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COMPARATIVE ANALYSIS OF NARRATIVE TECHNIQUES AND ARTISTIC INTERPRETATION IN F. SCOTT FITZGERALD'S *THE GREAT GATSBY* AND BAZ LUHRMANN'S FILM ADAPTATION

Bodyk Ostap

Ph.D. in Philology, Associate Professor,
Associate Professor of English Philology Department
Mariupol State University
Kyiv, Ukraine

Pozolotina Anastasiia

Master's Student of English Philology Department
Mariupol State University
Kyiv, Ukraine

Abstract. This study analyses the relationship between narrative strategies and artistic decisions in F. Scott Fitzgerald's *The Great Gatsby* and Baz Luhrmann's cinematic version. It examines the adaptation of essential components such as perspective, symbolism, and temporal organisation for the screen, emphasising visual storytelling and contemporary cinematic approaches. The paper elucidates the similarities and contrasts between a novel and a film. By identifying distinctions between a film and a novel, both overt and covert elements of the novel will be revealed, fulfilling the pursuit of a comparatist.

Key words: F. Scott Fitzgerald, Baz Luhrmann, *Great Gatsby*, narrative strategies, artistic decisions, cinematic adaptation, comparative analysis.

Introduction. Writing, in its various forms, is a flexible and complex art. We may convey our most deep thoughts, transport readers to other realms, and evoke powerful emotions through a medium. Among the numerous genres of writing, two stand out for their unique interplay and reciprocal influence – novel writing and screenwriting.

One is an esteemed, centuries-old discipline that facilitates profound study of inner consciousness and the creation of vast narrative landscapes. The other is a comparatively young craft, moulded by the emergence of the cinematic media, emphasising on visual narrative and the dramatic interplay of characters on-screen. Each form has its distinct structures, techniques, and conventions. Nevertheless, when these two literary disciplines converge – as frequently occurs in cinema adaptations – intriguing creative dynamics emerge.

The 2013 film adaptation of F. Scott Fitzgerald's *The Great Gatsby*, directed by Baz Luhrmann, transforms the novel into the visual language of cinema, requiring both a deep understanding of the source material and creative reinterpretation. While Fitzgerald's novel uses rich descriptions, metaphors, and symbols to immerse readers in the opulence and illusions of the Jazz Age, the screenplay relies on visual and auditory elements to convey narrative and thematic depth.

Luhrmann and co-writer Craig Pearce faced the challenge of capturing the novel's essence – its themes of love, wealth, disillusionment, and the American Dream – while crafting a visually compelling experience. Rather than replicating the text verbatim, they translated its core conflicts and emotional weight into cinematic form, engaging modern audiences through innovative storytelling techniques. Despite mixed critical responses, the film exemplifies how cinema can reinterpret literary classics while preserving their fundamental ideas.

The status of problem development. Today adaptations are considered to be rhetorically and artistically autonomous creations that exhibit their creators unique perspective. Since the inception of film adaptations, terms such as “betrayal, deformation, infidelity, and perversion” have been employed to critique them (Stam, 2000, p. 54). Virginia Woolf regarded film as a “parasite” and literature as its “prey and victim” (1977, p. 309). However, she also commended the elements of film that elude verbal expression.

Linda Hutcheon writes “adaptations are everywhere today: on the television and movie screen, on the musicals and dramatic stage, on the internet, in novels and comic books, in your nearest theme park and video arcade” (2006, p. 2). The rationale for adaptation should reside in a valuable context, which will be elaborated upon thereafter. Hutcheon argues that this is not coincidental, that according to 1992 statistics 85 percent of all Oscar-winning best movies are adaptations (*ibidem*, p. 4).

Adaptation, as a growing area of inquiry within comparative literature, is increasingly recognized as a vital subset of transdisciplinary studies, reflecting its rising relevance in today's dynamic academic landscape. Adaptation studies encompass a broad spectrum within film history. In another word, the relationship between film and literature is wide and has generated many changes in both areas (Anushiravani & Alinezhadi, 2016, p. 74).

Hutcheon asserts that narrating a narrative differs from depicting it, and that dramatisation inherently involves a degree of re-emphasis and reorientation of themes, characters, and storyline (2006, p. 40). A novel must be condensed and simplified to be effectively dramatized, resulting in an inherent reduction of complexity (*ibidem*, p. 36). In the 2013 cinematic adaptation of *The Great Gatsby* by Baz Luhrmann, this idea manifests when an audience familiar with the novel observes alterations in subject, storyline, and characterisation in the film. The initial perception of the discerning audience is a distillation of the novel, minimised in both size and complexity.

Stam asserts that “transposition to another medium, or movement within the same one, invariably entails change, or in the terminology of new media, reformatting, resulting in both advantages and disadvantages” (2000, p. 61-62). The cinematic adaptation of *The Great Gatsby*, the subject of this essay, clearly illustrates the gains and losses that are systematic, allowing the director to embody a fresh interpretation of the novel through various cinematic techniques.

A film can offer a distinct view of the literature through its gains and losses. Analyzing the differences between the novel and its film adaptation allows researchers to uncover both the overt and subtle dimensions of each medium, revealing insights that would remain obscured without such a comparative approach.

Researchers examining the relationship between film and literature include Richard Davis (2009) and Timothy Corrigan (2012). Davis highlights the role of 18th-century technological advancements, such as the iron press, in expanding literary readership, while Corrigan emphasizes the growing fascination with visual media and its interplay with literature during the Industrial Revolution. These scholars explore how technological innovations, including the motion picture camera, transformed storytelling, fostering debates on the distinct yet interconnected nature of film and literature.

F. Scott Fitzgerald, a central figure in this discourse, crafted works such as *The Great Gatsby*, exploring themes like the American Dream and social class dynamics, which have inspired numerous adaptations. These include cinematic versions of *The Great Gatsby* (1926, 1949, 1974, 2000, and 2013), *Tender is the Night* (1962, 1985), and *The Curious Case of Benjamin Button* (2008), *The Beautiful and Damned* (1922 and 2010), illustrating literature's enduring influence on film.

The objectives of the study. This study aims to explore Baz Luhrmann's interpretation of F. Scott Fitzgerald's *The Great Gatsby* in his film adaptation, focusing on the similarities and contrasts between the novel and the film. It examines the adaptation process as an intersemiotic translocation between distinct sign systems: literature, which relies on language, and cinema, which employs multitrack communication through editing, voice-over, camera angles, and other visual and auditory techniques. By analyzing how meaning is conveyed in these mediums, the research highlights the director's creative engagement with the novel and his independent artistic expression.

Introduction of the primary research material.

Musical Composition and Cinematic Motion.

Luhrmann modernizes *The Great Gatsby* by incorporating contemporary hip-hop, jazz, and electronic music, aligning the novel's tone with modern audiences. Music guides audience emotions, while dynamic camera movements and rapid editing enliven party scenes. As the story turns somber, darker colors, slower camera movements, and subdued scenes reflect the shift in mood.

Alteration in Size and Complexity of the Novel

The film introduces Nick in a sanitarium, where he reflects on his despair, a scenario absent in the novel. In the book, Nick's melancholy is implied through reflective narration (Fitzgerald, 1976, p. 5-6). The film adds a psychiatrist encouraging Nick to write his experiences, linking his despair to severe alcoholism. This creative addition heightens audience curiosity about Nick's backstory.

Gatsby's parties in the novel reveal his motivations through dialogue, such as a guest's remark about Gatsby's efforts to avoid trouble (*ibidem*, p. 40). The film shifts this purpose to a library scene, where an elderly man cryptically responds to Nick's inquiry about the parties. This change streamlines the narrative but limits the depth of attendee characterization.

Other omissions include a car accident scene that reflects partygoers' recklessness (*ibidem*, p. 48) and Nick's poignant observations about Gatsby's delusions of Daisy (*ibidem*, p. 83). These exclusions alter the depiction of Gatsby's hope and the

complexities of Daisy's role, leaving audiences with a more surface-level interpretation of key themes.

Altering the Tempo or Sequence of the Narrative.

The concept of the Green light is presented to the readers in the concluding lines of chapter one, when Gatsby attempts to grasp a Green light situated at the end of Daisy's dock. However, it is introduced from the initial seconds of the film. In the novel, the depiction of the baby occurs when Nick is at Tom's residence conversing with Daisy and Jordan prior to dinner: "then she added irrelevantly: you ought to see the baby" (Fitzgerald, 1976, p. 12). In the film, the initial depiction of the infant occurs after dinner, during a conversation between Nick and Daisy regarding Tom. Another distinction is that in the novel, Daisy initiates the conversation regarding the baby, whereas in the film, Nick begins the discussion.

A subsequent alteration in the plot's sequence transpires when Daisy references a rumour she has encountered regarding Nick's marriage. In the novel, it is said that following the dinner table discussion, Nick wishes to depart the house; however, in the film, this is conveyed during the dinner scene when everyone is consuming their meal. The telephone, referred to by Fitzgerald as "metallic urgency", is introduced in the novel during the scene at the dinner table. In the film, it rings when Tom is shown to the audience during Nick's visit. This alteration in the plot's sequence imparts a more decadent image to Tom.

During Nick's inaugural ride in Gatsby's vehicle *en route* to New York, Gatsby states: "I am going to make a big request from you today" (*ibidem*, p. 59). Gatsby desires Jordan to inform Nick regarding the matter. Nick reflects, "I was convinced the request would be extraordinary, and for a brief moment, I regretted ever stepping onto his overcrowded lawn" (*ibidem*). Nick is incensed and sceptical of the potential request until he encounters Jordan, who informs him. In the film, these words are excluded, and we observe Nick's intense fury upon encountering Jordan at the tea garden in the Plaza Hotel.

To accelerate the plot's tempo, certain scenes have been omitted from the film. After Gatsby and Daisy go from Nick's residence, Daisy remains for a few moments. Concurrently, Nick and Gatsby discuss the source of Gatsby's wealth. Gatsby remarks on his mansion: "it took me just three years to earn the money that bought it," to which Nick responds: "I thought you inherited the money" (*ibidem*, p. 78). Gradually, Fitzgerald endeavours to engage the reader's interest in the source of Gatsby's wealth. The author occasionally references his history to prepare readers for the finale at the Plaza Hotel. These lines have been excluded from the film to accelerate its pace and enhance plot progression.

Temporal Compression or Expansion.

The initial portrayal of Gatsby in the novel exhibits temporal compression. Gatsby has not been shown to the film audience with the same level of detail as to the readers of the novel. Modifications include the incorporation of the sanatorium sequence to expedite the film's pacing and reduce information compared to the novel. The representation of Nick is similarly accurate. Numerous aspects, such as his relatives, parental employment confirmation, his neighbour, and the individual he encounters

upon relocating to West Egg while seeking an address, have been omitted to condense the film's duration. Following the Valley of Ashes scene, Tom, Nick, and Myrtle pause briefly to purchase a puppy at the flat. This scene is omitted in the film to condense the timeline. In the novel, Tom and Myrtle invite Nick to join them in the flat, however in the film; this request is made after they are already inside the flat.

While in the flat, Catherine articulates her view on the couples' inappropriateness: 'neither of them can stand the person they are married to' (Fitzgerald, 1976, p. 31). This line is referenced in the film, but its origin remains unaddressed. Tom informed Myrtle that Daisy is Catholic and that they do not endorse divorce. Nick expresses his astonishment at the statement: "Daisy was not a Catholic, and I was somewhat taken aback by the intricacy of the falsehood" (*ibidem*, p. 32). This falsehood is omitted in the film, preventing people from understanding Tom as they need to. If this deception had been referenced in a film, it would have provided greater contextual clarity regarding Tom's true character.

In the film, certain dialogues from Gatsby's party have been omitted to conserve time. These discussions are enlightening and essential for listeners to comprehend the characters more thoroughly. For instance, a dialogue between Jordan and the girl next to her: "Do you frequently attend these parties?" Jordan said of the girl beside her. The girl responds, "The last one was the occasion when I met you". "I am indifferent to my actions, thus I consistently enjoy myself" (*ibidem*, p. 39). These dialogues illustrate the emptiness and hedonism of Gatsby's party attendees.

At the outset of chapter four in the novel, Nick depicts the individuals who attend Gatsby's soirées. All of these individuals have been excluded from the film to conserve time. As Daisy prepares to visit Nick's residence, Nick drives to West Egg to get cups, lemons, and flowers. This event has been excluded from the film to conserve time. In chapter six, Nick visits Gatsby's mansion and, to his astonishment, encounters Tom with Mr. Sloane and his wife in Gatsby's residence. This marked Tom's inaugural visit to Gatsby's residence, during which Gatsby informs him about his acquaintance with Tom's wife. Tom enquires, "I wonder where he encountered Daisy" (90). In these remarks, Tom endeavours to distinguish himself and Daisy from Gatsby's social class. These lines have been excluded from the film to condense the timeline.

Reorientation or Reemphasis of Themes.

The novel's opening paragraphs illustrate the inactivity and futility of Buchanan's existence. Upon Nick's decision to visit his cousin's estate, the following sentences are presented to the reader: "when they came east I don't know." They had spent a year in France without any specific purpose, thereafter wandering aimlessly to various locations where affluent individuals engaged in polo. These lines illustrate the idleness and aimlessness of their existence. They engage in no noteworthy activities throughout their lives. They endeavour to live their lives as joyously as possible and utilise their financial resources if they perceive a danger or threat. These lines have not appeared in the film in any kind. Consequently, movie audiences are presented with insufficient material or information to comprehend the absurdity of Buchanan's existence.

At another juncture in the story, Nick responds to Daisy's hypocrisy in both demeanour and conviction. He expresses his sentiments regarding Daisy following

their post-dinner conversation: “I sensed the fundamental insincerity of her words ... in an instant, she regarded me with a complete smirk on her beautiful face, as though she had proclaimed her affiliation with a rather exclusive secret society to which she and Tom belonged” (Fitzgerald, 1976, p. 19). However, the film provides no indication of the secret club to which both Tom and Daisy are affiliated. In the film, Tom is depicted as a member of that society by his clandestine relationship with Myrtle and his attendance at Wolfsheim’s party; however, this is not the case for Daisy. She is depicted as an innocent and loving individual overwhelmed by her husband.

Another manifestation of Daisy’s desire to join that clandestine society occurs when Nick departs their residence and reflects, “it seemed to me that the thing for Daisy to do was to rush out of the house, child in arms, but apparently there were no such intentions in her head” (*ibidem*, p. 21). These sentences indicate that despite her husband’s adultery, she is predisposed to cohabit with him and remains unconcerned by this reality, provided as her affiliation with the secret organisation is maintained.

The relationship between Jordan and Nick has been entirely obscured in the film. Nick characterises Jordan as a lady who “instinctively evaded astute, cunning men... she was irredeemably dishonest” (*ibidem*, p. 52). During their driving experience, Nick discovers that she exhibits excessive carelessness.

Jordan indicates that two individuals are required for an incident. If one individual exercises caution while the other exhibits negligence, an accident will be averted. She expresses to Nick, “I detest negligent individuals; hence, I appreciate you” (*ibidem*, p. 52). These remarks profoundly illuminate Jordan’s morality and her relationship with Nick, which is absent in the film. I believe these sentences establish the foundation for the last scene in which Gatsby is deceased, and all but Nick revert to their profound indifference. Eliminating these sentences will diminish Gatsby’s portrayal as a victim, as seen in the novel, and the film’s viewers will lack sufficient cues to discern the film’s true topic akin to that of the novel. Gatsby is a distinctive character, although this distinctiveness is accentuated when contrasted with the behaviours and thoughts of other characters.

Upon Tom and Daisy’s inaugural visit to Gatsby’s soiree, Nick perceives a distinction attributable to Tom’s presence: “there were the same people, or at least the same sort of people, the same profusion of champagne, the same many coloured, many keyed commotion, but I felt an unpleasantness in the air, a pervading harshness that hadn’t been there before” (*ibidem*, p. 91). The severity attributed to Tom’s presence is not perceptible in the film.

The Genuine Adaptor and Purpose of Adaptation.

This study examines the 2013 film adaptation of *The Great Gatsby*, focusing on the adaptor’s role and intent. In film, the director and screenwriter are pivotal, as they shape the visual and narrative translation of a literary work. Baz Luhrmann, the film’s director, co-writer, and producer, had significant influence over its adaptation, including character portrayal and thematic focus.

The rationale for adaptation, as per Hutcheon (2006), revolves around economic lures, cultural capital, and personal/political motives. Economically, adapting a well-known novel like *The Great Gatsby* ensures financial viability. The film cost \$105

million to produce and grossed \$351 million globally, reflecting the commercial success of its vibrant party scenes and added sensual elements not present in the novel.

Culturally, the film elevates the novel's accessibility, allowing broader audiences to engage with the story and its themes, such as the American Dream. This adaptation enhances Western cultural prestige, making Fitzgerald's work part of a shared cultural memory. For numerous individuals who have not engaged with a book but possess some awareness of it, the novel constitutes "a generally circulated cultural memory" (*ibidem*, p. 122), and by viewing a film, a greater audience will encounter Gatsby, so disseminating the concept of the American Dream to millions more.

Luhrmann's personal connection to Gatsby's narrative also influenced his adaptation. Both he and Gatsby share origins in humble beginnings, ambition, and reinvention. Luhrmann has acknowledged parallels between his life and Gatsby's aspirations, which may explain his affinity for the novel and the film's focus on grand, extravagant parties.

Although political motives in the film appear minimal, it amplifies the theme of the American Dream, underscoring its relevance and universality. Through this adaptation, Luhrmann communicates Gatsby's relentless hope and the enduring allure of ambition and aspiration.

How Luhrmann's Adaptation of The Great Gatsby Meets Audience Expectations.

Hutcheon (2006) distinguishes two types of audiences: informed and uninformed. Luhrmann's adaptation caters to both. For informed viewers, the film remains largely faithful to the novel's key elements, with many lines directly from the book. While some descriptions are altered, the dialogue stays close to Fitzgerald's original. Key aspects like Nick's narration and flashbacks are preserved, and the plot's linearity is maintained. However, the film shifts focus more on Gatsby than the novel, marginalizing other characters. Gatsby's romantic pursuit of Daisy becomes the central theme, overshadowing issues like social inequality and the decline of the American Dream.

For uninformed viewers, the film's spectacle caters to their expectations. The movie includes flashy parties and modern music to appeal to those unfamiliar with the story. Scenes, like Myrtle's flat, are heightened with contemporary elements like rap music and drug use. The tragic end of Gatsby, as orchestrated by Tom, is dramatized for maximum emotional impact, making it more fitting for first-time viewers. The film's portrayal of Daisy also differs from the novel, softening her character to maintain the romantic appeal for audiences. If Daisy were depicted as morally corrupt, as she is in the novel, Gatsby's romantic pursuit would lose its charm. Thus, the film adapts the characters to meet audience expectations, especially those new to the story.

The Context of the Film and the Novel.

The Great Gatsby was released in 1925 during the Roaring Twenties, a period marked by the disintegration of traditional societal conventions due to post-war modernisation. This novel critiques that age and anticipates the decline of American civilisation in 1929. Prior to 1929, all indicators were on an upward trajectory. Morality became more permissive, individuals accumulated wealth, the economy flourished, and structures ascended to greater heights. This society exhibited a distinction among

several social classes. Moral hypocrisy prevailed. On one occasion, individuals imposed a prohibition on alcohol, while on another, they pursued it. Fitzgerald's *The Great Gatsby* critiques the American Dream inside this culture. This is a reevaluation of the fundamental concept in American society that it may diverge from its primary trajectory. Following the economic slump of 1929, Fitzgerald's hypothesis was validated.

A 1920s novel holds significant relevance for 21st-century individuals due to its portrayal of themes that resonate with contemporary society. In his interview, Luhrmann explained that since 9/11, the world has experienced increased moral ambiguity, making *The Great Gatsby* particularly pertinent today. The novel's depiction of the American Dream shares similarities with its modern interpretation. Since both the novel and the film were created and received in America, location does not play a central role in this adaptation (Ohneswere, 2013).

Conclusion. This research examined the relationship between literature and film as distinct modes of human expression. Examining many facets of a novel's adaptation into film unveils multiple dimensions of the original work. Adaptation enhances the broader enjoyment of literature by introducing certain literary works to a wider audience through their reinterpretation as films. Adaptation offers a reliable option for anybody seeking to produce a film. Adaptation has been proven effective and is more likely to mitigate the chance of rejection by individuals.

Each principal element in filmmaking, such as the director or editor, may find certain aspects of the novel more compelling and concentrate on other narrative elements, such as characterisation and point of view, to get the desired impact.

In the novel *The Great Gatsby*, the concept of the American Dream significantly influences the progression of the plot. The concept of the American Dream is encapsulated in the symbolic significance of the green light.

The audience of the 2013 film *The Great Gatsby* observes this concept illustrated through many shots throughout the film. The initial and last scenes feature a green light, which is also depicted multiple times throughout the film. In the film, this green light is primarily linked to Daisy. Daisy is depicted as a romantic figure who embodies Gatsby's immense aspiration.

Gatsby is depicted as a romantic person, with his profound love for Daisy overshadowing other facets of his character to achieve a desired portrayal in the film. Daisy and Tom belong to the upper class and stand in stark opposition to the newly affluent individuals such as Gatsby. The contrast between Gatsby's social class and Tom's social class is not depicted in the film as it is articulated in the novel.

Consequently, filmmakers have chosen to depict a narrative in which Gatsby is portrayed as a romantic figure and Daisy as his idealised object of desire. They achieve their intended effect by omitting some dialogues that reveal Daisy's true character or contrast Gatsby's character and social class with Tom's. Furthermore, selecting Leonardo DiCaprio, who gained prominence and was exposed to professional acting in Hollywood through *Titanic*, amplifies the romantic aspect of Gatsby, as DiCaprio portrayed a romantic character in *Titanic*.

Furthermore, the performances of him and other actors in the film contribute to the director's distinctive interpretation of the work. Moreover, editing significantly influences the arrangement of the plot, portraying Gatsby's life in a manner that aligns with the director's intentions.

A primary characteristic of Hollywood films is enjoyment and amusement. The film predominantly emphasises party scenes to achieve this objective. Moreover, the setting, costume design, and music all enhance the film's impact.

While significant elements of the novel have been depicted in the film, the distinct modes of expression inherent to each media, along with the varied interpretations of the screenplay and director, have resulted in divergences in storyline, topic, characterisation, and the overall conclusion of the novel. The impression derived from viewing a film differs from that obtained from reading a novel, despite their many similarities. The comparison between the picture and the novel reveals Fitzgerald's true intentions. The identification of similarities and contrasts enhances our full comprehension of the work, which is the primary aim of comparative literature.

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