

Dream, Displacement, and the Politics of Longing: A Comparative Reading of The Great Gatsby in Dialogue with Palestinian Literature:
"Running Title: The Great Gatsby and Palestinian Literature"

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الحلم والافتتاع وسياسات التوق: قراءة مقارنة موسعة في رواية

غاتسبي العظيم في ضوء الأدب الفلسطيني:

"عنوان الجري: غاتسبي العظيم والأدب الفلسطيني"

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Abstract:

This analysis reading examines F. Scott Fitzgerald's *The Great Gatsby* (1925). Using a comparative lens alongside Palestinian narratives. The main focus relies on themes of longing, identity, and structural exclusion in both contexts. *The Great Gatsby* and Palestinian literary works discuss and explore living in a state of dislocation. Pursuing meaning for themselves and find fulfillment is main concern. Fully showing that both of them utilize narratives, ethics, and symbolism in order to illustrate the marginalization of people with restrictions on access. By using narrative, memory, and ethical national context in the examination of *The Great Gatsby* and Palestinian writings, will fully contribute to a larger international discourse around from the psychological, social, and human impacts of aspiration unfulfilled due to marginalization. This comparative analysis of *The Great Gatsby* and Palestinian literature has expanded the scope of interpretation while highly providing this study with a profound basis to represent marginalized experience through the re-imagination of justice. It will provide support for expanded cross-cultural literary studies in a postcolonial, and displacement based literary canon. The study reveals that both *The Great Gatsby* and Palestinian literature employ memory, narrative ethics, and symbolism. Exploring the tensions between desire and structural restrictions, underscoring such themes. Drawing strictly on scholarship in American modernism and Palestinian literary studies, the review highlights how both traditions interrogate ideological promises that mask structural inequality and exclusion. Future research directions include broader comparative studies, postcolonial and trauma-theory approaches, and pedagogical practices.

Keyword: The Great Gatsby, longing and desire, Palestinian literature, displacement and exile, comparative literature.

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الملخص:

تستعرض هذه الدراسة الأكاديمية الموسعة رواية غاتسي العظيم (1925) للكاتب ف. سكوت فيتزجيرالد من منظور مقارن مع الأدب الفلسطيني، مع التركيز على موضوعات الإقتلاع، والتوق، والهوية، والقيود النبوية. إلى جانب نقجها للحلم الأمريكي والخلال الأخلاق في مجتمع العشرينات، وتتقاطع الرواية مع نصوص فلسطينية تتناول الإقتلاع، والمنفى، وتأجيل الطموحات، مما يبرز أوجه التشابه في التجربة الإنسانية المرتبطة بفقدان المكان والهوية والسعي المستمر لتحقيق الأحلام. وتكشف الدراسة أن كل من رواية غاتسي العظيم والنصوص الأدبية الفلسطينية تستخدمان الذاكرة، وأخلاقيات السرد، والرمزية لاستكشاف التوتر بين الرغبة والقيود النبوية، مما يوضح أن موضوعات التوق، والهوية، والتهميش الاجتماعي لها أهمية عالمية رغم اختلاف السياقات التاريخية والثقافية. كما يوضح التحليل دور السرد في التعبير عن الإنكسارات النفسية والاجتماعية، ومدى تأثير السياق السياسي والثقافي على تشكل الهوية والأحلام الإنسانية. وبناءا عليه اشتملت التوصيات البحثية المستقبلية دراسات مقارنة أوسع، وتطبيق نظريات ما بعد الإستعمار والصدمات النفسية، وتطبيقات ييداغوجية تربوية لتعزيز الفهم النقدي للنصوص عبر الثقافات ودراسة أخلاقيات السرد.

الكلمات المفتاحية: غاتسي العظيم، الأدب الفلسطيني، الإقصاء النبوي، الإقتلاع والمنفى، الأدب المقارن، التوق والرغبة.

1. Introduction

This paper will analyze the experiences of longing, loss, displacement and identity in F. Scott Fitzgerald's *The Great Gatsby* (1925/2021) and Palestinian context. This, which has long been recognized as a unique, and cornerstone of American modernist fiction, offering a profound as well as penetrating critique of wealth, ambition, and moral decay in post-World War 1 America. Contemporary Palestinian literature of exiles and displaced people, shapes an international community of voices expressing shared concerns with ideals of American Dream and cultural heritage during the Jazz Age (Fitzgerald, 1925/2021). Based on a review of the literature, F. Scott Fitzgerald's the *Great Gatsby* is regarded as one of hallmarks of American modernist literature. "This offers a powerful critique of the issues of wealth, ambition and moral degeneration experienced by the citizens of post-World War 1 America" according to Churchwell (2013) and Lehan (1995); scholarly discussion of the novel frequently foster its vital exposure of the American Dream as an illusion maintain by stiff class hierarchies and ethical emptiness (Churchwell, 2013; Lehan, 1995). Class stratification and moral destitution have been detected as elements leading to the failure of the American Dream. The main character, Jay Gatsby, according to Churchwell (2013), "represents the notion of excessive ambition and the cost". This goes fits striving completely to achieve success in an American class based society. The contrast between Gatsby's obsessive emotional pursuit to recreate a perfect past, while simultaneously experiencing clear personal psychological trauma and suffering from societal depression, conveys extremely the negative psychological impact of pursuing the American Dream on people's mental health. The setting of *The Great Gatsby* is strictly confined to the cultural experience of the Jazz Age. Also, the thematic structure of the novel's four archetypes (the longings of Nostalgia, the loss of Hope, the Displacement to Reality, and the Identity Crisis of Self), clearly relate to the contemporary world literature. Global narration about the longing and loss of identity

experiences that many individuals face today regardless of their geographical location in the world. “Insofar as examining context from a global literature perspective, there have been developments with this area that support the issue of connecting the works of marginalized and postcolonial literature with traditional Western canonical writers in order to illuminate universal human concerns throughout history” in reference to Allan (2014). Palestinian literature, as it fully relates to the aforementioned issues, provides a very unique relation to conduct a comparative analysis of contemporary Palestinian literature in relationship to the works of F. Scott Fitzgerald. “The exploration of unattainable dream is common theme in the works of Palestinian authors; as situated in the writings” of Al-Hassani & Mahdi (2022), Palestinian authors frequently wrote about their thorough experience of living in exile and of being a dispossessed person; thereby, making their experiences very similar to those of Jay Gatsby. (Al Hassani & Mahdi, 2022). Those writers frequently explore unattainable dreams, fragmented identities, and the burden of memory under hard conditions of political restriction. “The memory tax is highly impacted politically” according to Hammami (2019), in which *The Great Gatsby* (Fitzgerald) appears to surface as a solid theme regarding contemporary Palestinian literature. This review fully argues that *The Great Gatsby*, when read in dialogue with Palestinian literary texts, reveals contrasted with Palestinian narratives. This will provide a good plethora of profound thematic parallels that reflect the failure of ideology and social exclusion. By placing *The Great Gatsby* into a wider broader literary context, this review expands the global interpretation of the literary representation of desire, disenchantment, and longing. It maybe one of the first comparative theories within the discipline to explore this novel and contemporary Palestinian literature. It will highly fill the gap and present the international literature with a strong depiction of structural aspects in both contexts. This will justify the significance of the review. Although there has been reputed scholarly review of both Fitzgerald’s writings, as well as Palestinian authors, a thorough comparative review of contemporary fiction with Palestinian texts of displacement, confusion, loss, and identity is still scarce within the framework of Palestinian literature. This review presents” a cross-cultural interdisciplinary study that will close this gap in literature and add to the current perspective of comparative literary scholarship” (Hammami, 2019).

1.1 Overview of *The Great Gatsby*

The story, in reference to Fitzgerald (1925/2021), is a narration about *The Great Gatsby*. As being told structurally and retrospectively by Nick Carraway, it “ recounts Jay Gatsby’s rise and fadom as a self-made millionaire and his obsessive fascination”. He describes with obvious wanting to recreate a romanticized utopia of Daisy Buchanan in 1920’s New York City in a world of excess. (Fitzgerald, 1925/2021). The narrative structure, filtered through Nick’s solid reflective and morally ambivalent voice, situates the novel as both a personal testimony and a broader social critique.

To be more specific, in transitioning from summary to analysis, it becomes clear that the character of Gatsby hard to be separated from the ideological promises

and failures of the society he lives in. Tragedy is inseparable from ideological promises and failures of the society he inhabits.

2. Literature review

2.1 Theoretical Framework

This study is strictly grounded in an interdisciplinary theoretical framework. As related to Suryaman and Februansyah (2025), both states that “integrates postcolonial theory, cultural memory studies make up the second core component of the theoretical framework that provides methodologies for analyzing how literary texts remember, imagine and narrate the past”. The obsession of Gatsby with the idealized past, represented by his yearning for Daisy and the symbolic green light, exemplifies amazingly the process of selective reconstruction of memory which Assmann (2011) notes, is how “culture sustains identity and covers up loss. Gatsby’s nostalgia is not just personal, but also culturally produced through the narrative structure of success, romance and reinvention of self”. Together, these methods provide the conceptual tools necessary to examine how *The Great Gatsby* and selected Palestinian literary texts similarly contain an investment into cultural memory. It is predicated on the lost homeland and the experience of displacement. As noted by Erll (2011), “literature acts as an important medium for the transmission and preservation of collective memory. Palestinian narratives engage with memory as both a source of pain as well as a form of resistance to erasure” (Februansyah & Suryaman, 2025). However, unlike Gatsby’s individual grief, Palestinian literary memory is largely collective, freely multi-generational and ethically charged. According to Ricœur’s (2004) “distinctions between memory, history and forgetting, has particular relevance here”. Whereas Gatsby attempts to erase time in order to recover an imagined past. Palestinian literature often fosters resistance to forgetting as a harmful shape of political and moral opposition. Articulate themes of longing, identity, displacement, and structural exclusion across distinct yet resonant historical and cultural contexts. “Rather than treating these texts as isolated literary artifacts, the framework enables a relational reading that foregrounds power, memory, and ethical storytelling as central components of literary meaning” (Ricœur, 2004).

2.2 Postcolonial Theory and Structural Marginality

As Said (1978), assumes that the theory of Postcolonial fully functions as a focal point for this analysis. It will give the way power dynamics are structured, how society is structured into social classes, and how these structures continue to be impacted by past instances of colonialism. In reference to Young (2001), “Critics of both *The Great Gatsby* and works written in English by Palestinians emphasize the aspects in which these works portray individuals that are excluded from society and who are limited in their ability to obtain social mobility”, which they seek through the American Dream. This has so repeatedly been shown to be unattainable and illusory. This is as a result of how class stratification has, since the earliest instances of colonialism, created an environment that both explicitly states inclusion while simultaneously denying

individuals access to these opportunities.”Post-colonialism has long served as a vital lens by which to interpret Palestinian literature on the themes of exile, dispossession, and resistance”. Many of the characters in Palestinian narratives are incapable of attaining their aspirations due to an inability to do so (Alkahlan, 2023) .”They lack agency because the political and colonial environments are the barriers to their success”. By examining *The Great Gatsby* alongside Palestinian texts through a post-colonial lens, the review can better scan the several shapes of marginalization that result from systemic oppression, economic, political, and produce similar experiences in terms of marginalization and unattainable success. It still according to Young (2001) constitutes a primary lens for this comparative study, particularly in its attention to power relations, social stratification, and the lingering impacts of historical field. Although it is not conventionally classified as a postcolonial text, postcolonial critics have increasingly emphasized its portrayal of exclusion, class hierarchy, and the illusion of social mobility within American modernity (Young, 2001). Jay Gatsby’s pursuit of the American Dream is repeatedly undermined by entrenched class boundaries, revealing a system that promises inclusion while structurally denying it.

As Said (1978) has suggested, in Palestinian literature, all forms of culture accurately contain aspects of the power structures that produce them. This concept is vital when considering how *The Great Gatsby* and Palestinian literature both illustrate and perpetuate obviously the mythologies associated with American exceptionalism, or the documentation of Palestinian culture as literal expressions of oppression and narrative resistance. Thus, “postcolonial theory has long been central to critical interpretation, especially in relation to dispossession, exile, and resistance” (Said, 1993). Palestinian narratives often depict characters whose aspirations are constrained neither by individual failure, nor by political and colonial conditions, that limit agency. Reading Fitzgerald’s novel alongside Palestinian texts through a postcolonial lens enables comparative understanding of how different forms of marginalization, economic, social, and political, produce parallel experiences of exclusion and deferred fulfillment.

As Said (1978) argues, cultural texts represent the creation or composition of the cultural text itself. This is essential to understand the way in which the U.S. characterizes American exceptionalism, while at the same time provides evidence of oppression and affirms the narrative, as Alhalb (2022) argues, “this assists in providing a common analytical framework for understanding the literary texts’ negotiation of dominance, invisibility, and aspiration”.

2.3 Cultural Memory, Nostalgia, and the Irretrievable Past

Cultural memory studies represent a solid major importance in developing the analytical capacity to comprehend the manner in which literature recalls the past. “The idealized past that Gatsby fantasizes about, exemplified by the green light, imbues the memory theory enunciated” by Assmann (2011). With ideas that provide a history to identity derived from memory, a reconstruction that creates the foundation of both cultural and individual memory, sustained meaningfully through processes of self-

reinvention. Exactly, Gatsby's nostalgia is not just personal but culturally produced, shaped by narratives of success, romance, and self-reinvention.

Similarly, "Palestinian literature relates to both a lost homeland and a disconnected experience". Acting as an vital aspects preserving and maintaining collective memory. Palestinian literature and memory, in contrast to Gatsby; singularly personal nostalgia, is often characterized by communal and intergenerational qualities. And provided with both an ethical and political impetus to prevail. "It is deeply invested in cultural memory, particularly in relation to the lost homeland and the experience of displacement". As Erll (2011) notes, literature facts fully as a key feature through which collective memory is transmitted and preserved. Palestinian narratives frequently engage with memory as both a source of pain and a form of resistance, insisting on remembrance in the face of erasure (Februansyah & Suryaman, 2025). Unlike Gatsby's individual nostalgia, however, Palestinian literary memory is often communal, intergenerational, and ethically charged.

Ricoeu's (2004) rigorous distinction between memory and here is also relevant. For while Gatsby attempt to negate or repress the experience of time by constructing his identity through an idealized past."To erase time in order to reclaim an imagined past. Palestinian literature provides a clear and distinct counterpoint, emphasizing the importance of refusing to forget". Both as a means of exercising ethnicity and as a tool of acting politically. Cultural memory theory thus enables a nuanced comparison of how loss, desire, and temporality are articulated in both literary traditions.

2.4 Narrative Ethics and the Responsibility of Storytelling

The third strong basis of the theoretical framework is narrative ethics. This refers to the moral implications of storytelling according to Booth (1988), the experience of reading and how narrators influence the relationship between readers and the characters they read about. Nick Carraway, who is the narrator in the Great Gatsby, raises ethical questions regarding responsibility for judgment. Booth (1988) states that narrators have an impact on the readers' responses to characters and events in the text. Adding hints to shape the readers' moral responses to the situations that place in the text. Nick's ambivalent stance, critical of and sympathetic toward Gatsby, motivates readers to reflect on the ethical implications of desire, loyalty, and disillusionment.

Narrative ethics is equally significant in Palestinian literature, which is often based on feelings of guilt and betrayal. This has the added burden of providing a witness or surviving member of a community. As Phelan (2007) suggests that the relationship between authors, narrators, and the characters in the author's narrative creates the context of the suffering and injustice experienced by the characters. Authors of Palestinian literature often consider the act of writing to be an ethical act, as it allows them to bear witness and verify that they have lived the experience they are writing about. The act of telling a story is, therefore, completely linked to the moral obligation of the author and to the truthfulness of the events that they write about, in reference to Hawa (2023). Additionally, narrative ethics involve the relationship between author,

narrator, characters, and audience, in contexts of suffering and injustice. Palestinian writers frequently see narration as an ethical act, one that bears witness to lived experience and affirms collective identity. The act of telling the story becomes inseparable from moral responsibility (Hawa, 2023).

By applying and using narrative ethics to analyze both Fitzgerald's novel and Palestinian texts, this study examines the ways in which narrative voice serves as a mediator of meaning and an influence on the ethical standing of the authors. While Nick's narration of *Gatsby* promotes and reflects ambiguous moral compass of American morality, Palestinian writers' narration tend to have a dominant ethical pillar reflected in their writing and when they discuss the impact of their writing on their communities. The comparative analysis of both texts will highlight the crucial of narrative form and the values reflected in both texts. This contrast completely deepens the comparative analysis and underscores the role of narrative form in expressing cultural values (Hawa, 2023).

2.5 Integrative Value of the Framework

In summary, postcolonial theory, cultural memory studies, and narrative ethics shape a coherent and flexible, solid framework. Providing an organized structure and solid shape that supports the study's comparative aims. Instead of imposing one single framework across this project, the framework will enable the study of the interaction between two texts, their traditions and cultures as they relate to each other. By way of example, Fitzgerald's *Great Gatsby* and Palestinian literature share many human experiences such as longing, exclusion, memory and others.

By combining the analysis in an interdisciplinary framework, the study project will have a brilliant pillar for critical analysis. Also, the theoretical foundation of both works will be connected through the analysis. Providing rigorous understanding of how the literary expressions of these two cultures resonate with each other through cross-cultural interaction. Strengthening its critical rigor and aligns its theoretical grounding with its broader objective, in order to illuminate the cross-cultural resonance of literary expressions of hope and loss (Saloul, 2012).

3. Analysis

3.1 Longing, and Deferred Desire as Narrative Motors

In *The Great Gatsby*, longing is significant theme that drives the actions of the characters and also serves to support the plot of the novel (Said, 1993). The efforts of Gatsby to obtain Daisy define the movement of the novel through time. Gatsby's repeated commentary on the feasibility of re-experiencing the past, is an implicit illusion which creates a distortion of time; thus linking both memory and wish to a singular point time (Fitzgerald, 1925/2004; Lehan, 1998). The green light at the end of the dock, located across the bay from Gatsby's mansion, acts as an quick ongoing visual reminder of this. Thus, creating a tension or gap between expectations and actual

achievement, positioned at a physical distance across the bay, operates as a recurring visual reminder of this deferral (Fitzgerald, 1925/2004). Marking the persistent gap between aspiration and realization.

As Saloul (2012) asserts, “comparable narrative , systematic mechanism appears to build the narrative via repetition, return, and suspense”. “In Palestinian literature, where longing often structures storytelling through repetition, return, and suspension” (Saloul, 2012). In narratives of exile, there is often an anticipation that character of the narrative will eventually return to their homeland, but no resolution will exist. However, the longing for Palestinian individuals is different from Gatsby’s pursuit of Daisy. “It is a communal longing based on shared memory, the loss of a homeland, an interruption of historical continuity, and the hope as well for cultural survival, reflecting displacement, historical rupture, and cultural endurance” (Saloul, 2012; Barghouti, 2003; Kanafani, Muhawi, & Kanaana,1989). Although Gatsby continues to repeat this fantasy of resolving time through desire, the analysis shows that in both traditions, longing does not function in the same way within narrative tension; instead, it sustained it, focusing on how desire is transformed and restricted by forces beyond individual control (Kanafani, 1989) .

3.2 Identity as Performance under Structural Constraint

Gatsby’s identity is clearly presented through a series of perforations and exclusions. Also, as a performed construct, formed by social aspiration and exclusion. “The repeated exposition of key moments where Gatsby’s speech, gestures, and elements of the narrative expose how the identity formation of elite social structures is influenced by the social structures which are not really constituted at all” (Fitzgerald, 1925/2004; Lehan, 1998). The reason Gatsby’s failure is not he is immoral but instead, a structural failure to transcend inherited class limits. His self-fashioning cannot manage inherited class boundaries. While the relation to

Palestinian narratives according to El-Haj (2025), somehow negotiated under duress versus under no pressure. Similarly portray identity as something negotiated under pressure rather than freely chosen. “Being marked by their home displacement, being locations of documentation. Narrative attention to names, places, and interrupted biographies reveals how identity is continually redefined by historical rupture continually reshapes self hood “(Kanafani, 1989; Barghouti, 2003; Saloul, 2012; Aboubakr, 2019). The comparison will highlight the fact that in both contexts, identity emerges through tension, between self-definition and external limitation, demonstrating how narrative form exposes the instability of belonging .

3.3 Memory and the Organization of Narrative Time

Memory in this study plays a decisive, pivotal role. In the manner in which narrative time is arranged; the shape of organizing narrative time in *The Great Gatsby*. Lehan (1998) said: “It functions as both a motivator for and a trap for the protagonist. The protagonist’s memories are both a formative force in shaping the current reality of

Gatsby and a reminder of the impossibility of returning to the past". Gatsby's recollections are selective and idealized, shaping his present while emphasizing that the past cannot be fully reclaimed (Fitzgerald, 1925/2004; Lehan, 1998). The narrative revisits key past events frequently, not for clarification, but to highlight their inaccessibility. Memory thus structures time in the novel, reinforcing the impossibility of temporal recovery. "Throughout the course of the text, important moments from Gatsby's past are repeated differently for both the purpose of clarification as well as the underscore of their inaccessibility". Therefore, memory serves to structure the narrative through the limitations of temporal recuperation (Lehan, 1998).

By contrast, Palestinian literature often show memory to be a form of social practice. "The use of fragmented chronologies, repeating motifs, and intergenerational connections to

develop a collective experience of history and the maintenance of cultural continuity as an ethical and communal practice". Fragmented chronology, recurring motifs, and intergenerational storytelling preserve fully collective histories and sustain cultural continuity (Kanafani, 1989; Saloul, 2012; Aboubakr, 2019; Shemous, 2025). Suppose that memory acts to establish personal connections to a community in Palestinian narratives, whereas memory acts to separate the longing from the perpetrator in Gatsby. "Memory is central to the form of the narrative in both traditions. To be more specific, in both cases, memory is central to narrative form, but with distinct ethical and emotional effects" Aboubakr, 2019).

3.4 Narrative Voice and Ethical Positioning

Through Nick Carraway's detailed narrative voice, the reader's experience of engagement or disengagement is shaped through an oscillation between admiration and critique, thus creating a moral ambiguity or ethical dilemma (Fitzgerald, 1925/2004; Lehan, 1998). His selective narration creates an ethical positioning of the reader within an ethically ambiguous situation; therefore, the reader's interpretation creates a non-absolute ethical position. Commentary shapes interpretation without offering clear resolution, positioning the reader within an ethically uncertain space.

Beyond this, the main concern is on the narrative voice of the Palestinian narrators becomes an explicit statement of the act of witnessing and preserving the experience of the dispossession and displacement of the people in the narrative (Kanafani, 1989; Barghouti, 2003; Saloul, 2012). While Fitzgerald's narrative creates an ethical ambiguity, contrast to Palestinian narratives, which assert ethical responsibility or accountability. In both literary traditions, narrative voice dominates a central role in creating an emotional combination despite the fact that the narrative voices convey differing levels of emotion. So, shaping readers' ethical and emotional understanding, though through different strategies (Kanafani, 1989; Barghouti, 2003; Saloul, 2012).

3.5 Symbolic Structures and Narrative Meaning

Symbolism in *The Great Gatsby*, typically acts as a clear reflective structure or as a continuing social critique through the valley or ashes. Both of which reflect an ongoing critique of systemic inequity (Fitzgerald, 1925/2004; Lehan, 1998). To be absolute, symbolism is highly thematic more than being decorative. Recurring symbolic representations of the Palestinian experience are evident in both Palestinian literature and the landscapes described therein. The repetition according to Saloul (2012) who said that “symbolic representations across the individual texts serves to create a collective narrative that clarifies the constraints, which characters must confront and that reinforces the interconnectedness of a community’s past and present”. Last thing, the green light and the valley of ashes condense social critique into recurring motifs, linking personal desire to systemic inequality (Fitzgerald, 1925/2004; Lehan, 1998).

Palestinian context also employs recurring symbols, such as keys, houses, or landscapes, to encode loss, persistence, and communal memory (Kanafani, 1989; Aboubakr, 2019). Symbolic repetition across texts creates a shared narrative vocabulary, articulating the limitations characters encounter and reinforcing the relationship between desire and structure (Saloul, 2012).

3.6 Analytical Synthesis

Together, the analyses of both *The Great Gatsby* and Palestinian literature as referenced in Harlow (1987), illuminate and shed light to the link between structural constraint and the way identity, memory, narrative voice, and symbolism of the human experience are impacted by social, historical, and political forces. “While *The Great Gatsby* concerns with individual desires and the limits of social mobility, Palestinian literature uniquely expresses collective resilience, ethical responsibility, and the importance of historical context”. Through both contexts, the illusion of narrative tensions between agency and constraint illustrates how readers understand their own realities. Similarly, the realities of others within society. Despite these differences, both literary traditions demonstrate that narrative form mediates the tension between agency and constraint, shaping readers’ understanding of belonging, desire, and social reality.

Finally, the examination of identity, memory, narrative voice, and symbolism through both contexts clarifies how an individual’s experience is often restricted by historical and structural limitations. “These narratives demonstrate the vulnerability of self-identity under duress, while also providing a framework for understanding the impact of structural conditions” (Kanafani, 1989; Barghouti, 2003; Saloul, 2012).

Building on this analysis, the following discussion examines the wider implications of these patterns, highlighting how literary form mediates the tension between aspiration and limitation, personal longing and communal responsibility.

4. Discussion

The analysis repeatedly underscores that both *The Great Gatsby* and Palestinian literature show aspiration and structural limit are always in tension. However, both contexts show these tensions in some manners, have the opposite effects. “In Fitzgerald’s text, Gatsby’s identity is established in relationship to the rigid social hierarchy of 1920s America 1920s American society” (Fitzgerald, 1925/2004; Lehan, 1998). His longing, as found in his use of a glowing green light, is made evidence by both his class and by societal expectations. Fitzgerald uses two main symbols (the green light and the valley of ashes) to mark the boundaries of both hope and limitation and demonstrate the extent of how social structures can limit and prevent individuals from achieving their dreams (Fitzgerald, 1925/2004; Lehan, 1998).

Contrast to Palestinian writers who specifically situate individual identity and aspiration within a communal and ethical framework. Memory is not something that isolates a person from the rest of society. Further, it keeps the continuity of history, cultural identity, and ethical responsibility through the process of constructing the history and identity disrupted during historical rupture. Literature situates identity and memory within a collective and ethical framework. “Memory does not isolate individuals but sustains communal presence, preserving history, cultural identity, and ethical responsibility in the face of displacement and historical rupture” (Saloul, 2012; Aboubakr, 2019). Characters were still able to recognize their identity and aspirations (to be whole and connected to their history, cultural heritage, and ethical and moral responsibilities) despite these different realities (Kanafani, 1989; Barghouti, 2003). Storytelling itself becomes an act of witnessing and ethical engagement, reflecting the inseparability of narrative form and moral vision.

In this study, I will make an argument that both literature and narrative structure have been built through the same process. Examining how those specific types of narrative structures are constrained in different shapes by their respective cultures. I will do this by analyzing the relationship between memories, narrations, ethical responsibility in both literary traditions. Additionally, I will analyze the similarities and differences between Great Love (American) and Palestinian narratives; both firmly share elements of emotional engagement with the reader, but there is a stark difference in how each group focuses on their ethical obligation to find a way to persevere despite their circumstances.

Both literary traditions give a clear framework through which to identify what shapes a narrative form and how both cultures view social, historical, and ethical accountability in their literature.

By comparing these narratives, I hope the method is clarified through which both contexts understand human life and the structures that shape literature’s dual ability. To reflect limits of storytelling and motivate change, I believe that this study will

illuminate the applications of utilizing one framework over another and that the findings will have implications for both narrative studies and the greater field of literature.

Moreover, the discussion highlights the ethical side of storytelling itself. “Nick Carraway’s selective narration and oscillation between judgement and admiration aspects readers within an ethically ambiguous space” (Fitzgerald, 1925/2004; Lehan, 1998). Palestinian narrators, by contrast, note responsibility for historical and communal truth, making storytelling an act of moral and cultural preservation (Saloul, 2012; Aboubakr, 2019). Both contexts explore that narrative form does not just recount events, but actively shapes readers’ understanding of social, historical, and ethical realities (Habibi, 1974) .

Finally, the literary strategies examined in this study illuminate how identity, memory, and narrative form are constrained by social, historical and political aspects. While *Gatsby*’s world reflects personal desire obstructed by class, Palestinian literature emphasizes collective memory and ethical accountability under conditions of displacement and historical rupture. These comparative insights reveal the power of narrative to represent human experience and to interrogate the structures that shape and limit it, demonstrating literature’s dual capacity to reflect constraint and inspire moral and emotional engagement.

Recommendations

Based on what has been mentioned in this comparative study, some directions for future research emerge:

- * Expand Comparative Analysis: Future studies could include a broader range of Western modernist texts alongside Palestinian narratives to help explore cross-cultural resonances.
- * Apply Postcolonial and Trauma-Theory Approaches: Apply frameworks such as Edward Said’s postcolonial theory or trauma studies could deepen the understanding of displacement, memory, and identity across literatures.
- * Integrate Pedagogical Application: comparative readings of canonical Western and marginalized literatures could inform curriculum design in literature could inform curriculum courses, particularly in regions affected by political conflict or social marginalization.
- * Adopt interdisciplinary approaches by combining literary analysis with sociology, history, or cultural studies to enhance understanding of how systemic forces shape narrative representation and all collective experience.

5. Conclusion

By reading thoroughly *The Great Gatsby* alongside selected Palestinian literary texts, this study brings clearly canonical Western narrative into dialogue with marginalized literary traditions, highlighting how shared narrative procedures operate

under different historical and ethical conditions. Through such comparative analysis , a dialogue between them sheds light on the differences in the contexts in which similar narrative works are employed.

This study follows the relationship among individual and collective identity, memory, and the narrative of both novels. Bearing in mind the relation to the broader context of structural limit. This review has used a comparative method to draw out deeper insights into the narrative position and ethical framework of *The Great Gatsby* and selected Palestinian literary texts. Analysis highlights the interrelationship of longing, displacement, memory, identity, and narrative form are shaped by social, historical, and ethical aspects of time OR place. By fully bridging Western canonical literature into dialogue with Palestinian narratives, the review shows both shared narrative strategies and the distinct ways structural and historical forces affect characters' experiences. This perspective motivates readers to approach literature comparatively. Deepening understanding of the texts themselves as well as of the broader ethical and cultural domains they reflect is good impression. Ultimately, the future research directions may build upon this comparative work by applying postcolonial and trauma-informed theoretical frameworks, and integrating findings into pedagogical practices. Such studies would enrich cross-cultural literary scholarship, and foster nuanced understanding of human aspiration under constraint. Illuminating the ethical role of storytelling in preserving cultural memory and critiquing social inequities.

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1. Ethical Statement

This study follows ethical research standards APA 7th . All sources are properly and accurately cited to make sure of academic integrity and to avoid plagiarism. As the review based exclusively on published secondary sources and does not involve human

participants, personal data, or field experimentation, formal ethical approval was not required. Rights are respected, and transparency is maintained throughout the analysis.

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