

HEDONISM IN FITZGERALD THE GREAT GATSBY



THESIS

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in Partial Fulfillment of Requirement to Thesis
in English*

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**ENGLISH DEPARTMENT
FACULTY OF CULTURAL SCIENCES
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2020**

THESIS

HEDONISM IN FITZGERALD THE GREAT GATSBY

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It has been examined before the Board of the Thesis Examination on Friday,

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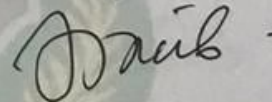
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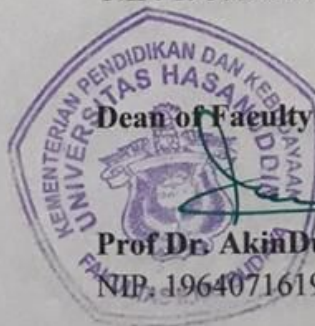
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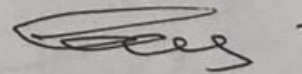
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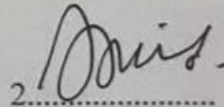
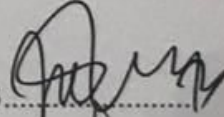
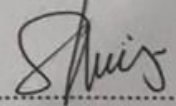
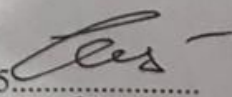
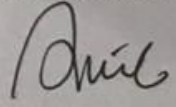
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Makassar, 06 November 2020

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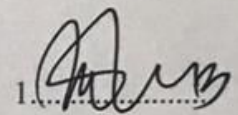
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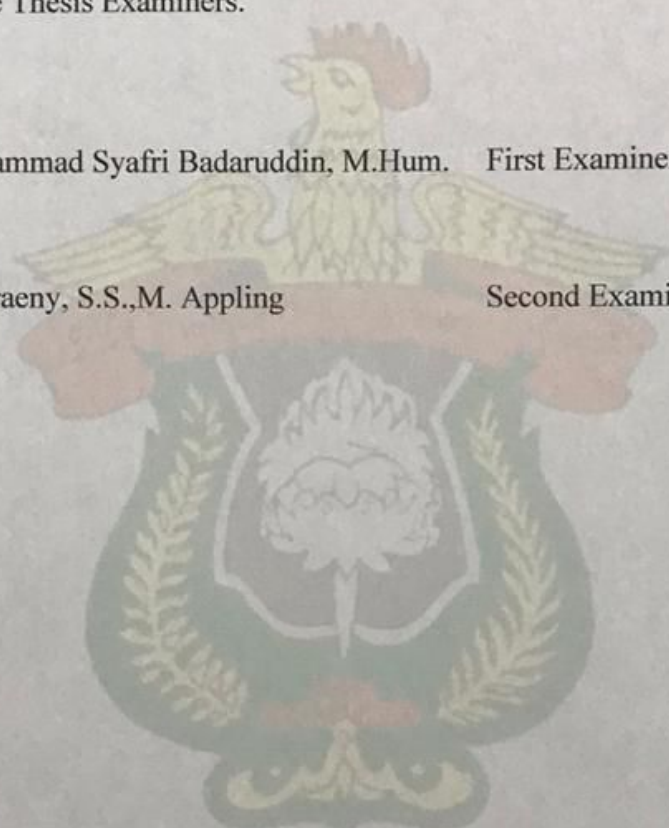
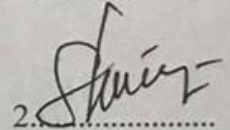
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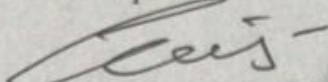
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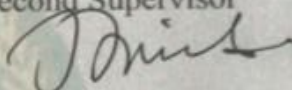
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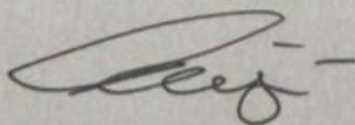
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(Raisa Murni Ananda, M)

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ABSTRAK

Raisa Murni Ananda M.2020. *Hedonism In Fitzgerald The Great Gatsby* (Dibimbing oleh **Abidin Pammu** dan **Ayub Khan**)

Penelitian ini merupakan kajian sastra bertujuan untuk mendeskripsikan karakter hedonistik dalam kehidupan sehari-hari. Novel yang dipelajari berjudul *The Great Gatsby* karya F. Scott Fitzgerald. Penulis fokus pada dampak hedonisme berdasarkan karakter Jay Gatsby dalam novel fiksi ini.

Dalam penelitian ini penulis menggunakan pendekatan strukturalisme genetik, suatu metode penelitian sastra yang meliputi aspek intrinsik dan ekstrinsik. Aspek intrinsik memuat unsur tokoh, alur, latar, dan analisis tema. Aspek ekstrinsik digambarkan sebagai unsur luar dari aspek intrinsik. Dalam karya sastra inilah kehidupan dan gaya hidup benar-benar tergambar di era jazz. Data penelitian ini dianalisis dengan menggunakan metode penelitian kualitatif dan dideskripsikan secara deskriptif.

Studi tersebut menemukan bahwa gaya hidup hedonistik yang dilakukan oleh Jay Gatsby dalam novel berdampak pada hilangnya jati diri, dikhianati oleh seseorang yang dicintainya dan kematian.

Kata Kunci : Hedonistik, Pendekatan Strukturalisme genetik, *The Great Gatsby*.

Abstrack

Raisa Murni Ananda M.2020. *Hedonism In Fitzgerald The Great Gatsby.* (Dibimbing oleh **Abidin Pammu** dan **Ayub Khan**)

This research aimed to describe hedonistic characters in everyday life. The novel studied was entitled *The Great Gatsby* by F.Scott Fitzgerald. Writer focused on the impact of hedonism based on Jay Gatsby's character in this fictional novel.

In this study, the writer used genetic structuralism approach, a literary research method that includes intrinsic and extrinsic aspects. Intrinsic aspect contained the elements of characters, plot, settings, and the themes analysis. The extrinsic aspect described as an outside elements of the intrinsic aspect. In this literary work, life and lifestyle was truly depicted in the jazz era. This research data were analyzed using qualitative research method and described descriptively.

The study found that the hedonistic lifestyle carried out by the Jay Gatsby in the novel has impacts towards losing identity, being betrayed by someone he loves and death.

Keywords: Hedonistic, Genetic Structuralism Approach, *The Great Gatsby*.

CHAPTER I

INTRODUCTION

1.1 Background

Hedonism is a lifestyle full of glamorize, People who choose this style always try hard to maximize and fulfill their wish and need. They work harder than other people even sacrifice their valuable things, for the sake of glamour performance.

This lifestyle grow caused by their milieu or surrounding where their life full of competition among their community. Therefore this style can not be avoided, it becomes their priority in life. Their happiness shows identic with glamourist.

Hedonism appears from environment. They need full attention, acknowledgment from society, to get their happiness. Existence in any era and any background, politic, education, love affair and common life.

Novel the Great Gatsby by F. Scott Fitzgerald told about the story in 1992, where Gatsby lived in glamour after working hard. In his love story, Gatsby loved a women who had married to Tom. He was crazy about a married women called Daisy. He had a discreet relationship. Actually Gatsby and Daisy were a happy partner. They loved each other deeply, but they finally lived apart because Gatsby joined the army in a big war, Gatsby promised to marry her after the war, but Gatsby never appear to prove his promise. Daisy who could not wait, then married to Tom. Her husband treated Daisy badly.

Her husband made an affair to many men but Daisy still loved him because she lived in a rich family and glamorous. One day Gatsby came home from the long war and he got to know that Daisy already married to a rich man called Tom. But, he never gives up with this situation. He tried to buy a house near from Daisy's house so that he could meet her when he celebrated a party. They both meet in the party and did love affair after that. Gatsby sacrifice everything to put Daisy in his arm again because he loved her very much. One day Daisy's husband knew about their affair and was angry to his wife. He suspected her with another man. But Daisy already sick of him because he had many women behind her. That was his bad attitude. That's the reason why Daisy get back to Gatsby life but Daisy was confused, she loved her husband but he hurts. Daisy, made up her mind to meet Gatsby to talk about what she felt. Daisy went out with Gatsby on the way. Daisy hit a lady unpurposefully the lady died. The lady called Myrtle actually the one who did love affair to my husband. The lady's husband called Wilson. Tom (Daisy's husband) knows Wilson each other. Wilson accused Gatsby as Myrtle boyfriend, Daisy escape, then Gatsby was a victim Wilson shot him and died.

This novel is interesting to read because it is kind of a satire of the society at that moment, happened in society this history educate husband and wife or family to keep their relationship story one and another. Lifestyle like hedonism give bad effect, it could change one's character into arrogant and to easy on everything.

1.2 Identification of Problem

After reading the Great Gatsby by F. Scott Fitzgerald, the researcher found some problems such as follow:

1. Stereotype woman character in novel
2. The man sacrifice everything to get his past love
3. Oppression of Women in novel
4. The awareness achievement pattern of oppressed woman character in novel

1.3 Scope of Problem

After reading this novel, the writer found many varieties of problems, writer will limit the investigation by only focus on lifestyle especially about hedonism. And its effects which are described in the story. In *The great Gatsby* there are a lot of characters who built the story but the writer only limit the number of figures that support the writer in describing the results of this analysis.

1.4 Research Question

Based on the identification of problems above, the writer formulated the problems that will be analyzed, as follows:

1. What are hedonism proofs contained in novel the great Gatsby?
2. How does hedonism affect main character gatsby in the novel?

1.5 Objective of The Writing

In this research, the writer will going to accomplish some goals and attain compressive analysis according to the statement of problems as follow:

1. To show the proofs are contained in the novel the great Gatsby.
2. To explain effects of hedonism in the main life character.

1.6 Sequence of The Writing

The writing will be divided into five chapters. Chapter one is the introduction that consists of background, identification problem, scope of problem, research question, objective of the writing, and sequences of writing. Chapter two consists of literature review which provides review of some previous studies and applies some theories to support this analysis. Chapter three consists the kind of methods the writer uses in analyzing the novel, including method of collecting data, and method of analyzing data. Chapter four includes findings and discussion, in which the writer explains and elaborates the analysis of the data. The last chapter is conclusion in which the writer concludes the analysis in this study and the main life characters of the hedonism.

CHAPTER II

LITERATURE REVIEW

Literary review is a body of text that aims to review the critical points of current knowledge including substantive findings on a particular topic. It is a secondary source that provides theory for analyzing the data.

In this chapter, the writer explains the theories related to the analysis. The writer uses genetic structuralism as her technique of approach to analyze the story.

2.1 Previous Study

A study needs some relevant research in order to support the implementation of the further research. Some data can be obtained from the relevant or relating to the research conducted previously. The following are some writers who had done research before, those are:

The first is Dian Merdekawati. Entitled *Hedonism in Ernest Hemingway's the sun also rises*. The writer used genetic structuralism approach which analyzes the intrinsic elements such as the character who perform hedonism and the elements of extrinsic that is the author's life that affect the aspect of hedonism in the story. The result of the analysis showed that hedonism values and its effects implied through the character.

The second is Lince Paembonan, entitled *Hedonism in F. Scott Fitzgerald's Tender is the night*. The writer used data collection methods through library research by reading and recording information related with the material knowledge and analysis data methods that apply extrinsic and intrinsic approach.

The third is Tessa Murena Paramita, entitled *Nick Carraway's Self Regulation With Dealing Hedonism The Great Gatsby, Written by F. Scott Fitzgerald*. The writer that are used in this thesis are hedonism theory, cultural psychological theory, and self-regulation theory. Besides, two approaches are used in this study, namely sociological and psychological approaches. This study uses library research which takes some information related to the research problems from books and other literatures to gather the data.

There are some similarities and difference of the previous studies above this study. From the third previous studies, there are similarities that research about hedonism and same used genetic structuralism approach and the difference find out in thesis by Tessa Murena Paramita which uses psychological approaches also genetic structuralism approach.

2.2 Genetic Structuralism Approach

Genetic structuralism approach can be obtained by looking at the intrinsic elements including character, plot, setting, and theme. The second is to examine the background of the social life of the author. The third, examining the social and historical background which helped to condition literature when it was created by the

author. Genetic structuralism approach was developed in France by Lucien Goldmann, Goldmann always emphasizes historical background in literary works. For Goldman genetic structuralism studies has two framework. First, the relations between the meanings

of an element and other elements in the same literary work, the second is relations of elements that form a mutually binding system According to Goldmann, literary works as meaningful structures will represent the world view (vision du monde), not as individuals but as members of their society. Thus, it can be stated that genetic structuralism is a literary research that connects the literary structure to the structure of society through the expressions of the world or ideology. Therefore literary works will not be fully understood if the totality of the life of the people who have given birth to literary texts is ignored. Neglecting the elements of society means that literary research is lame.

Structuralism is an ideology or belief that everything that exists in this world has a structure. Something is said have a structure when it forms a cohesive whole, not the sum of the parts only. As structuralism, structuralism-genetic understands that everything in this world, including works of literature, as a structure. Therefore, efforts the genetic structuralism to understand a literary work is necessarily focused on the effort to find the structure of the work.

2.3 Intrinsic Elements

2.3.1 Character

One of the most important aspects in novel is character. Character makes an interaction which causes conflict in the story. Every author has their own way of creating characters. Some like to ponder about what their character would look like while others do not like to partake in this and simply focus on their traits and behaviors character (a central character), man who takes part in most of events in the story, usually the events caused alteration of attitude toward the character or people's alteration of attitude as reader.

According to Semi (1988:39-40) there are two ways to introduce the characters in fiction. They are:

1. Analytically, the author explains the characteristic of character, for example the character is brave, lovely, charitable, etc., directly.
2. Dramatically, the personality of character do not described explicitly but by selection of character's name, delineation of physical, and by dialogue in the story.

2.3.2 Plot

Forster in panuti sudjiman (1991:30) stated that "we have defined a story as a narrative of events arranged in their time-sequence. A plot is also a narrative of events,

the emphasis falling on causality. The time sequence is preserved, but the sense of causality overshadows it”.

Plot is basic term that holds important things in story. Plot sets all of measures and how they connect each other, how an event connects to other event, and how the character described and play in the event. Plot is a series of linked events. It is linked by unbroken chain of cause and effect. Indeed, when a story in a novel lacks this important cause-and-effect chain, or when the chain is a weak one, the novel is said to be episodic.

Plot is story consists of sequence of event, however in each event only related as cause-effect, an even caused or affects the other event (Stanton, 1965:14). The performance of event by event is only base on the sequence of time, have not to be plot, those events should be turned creatively. The plot itself consists of four parts, they are:

1. Introduction is the beginning of the story which introduces figures in the story.
2. Conflict is part of the story that shows the fundamental problems.
3. Climax is the culmination of the story.
4. Denouement is the final story. It is about problem solving by the characters.

2.3.3 Setting

Setting is the domain that functions as metonymy, metaphor, or the expression of the character. The description of setting can be physical, realistic, documenter, or can be also description of feeling. Setting is divided into three parts, setting of theme, setting of place, and setting of atmosphere.

Sudjiman (1986:46) stated that “ secara sederhana dapat dikatakan bahwa segala keterangan, petunjuk, pengacauan yang berkaitan dengan waktu, ruang, dan suasana terjadinya peristiwa dalam suatu karya sastra membangun latar cerita”.

Setting gives the story a place to stand on clearly. It is important to create realistic impression to the reader. The reader feels easy to operate their imagination, besides it is possible to play critically in connection with their knowledge about setting. The reader can feel and evaluate the truth and actualization of setting which is described in the story so that the reader

2.3.4 Theme

According to Sudjiman (1988:50) about the definition of theme is “Gagasan, ide, atau pikiran utama yang mendasari suatu karya sastra.” Theme is the central idea that becomes the foundation of the story. Finding theme in the story is based on the guidance of the story itself. The way to find theme is to know beforehand the motivation of character, the problem, and the decision. As a meaning, theme generally is not described clearly, at least directly. The existence or the presence of theme is

implicit and reflects the wholeness of story. Theme in many aspects is 'dependent' to the presence or absence of certain situation, conflict and event, includes other various elements of intrinsic, because those things must supporting the clear theme which conveyed by the author (Nurgiyantoro, 2010:68).

2.4 Extrinsic Elements

2.4.1 The social condition of America in era jazz

At the end of World War I, society experienced a dramatic shift. Shaking off the misery and shell-shock, young people broke with traditional values and embraced all things modern. Women cast off their corsets, literally and figuratively, bobbed their hair, and danced the Charleston in speakeasies under the glow of the new electric lights. The Roaring 20s, or the Jazz Age, as it is also known, was a time in which life felt like it was moving in fast forward. Hedonism and liberation were in, and the original youth movement of the flappers forever changed the role of women in our society. This is a look at the thrilling lifestyle, fashion, and trends of the 1920s.

The writer adopted the source through <https://www.york.cuny.edu/writing-program/the-york-scholar-1/volume-6.1-fall-2009/the-social-effects-of-jazz> to

support the explanation about The social condition of america in era jazz

2.4.2 Life Was in Fast Forward in the 1920s

World War I, which ended in 1918, was the first modern war, and it created a truly profound change in American and European societies. As a young men came face to face with the horrors of trench warfare, women entered the workforce in numbers which had been unprecedented. Although they gave back many of those jobs to the men as they returned to the home front (those that did return, that is), the genie of women's liberation could not be put back in the bottle. This was capped off by the ratification of the 19th Amendment in 1920, which gave women the vote.

The changing place of women in society was only the beginning. The 1920s were a time of rapid advances in mass production, communication, transportation, and entertainment. Automobiles, which had been mass produced on assembly lines since the Ford Model T in 1908, exploded in popularity in the 1920s. The emerging car culture was important to youths in the 1920s, just as it was in the 1950s. It gave them mobility, freedom, and privacy to engage in another hot trend of the Roaring 20s, making out.

The writer adopted the source through <https://www.britannica.com/topic/The-Great-Gatsby> to support the explanation about Life was in fast forward in the 1920s.

2.4.3 Talkies, Radios, and Jazz

Electricity spread rapidly across the country in the 1920s, which in turn allowed for all sorts of other modern inventions to flourish. Moving pictures became all the rage, starting with the silent films in the first half of the decade and evolving into the early “talkies” with the debut of *The Jazz Singer* in 1927. By 1929, an estimated 90 million Americans took in a movie each week! The movie stars of the Roaring 20s are still well known names to this day. Famous faces like Charlie Chaplin, Greta Garbo, Joan Crawford, Al Jolson, Mary Pickford, Douglas Fairbanks, Louise Brooks, and Clara Bow were huge box office draws. Actresses like Louise Brooks and Clara Bow were key to popularizing the flapper style of dress.

Commercial radio broadcasts became common place by the early '20s and offered a wide range of programming. Radios quickly became an integral part of most households. The instant availability of new music helped to popularize jazz and other new styles. Not only that, it allowed for mass marketing of all of the new consumer goods which were the driving force of the economy in the '20s, and helped to drive national, instead of merely regional, trends and ideas. The radios themselves were often works of art in and of themselves, in the Art Deco style which was in vogue during the Jazz Age.

Jazz was the favorite type of music among the flappers. It was considered to be the ultimate in modernity and sophistication. It also had a whiff

of rebellion and danger to it, due to its origins within the African-American community and the type of dancing it inspired. While the older generation was still doing the waltz and the foxtrot, the young generation was going crazy for dances like the Charleston and the Lindy Hop. Electric lights allowed for the rise of dance halls, which sponsored contests to lure in patrons. The frenetic style of the dance crazes of the Jazz Age fit perfectly with the hooch-inspired hedonism which reigned supreme among the flappers. The clubs in Harlem were the source of much of the popular music of the Roaring 20s. The fabled Cotton Club featured black musicians, but drew a mostly white crowd, while the nearby Savoy ballroom was primarily a hot spot for African-Americans.

The writer adopted the source through <https://www.latimes.com/science/story/2020-01-14/americans-drinking-more-prohibition> to support the explanation about Talkies, Radios, and Jazz

2.4.4 Prohibition Made Drinking More Popular Than Ever

Prohibition was another one of the main influences on 1920s culture. The 18th Amendment went into effect on January 16, 1920, banning the manufacture, sale, transportation, and importation of alcoholic beverages. Notice what is missing from the law: a ban on the consumption of liquor. As neighborhood bars shuttered their doors, it did not take long for the emergence of one of the icons of the Roaring 20s: the speakeasy. These underground saloons were the playground of the flapper and her male counterpart, who went

there to enjoy cocktails, live music, and dancing. The brash flappers drank and smoked openly, which was truly scandalous to their Edwardian mothers. Speakeasies were also a place to meet men for casual dating, as opposed to a place to meet a husband. Many speakeasies were actually very nice establishments, which operated fairly openly with a wink and a nudge from law enforcement officers on the take. The popularity of the speakeasies helped to solidify the contempt which many of the young rebels of the era felt for the establishment. Prohibition did much more than that, of course; it also brought about the rise of organized crime, gangsters, rum-runners, bootleggers, and all sorts of other unsavory characters.

The writer adopted the source through <https://theconversation.com/how-prohibition-changed-the-way-americans-drink-100-years-ago-129854> to support the explanation about Prohibition Made Drinking More Popular Than Ever

2.4.5 Flappers Were Modern and Daring

Without a doubt, it is the iconic flapper herself who best symbolizes the Jazz Age. It is their fashion which first springs to mind, but the appearance they cultivated was about much more than a mere style trend. Flapper fashion speaks volumes about the new independent woman who emerged during the Roaring 20s. Being a flapper was as much about attitude as clothing. The first thing which the woman of the 1920s did was abandon the corset. This underpinning

had been indispensable in previous generations. Styles of corsetry changed from one decade to the next, and the shape of the garment helped to dictate the female body type which was fashionable at any given time. In the Edwardian period, corsets remolded women into a shape, with the bust pushed forward and the bottom thrust back. So extreme was this corset that it could actually force organs to shift within the abdomen. This highly impractical constraint began to fade from use during WWI, as women left their homes to work in the war effort, as did fashions like hobble skirts which rendered upper class ladies unable to take normal steps when walking.

In the Jazz Age, the wasp waist and matronly bust favored by the previous generation fell out of favor, replaced by a boyish silhouette. The ideal flapper figure was slender with a straight waist and a flat chest (achieved by use of undergarments, if not through nature). The women showed their sensuality not through emphasizing the curves of the female form, but by showing their arms and legs, which had never before been done by proper ladies. It was actually not until 1926 that the hemlines on most dresses rose high enough to reveal the knees, but the enthusiastic dancing of the Jazz Age ensured that dresses which fell below the knee were moving enough to reveal this new piece of female real estate. The boyish form of the flapper was emphasized by the straight drop waist shift dresses which are the epitome of flapper style. While ornately beaded shifts, such as those by haute couture designer Chanel, were

wonderful for the wealthy woman headed out to the Cotton Club, the simplicity of the garment also made it one which the average home seamstress could easily create for herself. This is a bigger deal than one might realize, as it marks the first time that the premier fashions of an era were available to all classes. What we know as the styles of the Victorian or Edwardian periods are really the fashions which were worn by the upper classes (after all, what maid could do her job wearing an S-bend corset and a hobble skirt?).

The writer adopted the source through <https://media.neliti.com/media/publications/192076-EN-flappers-lifestyle-as-reflected-in-the-g.pdf> to support the explanation about Flappers Were Modern and Daring

2.4.6 Bobbed Hair, Makeup, and Glamor

It was not only the dresses and figures of the Jazz Age which dramatically broke with custom. The most chic haircuts of the 1920s were chin length bobs. For generations, a grown woman's hair was considered to be her crowning glory, and to crop it all off was the height of independence and daring. The first women to seek out bob haircuts had to go to barbers, as the typical female hairdressers for women saw short haircuts as a passing fad (their expertise was not in cutting, but in arranging hair). It is fascinating to observe from the vantage point of history how aesthetics cut across an entire society during a time period; the angular form of the bob haircut mirrors the sleek

architectural lines of the Art Deco movement which was at its height during the Roaring 20s. Just as architects and artists were abandoning the flowery embellishments of the past, so were fashionable young women. The close-fitting cloche hat was the perfect complement to the bob, and became another symbol of the flapper.

During the 1920s, makeup became widely used for the first time ever. There were practical advances in cosmetics and their containers, such as the metal lipstick tube and compact mirror, but even more so, there was a change in attitude. Previously only prostitutes rouged their cheeks, and wearing visible signs of makeup was considered slatternly by polite society. The flappers, however, were not so worried about the social mores of their elders, and had fun using makeup to enhance their features before a night out dancing or sipping cocktails. The kohl-rimmed eye was especially chic, and women also indulged in blush and lipstick.

Another style for which flappers are known is the layered necklace look. This was also popularized by Coco Chanel, who encouraged women to pile on layers of pearl jewelry, ropes, chains, and beads. Whether it was fine jewelry or fabulous fakes did not matter to Chanel, who was an early advocate for costume jewelry. Brooches were also stylish in the '20s. Shoes became an important fashion accessory thanks to the rising hemlines of the dresses. Two inch heel shoes with t-straps or Mary Jane designs were the most stylish.

Sparkly crystal or diamante buckles and trim were stylish for evening wear. It should be remembered that before the advent of widespread electric light, far fewer people had a need for special evening wear, and in the 1920s, this category of womenswear took on a new importance. Glamor was the goal for these free-spirited party girls.

The writer adopted the source through <https://bellatory.com/fashion-industry/The-Roaring-20s-Jazz-Flappers-and-the-Charleston> to support the explanation about Bobbed Hair, Makeup, and Glamor

2.4.7 The Great Gatsby Was a Stylish But Cautionary Tale

Flappers were energetic, healthy, and vibrant. Not only did they frequent speakeasies by night, but they drove – not just rode, but drove – open top cars, rode bicycles, and horses. For the first time ever, suntans came into vogue, thanks to Coco Chanel. Their radical new attitude definitely drew criticism from the establishment. Matrons did not know what to make of their thrill-seeking daughters, and despaired that their shamelessness and hedonism would lead to a bad end. Fathers could not imagine how the generation of young men who idled away their nights in nightclubs could be counted on to be pillars of society. Women were criticized for trying to look like men with their shapeless shifts and to act like men by publicly drinking, smoking, and driving. It is fascinating to realize how similar the fashions and prevailing attitude

towards freedom first seen during the 1920s was revisited by the Youthquake of the 1960s, with the women in their waist less minidresses.

Someone as brash as the flapper was bound to attract a lot of attention in popular culture. Flappers were discussed in every forum, and were often featured in the glamorous Art Deco illustrations of the day. They were also written about. The Great Gatsby by F. Scott Fitzgerald is revered as the ultimate contemporary chronicle of the lifestyle of the Jazz Age. An interesting thing about Gatsby is that it was not a bestseller when it was first published in 1925. It tells the cautionary tale of wealthy young people floating aimlessly through life after the Great War. They are attractive, but shallow, and in the end, it all ends poorly. Although the novel does not have a happy ending, the Jazz Age lifestyle portrayed in its pages paint a beautiful visual picture, which has given rise to “Gatsby style”. It brings to mind lawn parties with cocktails, floaty chiffon shifts, and dashing young men. The book has inspired several movies, including the iconic 1974 movie with a screenplay by Francis Ford Coppola and starring Robert Redford as Jay Gatsby, Mia Farrow as Daisy Buchanan, and Bruce Dern as Tom Buchanan.

The writer adopted the source through <http://greatgatsby2015.blogspot.com/2015/05/gatsbys-hope-cautionary-tale-at-end-of.html> to support the explanation about The Great Gatsby Was a Stylish but Cautionary Tale

2.4.8 The Party Ends

As exciting as the Jazz Age was, all good things must come to an end. This particular decade-long party came to a screeching halt with the stock market crash on October 29, 1929. The same spirit of excess and thrill-seeking which characterized the flappers was rampant in the business world, leading to speculation which turned out to be disastrous. There is nothing like losing all of your wealth to kill the spirit of a party, and the Great Crash was a very clear end to the high spirits of the 1920s. Hemlines lowered, and people became more serious in their pursuits. Prohibition, which had fueled much of the underground nightlife of the Jazz Age, officially came to an end during the Great Depression in 1933; as President Roosevelt famously noted, "I think this would be a good time for a beer."

The writer adopted the source through <https://www.cliffsnotes.com/literature/g/the-great-gatsby/summary-and-analysis/chapter-3> to support the explanation about The Party Ends

2.5 The Definition of Hedonism

The word hedonism is derived from greek language, hedone which means pleasure. Hedonism as life insight offers individual to consider the happiness or pleasure relies upon the unlimited pursuit of happiness and encourages them to minimize the pain obtained as much as possible. Hedonism, within the individual, is

the perception or thought that the goal of life is to pursue a happiness. According to Chaney (in Idi Sybandy, 1997) that Hedonism lifestyle is considered as certain lifestyle which the activities conducted aims at obtaining and pursuing a happiness, such as spending much time by hanging out outside the house, spending much time for enjoyment activities, loving the glam of cities, spending much money to buy for a luxurious and expensive goods, and loving become the center of attention. The characteristics of hedonism are individual who tend to have instantaneous perspective, tend to chase physical modernity, they believe that by possessing highquality and advanced goods and device is a pride, tend to have above average pleasure relativity, spontaneous interests often occur within the individual, the moment the individual facing a problem which is considered difficult by them, they perceive that the world hates them, and

however the money they have, it is insufficient.