars, the Plaza Suite, shadows, Gatsby's house, gardens, the swimming pool, and Wilson's garage are all suitable signs, icons, and symbols for decoding in cinematic and literary language. In addition to traditional analytical methods, cinematic language requires some technical terms. For instance, instead of relying solely on dialogues, techniques such as zoom-in and zoom-out can be particularly significant and frequently employed in the film. For example, an extended zoom-out from Nick Carraway's house to Gatsby's mansion serves to reveal contrast, class divisions, and mood. The visual allusion through the motion of the camera and cinematography, as well as stylistic decor, conveys the message more effectively than dialogues alone.

The movie employs giant close-ups of dancing couples' feet, which adds depth and conveys the atmosphere of the era more effectively than a single chapter could. The sets and costumes, when paired with the right cast, can create exceptionally unforgettable scenes. It is impossible to forget the image of Redford in a pink suit on the white steps bathed in moonlight or starlight. His portrayal contributes significantly to Gatsby, and it could be argued that Gatsby's iconic status also enhances the actor's star persona.

Conclusion

The Great Gatsby portrays a typical image of capitalist America in the 1920s Jazz age and dramatizes how the American Dream ideology functions to disguise the bleak truth of reality in such a period, the reality that suppresses man's humanity with the system's consciousness. "The Great Gatsby," the jazz music of the era can be seen as a representation of the social and cultural upheaval happening at the time and the need for change. As Marx states in his theory, when the working class becomes aware of their exploitation, this will result in a revolt led by the proletariats. However, The Great Gatsby shows because of the exploitation of truth in, the capitalist system, there can be no original revolt and objection, and even if it does, it will fail. The youth's embrace of jazz and its rejection of traditional musical forms can be seen as a metaphor for the rejection of the old social and economic order and the desire for change. The mood of disillusionment and despair reflected in the novel's language also aligns with Marxist ideas about the negative effects of capitalism on society's consciousness. The use of jazz music in "The Great Gatsby" shows the illusionary nature of the American dream and American manners are inextricably linked. Fitzgerald embodied in his narrative works the deep polarities of the American experience: success and failure, dream and nightmare, illusion and disillusion whereas Coppola creates the same contrast with visual codes and especially with the appropriate and powerful use of jazz music in cinema.

In "The Great Gatsby," the character of Jay Gatsby is a prime example of the excesses and consequences of capitalism. Gatsby's pursuit of wealth and power is fueled by his obsession with Daisy Buchanan, and he will stop at nothing to win her over. The novel and film both focus on individualism and tyranny of the white upper class and how the existent system of private property reduces human beings to selfless masses and sucks their potential out. In any case, Gatsby's wealth and success are ultimately revealed to be illusory, and his actions have destructive consequences for himself and those around him. The tragic end of the story both implicitly and explicitly advocates structural changes in the economic institutions of America. The deaths of Myrtle, Gatsby, and Wilson the impossibility of existence even if wealth, which is the ultimate success in the capitalist system, is achieved.

From a Marxist structuralist perspective, Gatsby's story can be seen as a cautionary tale about the dangers of capitalism and the pursuit of wealth. Marxist criticism encourages readers "to see the unhappy truths about material/historical reality, for whether or not authors intend it they are bound to represent socioeconomic inequities

and ideological contradictions" (Tyson, 2006: 66). His relentless pursuit of wealth ultimately leads to his downfall, illustrating the inherent instability and degenerative nature of capitalism. This analysis can provide insights into how economic structures can shape and control the lives of individuals within a society.

While the cinematic and literary readings of "The Great Gatsby" differ in many ways, they also complement each other in important ways. The visualization of the characters and plot in the film version allows for a deeper understanding of the themes and ideas presented in the novel. In this way, reading a film can be seen as a distinct activity from reading a novel, but other literary theories can be applied to both mediums. Overall, the film and novel versions of "The Great Gatsby" provide a rich and complex exploration of the themes of wealth, power, and the consequences of capitalism. It is possible to get rid of the disasters caused by capitalism with Marxist ideology. It is seen that it is not possible to have love, property, or even your own life in the system. According to Barry, this is only possible with the abolition of private property and equal distribution of wealth. A healthy individualism will cure modern society; thus, "nobody will waste his life accumulating things, and the symbols for things. One will live. To live is the rarest thing in the world. Most people exist, that is all (Bary, 2003, s. 153)."

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Araştırma ve Yayın Etiği Beyanı

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Makale tek yazarlıdır.