CHAPTER III
SWING OF THE PENDULUM

A compulsion of circumstances and the growing awareness of the urge to unravel the tangled sleeve of illusions in one's life together evolve ironically into a quest for self. One illusion substitutes another and thus a moment arrives, when one is able to realize the very futility of trying to fix up a square in a round hole. Isabel, Franny and Herzog are able to realize the vital illusion in endeavouring to splice certain super-animated ideas into their subjective perception of the reality of life. Finally, they are able to apprehend the gauge between the two kinds of reality, and the illusion of the vanishing distance between the two at a far-off point is nothing short of an absurd expectation. Isabel, Herzog, Franny—each in his own way succeeded in extricating from the tangles of illusion and this freedom was, in each case, the measure of the progress to Selfhood. At times, in his quest for self the hero is, as it were, riding a staircase moving in the reverse, and hence each step higher is annulled by the downward run of the staircase. This chapter takes up two such protagonists - Jake Barnes and Jay Gatsby.

An equipoise between the Dionysian and the Apollonian virtues, obvious in one's inner personality and outer persona, should certainly highlight an individual's reaching after Self. That indeed would be a condition of the individuated ego. If the Dionysian in man tends to be a kind of "flood of over-powering universal feeling which
bursts forth irresistibly, intoxicating the senses like the strongest wine, the Apollonian manifests in "a perception of inner images of beauty, of measure, of controlled and proportioned feelings." The endeavour for authentic existence must accomplish the subtle harmony between the Dionysian expansion and the Apollonian contemplation. The equipoise is ill-balanced by the predominance of Apollonian or Dionysian traits, for life offers situations where one is pulled towards extremities and there is seldom an equal measure of faculties. The swing from one state to another marks the hero’s quest for Totality. A dichotomy, however, attends the destined route of his journey to self. His ability to survive is flanked by the signs of fruition as well as the fears of failure. The pitfalls, of course, do not too much deter the hero, and sometimes, it helps an observer—another character in the psychic vicinity of the hero, who finds himself calmly pacing across the bridge between the opposing forces of Reality. The hero dies, or confronts life with a readiness to accept the latent duality in his life, of fruition and failure, of satiety and starvation.

"I did not care what it was all about," says Jake Barnes in Hemingway’s novel *The Sun Also Rises*, "All I wanted to know was how to live in it. Maybe if you found out how to live in it you learned from that what it was all about." So doubt, happiness needs no definition if
we are happy. Instead of simply living, Jake Barnes is confronted with a life in which he has been denied the potency which equips man with the powers of emulation and creation. A pain of the dull roots stirred by the spring-rain of passion fills this Hemingway hero with resentment. The compliment that he gave "more than" his "life in the war" (p. 29) is not enough to illumine the darkness of his life. His persona is of a person who meets all people, but cannot radiate energy, or to speak more specifically, he cannot enter into a purposeful relationship generating life-force. The soothing sense of resentment becomes all the more piercing as he meets the irresistibly beautiful Lady Brett. He endeavours to hide his personal wound, his inadequacy and enjoy the riotous and expansive life in Paris. Jake Barnes admittedly is a living victim of the holocaust of war. The violence of the war wounded the psychic responses and projections of the people. Thus Jake Barnes, the castrated hero of The Sun Also Rises significantly represents the lost generation, as the post-war generation came to be called.

It is true that Jake Barnes is a depotentiated hero but he is depotentiated strangely enough only because of his physical infirmity. A great number of readers and perhaps the critics also might view Jake Barnes as a war-victim on the wheel-chair like Lord Chatterley.
Hemingway's hero, however, unlike the Laurentian character, soothed and sinks into the life, living his reality vis-a-vis the reality of his compatriots. Jake Barnes, in this respect, is a hero who makes a cumulative effort to participate despite his handicap in the onward flux of life. His handicap makes his problems rather queer, yet it is just because of this handicap that he strives to reach out and develop a medium-mystic personality, sharing the joys and sorrows of others, while hiding his own pain. The reaching after self is facilitated when one is able to realise and overcome the Shadow. One has to dissolve the prejudices, the predilections and particular traits. Only then one is equipped to counter the persistent clash between the conscious and the unconscious. The genesis of Jake's Shadow, being wounded in the genitals, is just the wish to have physical consummation with the woman he loves. Thus he is mercilessly placed in a Dionysian state of emotion without the power of any physical substratum. The Apollonian reason urges him on to other pastures of pleasure and rejoicing. The good Catholic advice - "Not to think about it"(p.29) - does Jake little good, for his mind keeps jumping around. This wild dance of the mind would change into smooth waves at the thought of Brett. But this kind of exercise finally found him suddenly crying alone in his bed. The cathartic relief would result in his feeling better. For him, the one
relevant course could be to descend into the world of perpetual solitude and to execute in his life the desiccation of the world of sense. But how could he evacuate the world of fancy, where a passionate woman Lady Ashley Brett was enthroned? Jake could only get a momentary relief from the anguish which choked the idea of a happy existence. His Dionysian instinct for expansion and his Apollonian sense of beauty and aesthetic apprehension are juxtaposed, and through the inter-play between the two emerges a new Jake Barnes, who finally enters the participation mystica. He attains a kind of ironic distance with himself, and participates in life with a healthy sense of detachment.

Of course Jake is in an untenable predicament. If he limited his awareness to a number of abstractions to keep sane, he would not be doing a service to himself. In such a case, there was every possibility of "gradual dehydration of springs of enjoyment" and his "under-nourished consciousness" could just consume itself. The common aim of human beings is the "broadening of consciousness" and this necessary part of spiritual development can be through "aesthetic or sexual experience." Having been denied the latter, it is in the aesthetic experience that Jake invests his conscious energy. The actions of the Bull-fighters provide this aesthetic satisfaction to Jake. Our analysis will concentrate on Jake's attempts, not only at the aesthetic
but also on his ability to transcend his sexual incapacity by a refined perception of man-woman relationship which is far above the mere physical.

Will it be too much to say that Jake Barnes develops his feeling eros and agape side and grows into some sort of shine and splendour. To examine Jake psychologically, one might hazard a statement that he travels through the stages of catharsis, elucidation, education and finally transformation. Jake Barnes cathartes in his solitude, is educated in his empiricism in living with the world of reality and while elucidating his reality vis-a-vis others, he grows into a consciousness where he is detached physically but attached feeling-wise. Ultimately his relation with the world outside is one of altruism, agape and naturally, therefore, on the plane of wholeness.

Eros is a powerful streak in his psychic pattern. He meets everybody and is sought-after by Robert Cohn, Bill Corton, Braddock, Francis, and of course, Brett. To one of her new companions one evening, Brett tells, she was "in love with" Jake Barnes (p.31). Even as the novel starts, we find that he is committed to his work. The essential meaning of existence is extended to empirical dimensions when a person is capable of initiating a kind of mutual employment in regards to the people around him. His enthusiasm for his work and his concern for those
around him (for example, Francis-Cohn relationship) spell out this basic instinct in Jake - the instinct to find fulfillment in Eros, the expanding affection that he extends to others. It is in case of hetero-sexual fulfillment that Jake cannot reconcile to the terms of reality. The war-wound has incapacitated him and hence the pure, biological consumption simply eludes his experience. In terms of Jung's four stages of the Eros cult, Jake's relation with Brett is at the second stage, i.e., Helen, a romantic and aesthetic level, though there is a predominance of the sexual. The last indeed adds to the degree of depression in his responses. This psychic tangle is the Shadow which he has to overcome in order to face the reality of life and progress towards selfhood.

To Robert Cohn too, Brett is like Helen, the charming woman who disturbs him to distractions. In this, Robert Cohn is a foil to Jake Barnes. But, he is not tainted with the kind of incapacity which tortures Jake. From a little shy boy in one of the richest Jewish families, he did shed his 'bitterness' by being a boxer at Princeton. His mental horizons widened as success came to him in his literary exploits. He married on the "rebound from the rotten time he had at the college, and Francis took him in the rebound from his discovery that he had not been everything to his first wife" (p. 11). These two women trained the inner-personality of Cohn. His external personality, groomed
at Princeton, exalted in grand display in tennis courts. Both on the external and the internal front, he was just shaken and gone to pieces after the vivacious Lady Brett appeared in his life. He is too disturbed to feel at ease where he is. A reading of a book "The Purple Land" drove him to an intense desire to go to South America. The splendid imaginary enorous adventures in an intensely romantic land tempted him. To Jake, he expresses his longing to go to South America. Here Jake speaks to him like a stern Guru. In this, the Apollonian aspect of Jake's personality is very obvious. His sense of reason and enquiry tells Cohn: "You can't get away from yourself by moving from one place to another. There is nothing to that" (p.13). These words confirm the compelling nature of reality which an individual psychic being has got to cope with.

In Ecclesiastes, from which Hemingway lifted the title of the novel, it is said: "No matter how much we see, we are never satisfied; no matter how much we hear, we are not content." Solomon also dwells on the appropriate nature of actions in which men should involve himself. "There is a right time for everything," and when a person is unable to synchronize his appetite to the possibilities in his finite world, he drifts to despair and discontent. Instead of futile efforts to get pleasure, Jake Barnes has to make a choice vis-à-vis his personal problems, his
incapacity and his enthusiasm to live. In the Uplushade it is said: "There can be no creation unless there is joy: know the nature of joy." Jake's quest takes him into this very exploration. It is the experience of joy that will add a new dimension to his consciousness.

Meanwhile, Robert Cohn's problem is solved, at least for the time being, as he is able to clinch a sexual escapade with Brett to San Sebastian. He fondly hopes to cling to this supposed consummation, which was, in fact, nothing more than mere copulation to Brett. The temporary phase of his relation with Brett and the consequent rejection alienate him, and he is driven to a violent assault on Jake Barnes whose relation with Brett mystifies and puzzles him. But meanwhile, Jake, victimised by his own Shadow, feels "blind, unforgivingly jealous" (p. 83) of Cohn's luck at San Sebastian. Later he also "liked" Mike to "hurt Cohn" with a volley of vile remarks (p. 124). Here Jake becomes a victim of his Shadow. He tries to overcome the psychological block. He is frustrated on the instinctual level. The vacuum is vitalised by his intensely aesthetic, almost obsessive involvement and thrill in bull-fights. This Apollonian dimension in his psyche has a compensating role; hence of the bull by the Matador is symbolic of the masculine charge, both physical and sexual. On another plane, it does, no doubt, lay bare Jake's own incapacity on the sexual front. Watching the virile movements of the Matador
in a way tends to fill the lack. In fact, the bull-fighting intoxicates Jake’s senses like the strongest wine. His participation is simultaneously Dionysian. This duality of the Apollonian and the Dionysian helps the Hemingway Hero to accomplish a certain degree of "self-actualization." The spectacle of Bull-fighting provides Jake with a peak experience when he is both attached and detached, Dionysian and Apollonian, individual and social. He is irretrievably bound to Brett and yet, he helps her on to a relationship which separates him from her. This is the dichotomy which Jake is bound to accept in his life. But his problems are deeper, and the sustenance that seeps into his psyche during the Fiesta also leaves him once more just as he leaves the set of fiesta-ing. He has to discover new grounds for expansion. Of that later.

Mythically, the decapitated hero would have been left to rot in the society. Nevertheless, his recognized participation through an aesthetic appreciation of a real good Matador like the young Romero connects him with reality. In fact, Pedro Romero becomes an objective correlative as well as a superior shadow sympathizer for Jake Barnes. He represents the repressed macho aspect of Jake’s personality. Romero was "getting so close that the bull could see him plainly, offering the body, offering
it again a little closer, the bull watching daily" (p. 182), and then just before the horns would come, he would give
the bull the red cloth. This sequence of splendid
acrobatics is performed by Romero. The whole of this
masculine charge is appreciatively watched by Brett to
whom Romero presents the prize 'ear' of the bull.

Now, whereas Robert Cohn is baffled and blinded by
jealousy at the obvious intimacy between the Lady and the
Matador, Jake Barnes is able to keep an ironic distance
with himself. He is out to help Brett in her meeting
with the Matador. At her instance, he invites Romero to
join them over a drink and notes: "I saw he [Pedro] was
watching Brett. He felt there was something between them.
He must have felt it when Brett gave him her hand (p. 159)."
He leaves them together as such. Later he is called a
pimp by Cohn, who, in a reincarnation of his Princeton
days, hits Jake hard. Jake is dazed and walks back to
his room alone after the quarrel. No bitterness or
vengeance disturbs him. It is out of the interplay of
the Logos and the Eros principles, the Apollonian and the
Dionysian traits that finally, in Jake's ego-consciousness
emerges an awareness that helps him to see through the
illusion of his ego-complex, and he succeeds in striking
authentic relationships for his being. The individual ego
settles down in the existential dimensions on easier terms.

Of course, this is a process, "a repetitive cycle of
inflation/ alienation is superceded by the conscious process of individualization when awareness of the reality of the ego
self axis occurs."11

A major part of the novel is devoted to the bullfighting. The whole novel is, as if, progressing towards the consummation which Fiesta signifies. Jake Barnes seeks healthy, uncontaminated pleasure in the Fiesta. This, indeed, is an extension of his Dionysian instinct. Fiesta offers a rich spectacle of bull-fights, dance and universal carousing. For Hemingway, activities like bull-fighting, deep-sea fishing had a special meaning; these activities "tested a man's ability to act with 'grace under pressure'."12 Thus for Jake Barnes, the decapitated hero, the bull-fighting carries a compensating significance. It also brings to Jake's experience death and depression, violence and meaningless human jealousies. He sees how "the bulls passed, galloping together, heavy, muddy-sided, horns swinging, one shot ahead, caught a man in the running crowd in the back and lifted him in the air... and then dropped him"(p.163), and the man lay face down in the trampled mud. That was somebody, twenty eight years old, had a farm, wife and two children. Then, at Brett's elopement with Romero, he sees how Cohn burns in jealousy and even Mike drinks hard to overcome his bout of depression.

The bull-fighting during the day and the night-long thrill of festive carousing and jubilation of Fiesta end, and all return to the routine of daily life. 'The Sun Also Rises' symbolises the inevitable confrontation with
the reality of life. Fiesma is only an escape, and the reality dawns on Jake too that Brett has left his life. Even the possibility of a casual intimacy is ruled out. Instead of going back to Paris, he opts for the quiet of San Sebastian. He bids farewell to his friends and drinks wine for company. He feels that reading and swimming would be the best things for him. This retirement into solitude signifies a kind of compromise as well as escape. In fact, it is more like a state of *tenebrosa* before he finally decides the course of his life. The wounded hero has limits to his Dionysian projections. The Apollonian sense of reason strikes the balance and stirs awareness in his psyche. Apollo also "represents the heroic struggle to direct sexual impulses. The desire for mastery is as spontaneous and natural as the sexual desire itself, according to James Hillman."¹³ In contrast, Dionysus "is the symbol of the relaxation and play of sexuality."¹⁴

Given the existential substratum, the hero of *The Sun Also Rises* is bound to realize the finitude of his endeavours to desire fulfillment in life. He has to bank more upon the Apollonian impulse. Crossing the narrow line of beach, he goes into the river. Now the river, symbolically, represents the feminine. Here is his experience on it:

Then in the quiet water I turned and floated. Floating I saw only the sky and felt the drop
and lift of the swells. I swam back to the surf and coasted in, face down, on a big roller, then turned and swam, trying to keep in the trough and not have a wave break over me. It made me tired, swimming in the trough, and I turned and swam out to the raft. The water was buoyant and cold. It felt as though you could never sink. (p. 198)

Swimming in the trough is a tough exercise; this represents the reality of life. His conscious turn on to the raft is not as much an escape as the very instinct to survive amid unpleasant, difficult circumstances threatening the very probability of his existence. The raft signifies the possibility of limited-operation for Jake Barnes. It implies the acceptance of certain norms which also provide a foothold to the protagonist amidst chaotic confusion of his relation with the surrounding spectacle of his individual life. Even as Brett leaves with Romuald, and Mike simply remarks, "she shouldn't have done so" (p. 183), Jake does not drift to despair; he does not wish to sink unaverted. He decides not to go to Paris. He was "through with Fiestas for a while" (p. 193). Paris would have meant more 'Fiesta-ing'. It is to the quiet of San Sebastian that he turns, as if, to rest on a raft. He has realised that he has got to reject any future hope to expect anything from Brett. Thus he rejects Bros in his life.

Later Brett appears again, and through her he connects with life again on the level of Bros. That signals his participation in society and thus he becomes a boon to
society. But before this symbolic act, which verges on the participation mystique, he is separated from society. At San Sebastian, the Dionysian and the Apollonian traits are held in a kind of balanced exercise: the aesthetic appreciation of the band concerts under the trees from across Café Mariva in the evenings, the moments of happiness in floating on the sea, in watching the open infinite space and the drop and lift of the waves. Jake’s quest for self thus follows the route where the moments of happiness offer him a kind of peak experience. Every peak experience is a step ahead on the road to self. The fishing at Burgos and the Fiesta at Pamplona offered to Jake such peak moments, when he experienced unalloyed happiness:

The moments of happiness – not the sense of well being,
Fruitful, fulfilment, security or affection,
Or even a very good dinner, but
The sudden illumination –
we had the experience but missed the meaning. 15

The illumination leaves an imprint in one’s psyche, which the individual can, in moments of dark despair, again recognise and name the things with the help of that memory. The Dionysian expansion could only activate when Jake could extend compassion and sympathy to his fellow beings. This can also be termed as the Magian trait in one’s psyche. Once, in the Church he prays for everybody, from John and
Mike to Brett and bull-fighters. But as he knelt to pray, his mind was distracted to other trivial funny things. Later he was 'unforgivingly jealous' of Cohn's tryst with Brett, but when Mike calls Cohn a steer and cracks vicious comments on him. Jake, in a moment of illumination, captures his own mind like this:

Mike was unpleasant after a certain point. I liked to see him hurt Cohn. I wished he would not do it, though, because afterwards it made me disgusted at myself. That was novelty; things that made you disgusted afterwards. (p. 124)

The awareness about the 'disgust' is also a sign of the recognition of his Shadow and in a very healthy, positive response, he does not sink to self-pity. Instead, it nourishes the innate sympathies in him. This helps him in overcoming his anger against Cohn at Pamplona, when he does not allow any shade of vengeance to distort his vision. This is his apollonian sense of symmetry, of beauty in the intellect; his conscious effort is a clear step towards individuation.

The terms of his relation with Brett as well undergo different phases. Before the final, psychic meeting with which the novel ends, there are moments which they share, and for the lack of understanding in case of both, the relation between the two (at the start of the novel) is of a kind in which each has only a vague idea about the other. Each has a garbled apprehension of the purity of love, which
could bind them in the benign knot of bliss. Jake thinks it to be "funny. It's very funny. And it's lot of fun, to be in love" (p. 25). Brett did not agree with him that it was in any way an enjoyable feeling. "No," she would tell him, "I think it's hell on earth." Jake tells her:

'It's good to see each other.'
'No, I don't think it is.'
'Don't you want to?'
'I have to.' (p. 25)

After this they sat like two strangers. For Jake it was an elusive chase. Brett's passion too led her to a chase for fulfillment with various men. This reflects the deepest restlessness in her psyche. In fact, her "promiscuity is more in the nature of a 'search' than a 'sin'."16 Once Robert Cohn describes her as Circe who turns all men into swine. Although himself decapitated, like the mythic Odysseus Jake Barnes is able to overcome this monstrous Circe. Of course, it remains an irretrievable illusion of life for the two to live together, only 'Pretty to think' of the possibility of happiness they could share together. But it is not fruition alone that matters; it is the sharing of moments of happiness which is important, and it illuminates the dark recesses in one's psyche. It is this which raises and supports man's sagging spirit to face life as it is.

It is in the last meeting between Brett and Jake that the two emerge in a new light. Especially, it is Brett who
in so much changed; she is no longer the 'bitchy' prey of her passion; she is going back to Mike Campbell. By giving Romero back to bull-fighting his seriousness and discipline intact, Brett 'removes the bull's ear from the bed-table drawer and restores it to its rightful place in the religious ritual of which it is a part.'

Thus she also obeys her Apollonian impulse in directing her sexual desire. She is going to give up the Dionysian play of sexuality. She finds it 'rather good deciding not to be a bitch' and tells Jake: 'It's sort of what we have instead of God' (p.204). Here like Jake she also follows the Hemingway ethics: 'What is moral is what you feel good after and what is immoral is what you feel bad after.'

Thus she felt rather guilty in her escapade with Romero and so she restored Romero to bull-fighting. This psychic response is a measure of Brett's progress on the path of individuation. This psychic backdraft gives Brett a striking power to face Reality. The new awareness is not only Brett's gain, but it also equips her to transfer this energising thrust to Jake Barnes as well:

'Don't get drunk, Jake,' she said. 'You don't have to!' 'How do you know?' 'Don't,' she said, 'you'll be alright.'

(p.205)

The two together go for a ride in the city of Madrid. They may not steal eternity from this ride, but the moments of happiness are theirs; life goes on. Brett's 'we could have had such damned time together' is punctuated by the policeman
directing the traffic. Jake puts in, "Isn't it pretty to think so?" (p.206). To be able to think so is pretty enough. Beyond that lie the unchanging terms of existence before them. The sun also rises and man has got to live. Jake Barnes' quest continues; the swing from the trough to the raft and back will remain a matter of his choice. He is free in the sense that Brett is going to marry Mike Campbell, and the way is finally clear: He is not going to possess the vivacious Brett because he cannot. And this is Jake's transformation. The way to possession is the way of dis-possession. Before she leaves finally, she comes to Jake with an intense need to tell him about the change she has undergone, thus fulfilling his monysian instinct, inviting him to extend his unsculled affection. Her avowal to him about the possibility of 'a damned time together' is out of time, not in time; the same is true of the love that Jake has shared with Brett. To think of it would be pretty for him. The parting with Brett does not, in the least, imply a sense of despair, but of compromise and resignation to the tune of apollonian sense of order and propriety.

II

Like Jake Barnes, Jay Gatsby also fought in the war and again it is a real war, after which "every allied
government gave me a decoration,"¹⁹ he tells Nick
Carraway, the narrator in Fitzgerald's novel, The Great
Gatsby. Whereas war leaves Jake wounded in the genitals
and thus complicated his future life, Jay Gatsby like a
hero in the Romances, his will and daring apart, is
destined to win laurels. Besides symbolising the American
myth of success, Gatsby embodies an individual's attempt
to translate in his life "a universe of ineffable grandiness"
(p.105), which his own brain spun out. The present author
can hazard a statement right at the outset that Gatsby's
quest for self-worth lies in building a magnificent edifice,
perfect in form, elegant in symmetry, yet grandiloquent in
appearance. Nevertheless, Gatsby's dream of a self-
cultivated, self-acquired spirit does not divorce his
relationship with his parents, his roots in innocence,
his admiration, love or scorn notwithstanding. His
pattern of fancies was spearheaded by "a platonic
conception of himself"(p.105). His imagination overflowed
in a spontaneous sequence of reveries. Even as he worked
as a clam-digger or a salmon-fisher, and later as the
janitor to pay his way through at a college in south
Minnesota, his mind was distracted by the indifference
of his surroundings - the "ferocious indifference to the
drum of his destiny, to destiny itself"(p.106). Indeed
it can be said that Gatsby is a hero in the cult of
adolescence in the American literature. This cult is not an accident, but its history can be traced back to "the most basic impulses in American experience. Behind it lies what we used to call the American dream, the vision of youth, hope and open road." It is as an adolescent that Gatsby launches on his quest, out to realize the idealised conception about his future life. The swing between the Dionysian and the Apollonian traits is a peculiar pattern that marks his onward journey. The attempt, here, will be to highlight the different stages in Gatsby's quest for self - the reaching after a realisation of his total personality.

In a bid to realise the vision of his youthful reveries, he has to rid himself consciously from the parental images. This archetypal activity is his duty to himself. So, "as his parents were shiftless and unsuccessful farm people - his imagination never really accepted them as his parents at all" (p.105). His rich imagination built up a turbulent riot in his heart. This Dionysian trait of the passionate, the creative, and yet irrational made him all the time aware of how devoid of any gaudiness his surroundings were. Yet, the Apollonian trait of being critical and rational is also apparent in his schedule dated September 12, 1906 which carried the resolve to "be better to parents" (p.180). This resolve also betrays his sense of guilt
and remorse towards parents. The roots of this psychic reaction owe their strength to the tragic side of his personality. Nevertheless, his psyche is charged with "an instinct towards his future glory" (p. 106). Disbursed by the none too inspiring conditions at the small Lutheran college in southern Minnesota, he drifts back to Lake Superior. It is, as if, a kind of "heightened sensitivity to the promise of life" (p. 8) unawares guided his course of life. It is here that the many times millionaire Ben Cody drops anchor and on the beach, waiting stood James Gatsby, a lad of seventeen. Here, the adolescent hero meets his destiny; Cody's yacht represented all the beauty and glamour in the world. It can be said that in Ben Cody, the boy had met his surrogate father. Having rejected his parental images the boy stood on the beach, about to launch on a journey - a quest, and in the yacht arrived very properly a figure from the unconscious, for the sea symbolises the primordial unconsciousness. Jay Gatsby's encounter with Cody is both providential and mythical. In the mythic sense, the adolescent hero (after having separated from his images) had entered on a course of quest in life. Cody, therefore, as a surrogate father symbolises the completeness and perfection of the ideal worshipped by Jay Gatsby. Not only that Cody baptises him, but he also initiates him by symbolically
offering him a pair of clothes.

Now Dan Cody could offer him all that which could spell the myth of success on the young lad's palm, itching for glamour and glory. Three times around the continent! The best capitals of Europe are visited by them together. The very picture of Dan Cody brought out the pioneer debauchee in him, a man who had indulged in the savage violence of the frontier brothel and saloon on the sea-board. This Dionysian, orgastic panorama did not over-shadow Gatsby's Apollonian eye for the rationale of a life of beauty and order. He remained uncontaminated. Dan Cody also repose trust in Gatsby, for the sober Cody knew what he might indulge in when drunk. So, "it was indirectly due to Cody that Gatsby drank so little ... for himself he formed the habit of letting liquor alone" (p. 107). Cody's death did not spell a great inheritance for Gatsby, for that aspect was cunningly managed by Ellen Kaye, a friend of the Millionaire. The gain of Gatsby, the hero on his quest, was nevertheless considerable: "He was left with his singularly appropriate education; the vague contour of J. Gatsby had filled out to the substantiality of a man" (p. 107). This was indeed the real gain of Gatsby.

Every man has a woman in him and he has to choose
a mate, who can don that invisible cloak of the Anima
which his unconscious suggests to him. Gatsby "knew
women early" but they spoiled him, and his "over-whelming
self-absorption" groomed in him only a contempt for them
(p.105). The streak of Apollonian idea of beauty and
idealised life and the platonic content of his reveries
allowed him only a partial amount of fulfilment on the
instinctual plane. In Jungian explanation of the four
stages of the Eros cult, Gatsby is, like Jake Barnes, at
the second stage, that of the aesthetic and romantic
level. Whereas the sexual was a predominant element
in case of the Hemingway hero, innocence and the
effulgent dream conceptualise Gatsby's ideal configuration.
His aesthetic and romantic rapture takes on spiritual
over-tones. Daisy is the "first nice girl he had ever
known ... excitingly desirable"(p.154). He had then
already joined the army. His meetings with Daisy were
of a kind which energised and activated his consciousness
with an experience of bliss that seemed to arrest
the deep restlessness that had raised turbulent clouds
over his mental horizon. In being with her, he felt
that there was no indiscernible barbed wire in-between.
After the crucial crash-down against the world of the
Buchanans, he confesses to Nick Carraway:

I can't describe to you how surprised I was to
find out I loved her, old sport. I even hoped
for a while that she'd throw me over, but she
didn't because she was in love with me too...
well, there I was, way off my ambitions,
getting deeper in love every minute, and all
of a sudden I didn't care(p.156).

The Dionysian and Apollonian lines of his psyche met
at this angle, when the riot of passion was wedded to
the aesthetics of his sense of beauty. He did not have
to fancy that the rock of the world was founded securely
on a fairy's wings, but that was indeed on the firm
ground of reality and here the young lieutenant, the
gay and eager Gatsby experienced satori — an experience
of being in pure consciousness. Ever afterwards, his
basic need was to cling to the experience and revive
it with greater intensity. Thus, his peak experience
in his relation with Daisy is an enriching experience
of heightened sensitivity, hinting at a kind of
fulfillment, an attainment of the Ideal. Both Gatsby
and Daisy participated in this momentary actualization
of an ideal, but the intensity in case of Daisy was
much less; or, it could be said that her make-shift
drift into the world of Buchanan, ironically, sharpened
her disappearance from Gatsby's world.

Gatsby felt that he could "wed his unutterable
visions to her perishable breath"(p.118). As he
kissed her one autumn night, she "blossomed for his
like a flower and the incarnation was complete"(p.118).
This is the complete experience which for a brief expense of time called off the conflict between the conscious and the unconscious forces. But this consummation in his personal life was bound to recede into the past as a dream, a vision of glory which he could never recapture. In trying to re-vitalize and reconnect his life with the privileged glimpse into the glory of 'incarnation', he only "committed himself to the following of a grail" (p.155). This peak experience of Gatsby is, in fact, the peak experience of ethereal, visionary, mystical glimpse of the holy grail. The irony is that he sets on a quest to possess the grail which results in a negatively experienced emotion. The sincerity in his attempt to recover and capture the grail is, to be precise, proved futile by the fact that he never realizes that Daisy was a kind of woman who could easily have "vanished into her rich house, into her rich, full life, leaving Gatsby - nothing" (p.155).

Gatsby did have an experience, suggestive of the actualization of, call it, his potentialities, his being in fullness or the very nourishing sap of life. But the experience was in him, i.e., his psyche. He had it in the embryonic form, but had seen the 'incarnation' too. His later attempts to revive it via the environment are destined to fail. Indeed, man "demonstrates in his own nature a pressure toward
fuller and fuller being ... the role of the environment is ultimately to permit him or help him to actualize his own potentialities, not its potentialities.\textsuperscript{21}  Catsby's problem is that his \textit{peak experience} is linked with another person, or to say it differently, grafted on his fandom image of Daisy. His marriage with Daisy never actualises and as she gets enthroned in the rich world of America, Catsby also tries to reach her via the route of riches however he might acquire his passage into opulence.

The Fitzgerald hero was a "Penniless young man without a past"(\textit{p.}154), while Daisy seemed to him as the young woman with the freshness of many clothes, "gleaming like silver, safe and proud above the hot struggles of the poor"(\textit{p.}156). After doing well in the war and during the crusades, Catsby went to Oxford. He tried frantically to return home, but somehow he could not, and meanwhile Daisy could not make out the reason for his absence. But her nervous despair was soon replaced by the need to shape her life in accordance with the unquestionable practicality. In the young and artificial world arrived Tom Buchanan, with a wholesomebuildness about his person and his position. He presented her on the day before the wedding "a string of pearls valued at three hundred and
fifty thousand dollars"(p.22). Obviously, Gatsby could have no place in this scheme of things. He came back to the States and looked for a job. Though covered over with medals, he was "so hard up, he had to keep on wearing his uniform because he could not buy some regular clothes"(p.177). Then he met Meyer Wolfshien and joined the American Legion and did some work for a client of Wolfshien with whom he became "so thick like that in every thing"(p.178).

Gatsby's main thrust was to acquire money and he was helped by Wolfshien in this. Robert Harrow Long has traced mythic identification, hinted by the novelist in the name of Wolfshien's firm Swastika Holding Company.22 The mythic connotations of Swastika, the sun-god are the Apollonian traits of youth and sunlight which are very much present in Gatsby. But this forced entry into the world of money was not of his own choice. Here, Fitzgerald could not but mix up innocence and social climbing in the figure of Jay Gatsby.23 Gatsby is able to raise a feudal silhouette against the vast Egg sky, "a factual imitation of some Hotel de Ville in Normandy ... a marble swimming pool and more than forty acres of lawn and garden"(p.11). The meticulous care with which he maintains the great mansion and cultivates it with rejoicings and glamorous
escape for the visitors reflect both the Apollonian appreciation of beauty, symmetry and music, and the Dionysian celebrations, apparent in the carousing and orgastic life.

Gatsby's progress from rags to riches, significantly, spells naturally the American myth of success, yet Gatsby remains uncontaminated. The material opulence, however, is not used by Gatsby for any escapade or revenge against his former penury which created a gulf between him and Daisy. This clearly marks a distinction and puts him at poles apart from the world of the Buchanans. It can be said:

The visions and dreams of Gatsby which represent a spiritual and almost ethereal reality are contrasted with another kind of illusion which destroys life. Gatsby's illusion is life-sustaining while the illusions of the rich are life-destroying. The dream-like reality of Gatsby's dream is the promise which America had held for the early settlers. This dream has since remained unfulfilled.

Thus Gatsby's figure comes to represent more than the individual who loved madly a young woman called Daisy. Gatsby is in quest of the grail; the wading through the casual, suspect and complicated world of money does little to distract him from his incorruptible dream. His riches he converts into the material of romance, or as it were, offers a receptacle of elegance and opulence for Daisy to walk in.
It is at this stage that Nick Carraway, the narrator in the novel, enters Gatsby’s life. He is about the same age as the hero, about thirty. His peculiar character has attracted others to confide in him. His capacity for toleration owed its vitality to his father’s advice, "whenever you feel like criticizing anybody, he told me, just remember that all the people in this world have not had the advantages that you’ve had" (p.7). Nick admittedly agreed with his father that a sense of fundamental decency was parcelled out unequally at birth; but he did not want any more privileged glimpses into others’ lives. Still, Gatsby’s romantic readiness tempted him, and he happened to be the witness to all the foul dust that floated in the wake of his dreams. In the novel, he is instrumental in bringing together the two lovers, Gatsby and Daisy.

For Daisy, Gatsby’s invitation is full of vague suggestions, dream and romance. Her husband’s adulterous affair with Myrtle is known to almost everybody. It can easily be seen that Daisy cannot comprehend or appreciate the inconceivable pitch of intensity which has charged Gatsby’s love for her. She bends her head into “the pile of shirts of sheer linen, thick silk and fine flannel and cries sturdily” (p.99). Her voice, muffled in the thick folds, measures out a shallow remark. She has neither the courage nor the psychic background to fit
in as a refill for his dream, which has grown in dimensions with the passage of time. In fact, Gatsby's dream "had gone beyond her, beyond everything" (p. 102). For him, it is not enough that he could steal moments of filial equation with Daisy. A dance with her is just nothing; "Old sport, the dance is unimportant" (p. 116).

His single-minded devotion is meant to realize and reconstruct the idealized structure on the firm grounds of the present. He wants her to obliterate the four years of her life with Tom Buchanan. While his own dream is at stake, his demands on Daisy are rather high. Gatsby confides in Nick that she does not understand, and the time was when she used to be able to understand:

'I wouldn't ask too much of her,' I ventured.
'You can't repeat the past,'
'Can't repeat the past?' he cried incredulously.
'Why of course you can!' (p. 117)

Gatsby is determined to fix up everything just as it used to be four years back. He wants to recover that part of his own self which had gone into loving Daisy. His own dream has remained uncorrupted, but the very stuff which had gone into its making has been contaminated by the way Daisy had drifted into the material world of Tom Buchanan. She had, even as she was being married, tried somehow to fight her suitors like Penelope. Half an hour before the bridal dinner, Jordan Baker tells Nick Carraway, Daisy had got drunk and thrown the three hundred
and fifty thousand dollar pearls into the waste-basket, saying: "Take them down stairs and give 'em back to whoever they belong to. Tell 'em all Daisy's change' her mine. Say: Daisy's change' her mine!" (p.23). Nick is further told by Jordan how Daisy had continued to cry that day, but had finally got married to Tom, whose world of money and false pretensions, did no longer leave her uncorrupted.

In his Anaclitic fixation on Daisy, Gatsby had arrested the growth of his own psychic contours. Daisy in fact has not equally experienced the 'muminous tassumum' or the peak experience, or the Satori in which both of them participated. It was Gatsby who received the holiness of the Satori and his fritterings notwithstanding, stays put in it. In the circumstances, Gatsby is left to grope in the dark, and recognises reality through a long-remembered sense of touch, whereas the world of possibilities has undergone a tremendous change. This is his Shadow which he is not able to realise. Meanwhile, he decides to carve out that passage of success and riches which led Daisy to Tom Buchanan, and hopes that Daisy would walk back to his world. Here, Tom Buchanan becomes the Shadow figure for Gatsby. During his ecstatic experience with Daisy, he is sustained by a hope that if he could know the heart of Daisy, his mind "would never romp again like the mind of God" (p.118).
This, for a moment, he did consummate. Out of the corner of his eye, what he saw, suggests an image that heightens the quality of his experience with Daisy. He saw,

... the blocks of the sidewalks really formed a ladder and mounted to a secret place above the trees - he could climb to it, if he climbed alone, and once there he could suck on the pap of life, gulp down the incomparable milk of wonder. (p. 118)

He did climb the ladder and was couched in the secret place all alone. The moment that he shared with Daisy became an ideal, though something Gatsby could not revive. Now Tom possessed the vessel which once helped Gatsby to a draught of long-dreamt fulfilment. Gatsby wants to retrieve the vessel which is no longer up the ladder, but down in the corrupt under-world of money and matter, the world of Tom Buchanan.

Externally, Gatsby also joins the world of Tom and the typical American drive for the dollar. He descends the ladder, to the under-world of quick though secret and suspect passages to riches. Yet, internally, Gatsby maintains the idyllic innocence - "a fresh, green breast of the new world" (p. 187). In Nick's narration towards the end of the novel, Gatsby's figure merges with those of the Dutch sailors who must have been "compelled into an aesthetic contemplation" of the continent; but that remained for "a transitory enchanted moment" (p. 187) as in Gatsby's experience with Daisy. The trees vanished
and the opulent America emerged, no longer a world of innocence and purity, but "careless and corrupt, two qualities for which Modern America has been condemned by a succession of writers from the close of the century on." Catsby lives on two levels; he goes the way of Tom Buchanan and yet, he remains unaffected by the polluting world of money. One can hazard a statement that if Tom Buchanan is the negative shadow of Catsby, Nick Carraway is his positive shadow. It is after Catsby's death that Nick judges Tom, yet he with-holds the judgement. Catsby also never passed any judgement on the world of Buchanans. All his attempts are directed at retrieving Daisy. Nick Carraway could observe "the colossal vitality of his [Catsby's] illusion"(p.103). Interestingly, even when Catsby takes Daisy to show her house, he wants Nick to come along. Later, Nick observes the expression of bewilderment on Catsby's face, as though "a faint doubt had occurred to him as to the quality of his present happiness"(p.102). Nick certainly appreciates that Daisy could not but tumble short of Catsby's dream.

Dionysian celebrations symbolised by the fabulous parties at his great mansion were only a part of his persona which he did shed, just when he felt that it could interfere with Daisy's visits to his place and so he "dismissed every servant in his house"(p.119) to choke the possibility of any gossip getting currency. His sincerity in chasing his dream has the dogged perseverance of those
who endeavoured to achieve the holy grail, but the limited vision of his object itself foils his attempt. Daisy's vision does not equip her at all to respond with ruminous energy to Gatsby's psychic needs. Gatsby's failure to realise this spells but disaster for him and hence, in his quest, he cannot but fail to enter the threshold of Self. Realisation of the total personality could be facilitated if Daisy could succeed in rising to the level of wise counsel for Jay Gatsby or if she could dare to de-link her life from the world of Tom Buchanan and join her past lover. But none of these possibilities occur. She quietly joins her husband in the conspiracy against Gatsby when Tom tells Mr. Wilson about the owner of the yellow car which had killed Myrtle Wilson. In fact, it was Daisy who drove the car when this accident took place, but she does not confess this. Tom uses it as an opportunity to save his own world and Gatsby is a possible threat to his domestic life. Nick Carraway, the narrator, pins down the blame under the circumstances:

They were careless people, Tom and Daisy - they smashed up things and creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess that they had made... *(p.186)*

Yet Nick Carraway is not haunted by a feeling of violence or vengeance; no bitterness taints his vision. Of course,
he is rather rude to Tom when one afternoon he meets him long after Gatsby's death. He tries to avoid him as well. But Tom, with his typical background, always acted as it suited his self-interest. He had felt it safe to tell Mr. Wilson that the yellow car that killed the latter's wife belonged to Gatsby. To tell so was to him "entirely justified" (p. 186). Nick felt as though he were talking to a child" (p. 186), and thus avoids getting into any senseless argument with Tom Buchanan.

As a counter-part to the Gatsby-Daisy relationship, Nick and Jordan Baker also have entered into a relationship. The "reassuring pressure of her hand" (p. 182) spells the growing intimacy between Nick and Jordan. As a counter-foil, their relationship points out the tragic beauty of the other relation. "Unlike Gatsby and Tom Buchanan, I had no girl whose disembodied face floated along the dark cornices and blinding signs," says Nick Carraway (p. 37). And, she, "unlike Daisy, was too wise ever to carry well-forgotten dreams from age to age" (p. 182). Unlike Gatsby, Nick has no peak experience; he has no platonic discussions in which he could wish to fix up the frame of his life. His ancestors have been well-to-do for a couple of generations. A graduate from New Haven, he opted to move East for the bond business. He lives in a cardboard bungalow at eighty and enjoys the proximity of a Millionaire, Jay Gatsby.
Even as he visits the Buchanans on the latter's invitation, we find that he is a keen observer. His feet are firmly on the ground. He had known Tom in the college and Daisy was his cousin. He sees through the artificial texture of Daisy's life. She is leading a kind of life in which the old world family values and concern are a casualty for which very few tears are shed. The people cease to expect it all to be genuine and abandon themselves to the fragmented world of feigned emotions to the convenience of one another. Bitterness seeps through such words of Daisy as about her daughter being "an hour old and Tom was God knows where", the "best thing a girl can be in this world is a beautiful fool" (p.214). She thinks like the most advanced people and "has been every where and seen everything and done everything. God, I'm sophisticated" (p.23). Nick's reaction to Daisy's confessions and pretensions records "the basic insincerity of what she had said" (p.24).

Nick wears no dress-tainted glasses like Gatsby. Gatsby turned his life into a Dionysian extravaganza to realise an Apollonian ideal of a beautiful dream. When Nick feels drawn towards Baker, he decides that at first he ought to get out of the tangle back home; he has been writing letters once a week with 'Love, Nick'. He is, he admits, "slow thinking" (p.65), and is aware of the interim rules which act as brakes on his desires. Gatsby knew only one interim principle - his unwavering dedication to Daisy.
Nick possesses the one cardinal virtue of being honest; Gatsby's honesty towards the realization of his dream is his vital virtue, but with that, he swings from the solid ground of Reality to the vast expense of his "ghostly heart", which conceived in Daisy a "deathless song" (p.103). Nick watches how Gatsby "adjusted himself a little visibly" (p.103) to shed the expression of bewilderment on his face. There is a transparent sheet which falls in-between and thus Daisy of Gatsby's dream and the 'sophisticated' Daisy are two distinct persons. Nick Carraway could well guess at Gatsby's "utterable depression" (p.116), when at moments he must have stood flanked by the two figures of Daisy, each receding away from him. But at Nick's suggestive hint to him that he cannot repeat the past, he cries incredulously and adds, "why of course you can!" (p.117). Thus, Gatsby’s Shadow which blocks the blossoming of his psyche is the romantic possibility of a reunion with Daisy - an attempt to graft in future a dream from his past. In fact, his "vision creates both the mythic past and the orgiastic future; the present time has nullified the one and other is always just beyond reach."26 In the corrupt, moneysed world, Gatsby's idyllic dream cannot be anything but a pretty, fanciful notion. As his positive Shadow brother, Nick tries to help Gatsby, but his attempt is foiled by the latter's undiluted devotion to his dream. It is indeed a point of honour for Gatsby's ego to drive
back the hands of time and start life with Daisy, erasing the four years that she spent with Tom. This sentiment arrests his ego-consciousness and his mind is fixated on the image of Daisy, which, in terms of reality, has thawed with time. The mistake which once the passage of Gatsby's quest is not to be repeated by Nick. Although angry and half-in-love with Daisy and tremendously sorry when he parts ways with her, he is able to say 'goodbye' to her; he does not want to lie to himself and call it honour. He cannot repeat Gatsby's mistake.

If the green light, the orgastic future eluded Gatsby, it is in Nick Carraway that the dynamics of self-hood redeem the quest motif in Fitzgerald's novel. Robert E. Long has traced how Nick is a "double of Gatsby." Myrtle Wilson's misguided and mentally-shaken husband ends Gatsby's oblivious embrace of his dream. But that is no matter, notes Nick, the narrator. Finally the orgastic life does seem to recede away as man stretches his arms, just as it did in case of Gatsby, but Nick Carraway is hopeful:

... - tomorrow we will run faster; stretch out our arms further ... And one fine morning - So we beat on, boats against the current, borne back ceaselessly into the past. (p. 188)

Now this 'one fine morning' is the moment of complete illumination as well as a consummate state of ecstasy. Man keeps on making efforts, applying his psychic reserves
in that quest for self-hood, the Self which is 'Bodhisattva' for the Buddhists, a state of perfection.

Jay Gatsby's quest, mythically, has been postulated by many critics as his quest for the holy grail. Ironically however, Jay has been projected as a hero who falls a victim on the road-side and fails to enter the threshold of the 'sanctum sanctorum'. Yet all is not hopeless and bleak in the world of Great Gatsby. Jay has been a door on many scores. He swore to be better to his parents, realised his ideal of Apollonian world and ceaselessly pursued the worship of his Animus, Daisy. Though existentially, Daisy does not adore the walls of his beautiful mansion. It was also not his idea like Gilbert Osmond to implant Daisy like a decorative vase. Daisy lived eternally as a mystical form on the pedestal of his adoration in the sanctuary of Bros. Formally, Nick is only the narrator in the novel. But he is also the personification of that missing dimension of Gatsby which remained unfulfilled and thus enigmatic to the reader. Jay Gatsby has perished but perhaps not his dream. The quest of Gatsby "adds dignity and grandeur to his character since he is in search of an impossible ideal. He fails in a material sense, but gains spiritually." Nick's statement at the end of the novel is meaningful that Gatsby's dream was the "greatest of all human dreams" (p.187). It is a dream which calls for an aesthetic
contemplation. At the symbolic level, Gatsby’s quest has been fulfilled because “the dream was already behind him…” (p. 188).

The fact that Nick Carraway had an “unaffected scorn” (p. 9) for all that Gatsby represented clearly sets up Nick as Gatsby’s double, speaking psychologically, the repressed or suppressed side of Gatsby’s psyche. In fact, Nick Carraway both complements and supplements Gatsby’s psyche, life and dream. It seems, the novel carries a quest motif on which not Gatsby alone but Nick Carraway also sets out on a journey to realise this dream. While the idealistic side of Gatsby is left behind, Nick pandering to the whispers of idyllic dream, moves on, boats on, boats against the current, borne back ceaselessly into the past, and ends into an exulted crescendo-like forward movement. Nick, thus, plunges from the ceaseless past and penetrates the mist of the dream mystique of Jay Gatsby.

The quest for self-hood in case of Jake Barnes and Jay Gatsby ends on a paradox of fruition and failure. Their efforts to broaden their consciousness spring from the roots of fruition, of bliss or a consummating experience of ecstasy. This aspect of their accomplishment is ethereal, spiritual, celebrated and manifested in the internal world of their psyche. On the external, material front, the failure hovers about at the end of their fictional career. Gatsby is killed and his devotion to a dream
of bliss remains unchanged. Death, thus, fails
to end his incorruptible ideal. Jake Barnes, the
depotentiated Hemingway hero, can only have the grace
to bear his life, alone in his suffering. Yet, the
onward step is not just annulled by the down-ward run
of the stair-case. Their efforts have extended strength
to their flight. Even if, in the material sense, they
are back on the earth, forlorn and with crumbs of bliss
or fulfilment, on the spiritual or psychic level, they
both have succeeded. They watched the swing of the
pendulum: between attachment and detachment, the Apollonian
contemplation and the Dionysian expansion.

In case of Gatsby, it was the 'incarnation' experience,
and the rest of his quest is a continuation of that
momentary glimpse into the enchanted world of fulfilment.
His very effort to reach that experience via the polluting
world of opulence signifies a palpable design to profane
the very sanctity of his idyllic dream. Perhaps, Gatsby
knew no other way, and by an extension, he symbolises
the implicit failure in the American myth of success. Of
course, his own dream remained uncorrupted, but the very
soil, which nourished it, is simultaneously allowed to
harbour the seeds of material expansion, and thus a pre-
mature end was inevitable in the fortunes of Jay Gatsby.
Nevertheless, Nick, the detached observer, cannot but
sympathise with Gatsby and at the same time, apprehend
the crucial lesson that emerges from Gatsby's end. In fact, Nick's "bold metaphor indicate that at least one aspect of his consciousness shares a 'heightened sensitivity to the premises of life' with Jay Gatsby and F. Scott Fitzgerald." Despite Gatsby's vigil at Daisy's house on the night of accident, it is through Nick that we learn how Gatsby had recognised the shadow attending his adherence to a dream about Daisy. Gatsby is no doubt a victim on the road to Self, but in the collateral relationship of Gatsby and Nick, Fitzgerald's novel projects a movement towards the shrine of Self.

In contrast to Gatsby, Jake's quest, though equally marked by the duality of fulfilment and failure, ultimately projects the main protagonist itself as the pilgrim, travelling on the road to self. He has to accept the paradoxical frame of attachment and detachment; he is left no choice but to accept the Kantian caution, suggesting a negative capability. He has to live his life without an irritable reaching after physical consumption which his peculiar condition denies him. He has to live by aesthetic standards and equip himself with a readiness to extend unqualified compassion to his fellow beings. His flight for fulfilment is tempered by self-actualization, the acceptance of his limited powers. On the other hand, Gatsby dies floating in his
marble swimming pool; the hope of Daisy's return, maybe, binds him to his dream by a gossamer-like thread, but it is his own idyllic vision, placid but throbbing with vitality, which embodies an Ideal. Nick fully appreciates that one "can not regain the transcendental spark", though he himself has "shared the spiritual experiences with Gatsby." Thus, to encapsulate, Jay, despite his pathological fixation on Daisy, remains true to his ideal and till his final swing remains uninfected. The quest, therefore, of both the protagonists in this chapter, does not lie in their return to the promised land or fulfilment of their ideal, but in their persevering pursuit of the ideal. The quest for Self does not always end into self-actualization. What is important is an experience of that Self which transcends the personal hopes, desires etc. Jay and Jake, both, are protagonists who have had a shimmering glimpse of the Luminous Immortal or the Self and wish to stay in the aura of that experience, their mundane desires notwithstanding.
REFERENCES


2. Ibid., p.144, para 236.


5. Ibid., pp.75-76.


7. Ibid., p.739.


9. Abraham H. Maslow, *Toward A Psychology of Being*, op. cit., pp.127-37. In his concluding remarks, Maslow observes: "Self-actualization or health must ultimately be defined as the coming to pass of the fullest humaneness, or as the 'Being' of the person; it is as if Self-Actualizing creativity were almost synonymous with, or a sine qua non aspect of, or a defining characteristic of, essential humaneness" (p.137).

10. Ibid., p.86.


He remarks, "The ideal of life that bullfighting embodies is one to which Jake, in his emotional crisis, commits himself. With him, as with Hemingway, it is not a pastime, but a serious image of life that provides him emotional nourishment in the hour of his sore need" (p.61).

14 Ibid.


26 Ibid.


Also see C.C. Jung, et. al., Man and His Symbols (London: Pan Books Ltd., 1978), pp. 104-107. It would be of interest to look at the cyclic pattern of heroes as discovered by anthropologists. Dr. Paul Radin delineated in the stories of North American tribe of Winnebago Indians four distinct stages in the evolution of the hero. These stages are: Trickster Cycle, the Hare Cycle, the Red Horn Cycle and the Twin Cycle. The fourth stage, The Twin Cycle, represents a point where the hero completes himself. It represents both the introvert and the extrovert, that is, the power of reflection and action. This paradigm can be applied in the case of Jay Gatsby and Nick Carraway, who constitute an inextricable pair. The hero's struggle is to reiterate his ego's encounter with various inner elements of his psyche. Since ego and shadow have a compensatory relationship, the ego always gets strength from the recognition and assimilation of shadow. Unfortunately, however, in case of Gatsby, we find that he does not assimilate the positive shadow of Nick Carraway. But Nick Carraway, as one of the Twin Cycle, completes the inadequacy of Jay Gatsby, because he has the power of both reflection and action.


31 Ibid.