

TRAGIC RESONANCE: AN ARISTOTELIAN AND NIETZSCHEAN EXPLORATION THROUGH HARDY'S *JUDE THE OBSCURE* AND FITZGERALD'S *THE GREAT GATSBY*

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ABSTRACT:

This article delves into the exploration of tragedy in literature through the lenses of Aristotle and Nietzsche, using Thomas Hardy's *Jude the Obscure* and F. Scott Fitzgerald's *The Great Gatsby* as literary canvases. The analysis encompasses Aristotelian elements of tragedy, including the tragic hero, plot structure, and catharsis, juxtaposed with Nietzsche's concepts of the Dionysian and Apollonian forces. The tragic flaws of protagonists Jude and Gatsby are scrutinized, tracing their downfalls rooted in societal pressures and an abandonment of their original dreams. The interplay between fate and individual agency, as interpreted by Nietzsche, is examined, along with the tragic inevitability mirrored in both narratives. The article offers a comparative exploration, shedding light on the timeless resonance of these classical philosophies in understanding the complexities of tragic narratives in literature.

KEYWORDS: tragedy in Literature, Aristotle, Nietzsche, Dionysian and Apollonian Forces, *Jude the Obscure*, *The Great Gatsby*, tragic Hero, tragic flaw, Aristotelian Elements of Tragedy, Nietzschean Perspectives, societal pressures, abandonment of dreams, fate and agency, Catharsis, inevitability of tragedy, classical philosophies, literary exploration, Thomas Hardy, F. Scott Fitzgerald.

Introduction

Tragedy, a perennial theme in literature, has been a subject of contemplation and exploration from the classical musings of Aristotle to the profound insights of Nietzsche. This article embarks on a journey through the narratives of *The Great Gatsby* and *Jude the Obscure*, unravelling the philosophical threads woven by these literary masterpieces. Tragedy, viewed as an imitation of life, becomes a reflective mirror, offering profound insights into the intricate tapestry of human experiences. Aristotle's systematic classification of tragedy and Nietzsche's metaphysical exploration through the Dionysian and Apollonian forces provide lenses through which we can dissect and understand the complexities of these narratives. Aristotle, in his *Poetics*, defines tragedy as a mimesis, an imitation, of real life. It's a representation that goes beyond mere replication, aiming to evoke emotions of pity and fear. This concept stands in contrast to Plato's critique of poetry's imitative nature, as Aristotle defends tragedy's role in bringing people closer to the realities of life through the emotions it stirs. The intricate balance between rationality and basic instincts, a central theme in various philosophical discourses, forms the backdrop against which tragedy unfolds. Nietzsche introduces the dichotomy of Dionysian and Apollonian forces, drawing from the Greek gods Dionysus and Apollo. The Dionysian embodies chaos,

instinct, and primal aspects of human nature, while the Apollonian represents order, reason, and harmony. For Nietzsche, the ideal tragedy is a synthesis of these forces, a profound exploration that transcends the boundaries of mere narrative. Drawing inspiration from Wagner and Schopenhauer, Nietzsche's ideal tragedy combines music, the Apollonian, and the Dionysian. Tragedy, in Nietzsche's vision, becomes a lens through which philosophers perceive life, emphasizing the helplessness of humans before destiny. Aristotle's elements find resonance in *Jude the Obscure* and *The Great Gatsby*, as the article delves into tragic heroes, their flaws, hubris, and intricate plot structures. Both *Jude* and *Gatsby* abandon dreams under societal pressures, facing tragic consequences shaped by their flaws and hubris. The structure of peripeteia and anagnorisis, pivotal in Aristotle's tragic framework, unfolds in these narratives. *Gatsby's* moment of recognition echoes Nietzsche's critique of a single Dionysian dream, while *Jude's* lamentation mirrors Nietzsche's pessimistic perspective on existence. The demise of these protagonists elicits emotions of pity and, perhaps, fear, as narrators express sympathy or indifference. Nick Carraway's loyalty to *Gatsby* and the varied reactions in *Jude the Obscure* exemplify the emotional depth of these tragic narratives. Fate, a concept explored by Nietzsche, influences characters' lack of control over destinies, manifested through inexorable background music and dream-like awareness. In this exploration, the article seeks to unravel the convergence and divergence of Aristotelian and Nietzschean perspectives, enriching our understanding of these timeless literary works.

A. Overview of Tragedy in Literature

Since Aristotle writers have always tried to philosophize and theorize about tragedy in relation to literary expression. Like poetry and other genres, as Aristotle argues in his *Poetics*, tragedy is an imitation (a mimesis) of real life, a representation where characters are of an extraordinary form (Aristotle, 350 BC, as cited in S. H. Butcher, 1895,p.03). In his *The Mirror and the Lamp Romantic Theory and the Critical Tradition*, Meyer H Abrams sheds light of the mimesis theory of interpreting poetry or literature in general. Unhappy with poets who he thinks should be banished from his ideal republic, Plato argues that the tragic poet is thrice removed from reality because his creation is an imitation of another imitation. For the ideal concept/ essence of a “bed”, for example, which had been created by God, when imitated by a carpenter, then by a painter/ artist the latter is called he “who is third in the descent from nature... And the tragic poet is an imitator, and therefore, like all other imitators, he is thrice removed from the king and from the truth?” (Plato, 460, p.2002). However, Aristotle sets tragedy and imitation free by distinguishing it from other human actions and by considering it part of a natural tendency in human beings to see imitations. Also, tragedy brings people closer to reality by the effect it leaves in them “fear and pity” (Abrams, 1971, p. 10).

Many philosophers have discussed the intricate balance that human beings should keep between the essential drives of their actions, namely between rationality and basic instincts. Aristotle, for instance, discusses the concept of virtue as a mean between extremes, emphasizing the importance of finding a balance or moderation in one's desires and actions. Also, Immanuel Kant, in his moral philosophy, emphasizes the importance of rationality and the categorical imperative. The father of psychoanalysis, Sigmund Freud explored the interplay between conscious and unconscious desires. His work delves into the complexities of human desires and the role of the rational mind in understanding and managing these desires. Rousseau, in his work on political philosophy and

education, discusses the conflict between natural desires and the demands of civilization. He explores the idea of finding a balance between individual desires and the collective well-being of society. Furthermore, John Stuart Mill, in his utilitarian philosophy, considers the pursuit of happiness as a fundamental human desire. He explores the notion of higher and lower pleasures, suggesting that rationality can guide individuals toward choices that contribute to overall well-being. The existentialist philosopher Albert Camus, in works like *The Myth of Sisyphus*, grapples with the absurdity of human existence and the pursuit of meaning. He explores the tension between human desires and the rational acknowledgment of life's inherent lack of meaning. Last but not least, Nietzsche's philosophy, particularly in works like *The Birth of Tragedy*, engages with the Dionysian and Apollonian forces, representing the clash between instinctual desires and rational order.

B. The Dionysian and Apollonian forces

This brings us to distinguish between the Dionysian and Apollonian forces/ drives in human beings according to Nietzsche. For the latter every artist is an imitator who is either of an Apollonian or a Dionysian nature. The Apollonian writer is a dreamer, whereas the Dionysian artist is an intoxicator. It is worth mentioning that Nietzsche's two concepts are derived from the Greek gods Dionysus and Apollo who are both sons of Zeus from different mothers. The main characteristics of the two forces are:

The Dionysian represents chaotic, irrational, and primal aspects of human nature. It embodies qualities such as passion, instinct, intoxication, and the dissolution of individual boundaries. Dionysian experiences often involve a sense of unity, ecstasy, and the breaking down of societal norms. Whereas the Apollonian represents order, reason, beauty, and harmony. It is associated with rational thought, individual identity, and the imposition of form and structure. Apollonian elements in art emphasize clarity, restraint, and a sense of measure. Nietzsche argues that the Greek tragedy managed to combine the characteristics of both forces:

In relation to these unmediated artistic states in nature every artist is an 'imitator', and indeed either an Apolline dream-artist or a Dionysiac artist of intoxication or finally - as, for example, in Greek tragedy - an artist of both dream and intoxication at once. This is how we must think of him as he sinks to the ground in Dionysiac drunkenness and mystical self-abandon, alone and apart from the enthusiastic choruses, at which point, under the Apolline influence of dream, his own condition, which is to say, his oneness with the innermost ground of the world, reveals itself to him in a symbolic (leichnishaft) dream-image (Nietzsche, 1872, as cited in Geuss & Speirs, 1999, p. 19).

C. Aristotle's and Nietzsche's views of Ideal Tragedies

1. The Ideal Tragedy for Nietzsche

In his *The Birth of Tragedy*, Nietzsche cites Richard Wagner and Schopenhauer who inspired him most to write this seminal work. Wagner's music and artistic vision had a profound impact on Nietzsche's early philosophical thinking. Wagner's innovative approach to music, particularly in his

opera compositions, appealed to Nietzsche's sensibilities. The concept of Gesamtkunstwerk or the total work of art, where different art forms (music, drama, poetry, and visual elements) seamlessly combine to create a unified aesthetic experience, deeply influenced Nietzsche's ideas on the synthesis of art in *The Birth of Tragedy* (Burnham & Jesinghausen, 2010, p. 135). The contrast between the Dionysian and Apollonian forces, central to Nietzsche's early work, was inspired by Wagner's music. Nietzsche saw in Wagner's compositions an embodiment of the Dionysian spirit, which Wagner himself acknowledged as an influence on his artistic creations (Burnham & Jesinghausen, 2010, p. 12). Schopenhauer's metaphysical pessimism, which posits that the fundamental nature of existence is characterized by suffering and dissatisfaction, deeply resonated with Nietzsche. Schopenhauer's ideas laid the groundwork for Nietzsche's own reflections on the human condition. Schopenhauer's concept of the "Will to live" as the driving force behind human actions influenced Nietzsche's early understanding of the inherent struggles in life and that human beings have no will of their own (Nietzsche, 1872, as cited in Geuss & Speirs, 1999, p. 16). On the other hand, Nietzsche was highly critical of Socrates, portraying him as a pivotal figure responsible for the decline of Greek culture. He viewed Socrates as a representative of the Apollonian spirit, emphasizing reason, logic, and moral order at the expense of the Dionysian, instinctual, and creative aspects of human nature. Also, Nietzsche was critical of Euripides, one of the three major playwrights of ancient Greek tragedy. While praising the works of Aeschylus and Sophocles, Nietzsche believed that Euripides' tragedies lacked the true spirit of Greek tragedy. Nietzsche contended that Euripides' plays were marked by a more rationalistic and intellectual approach, moving away from the tragic and Dionysian elements found in the earlier works. He saw Euripides as contributing to the same cultural decline as Socrates, and Plato by extension, emphasizing reason over primal instincts (Nietzsche, 1872, as cited in Geuss & Speirs, 1999, p. 60).

In a nutshell, the ideal tragedy in archaic Greece that must be reignited combines music, where men lose themselves, the Apollonian and the Dionysian; his perfect tragedy is that which imitates the helplessness of human beings before destiny and their fervent expression of life as if there were no tomorrow; watching tragedy with the chorus as a backdrop for Nietzsche must remind the spectator that life itself is but an image, a music to which man must fully succumb, relinquishing his individuation and ego, getting intoxicated by it, yet, at the same time, adhering to the rational, beautiful and orderly calls of Apollo. Tragedy for Nietzsche is the usual lens through which a philosopher must perceive life.

2. Aristotle's elements of tragedy in *Jude the Obscure* and *The Great Gatsby*

In this part we delve into the profound application of Aristotle's elements of tragedy. The exploration encompasses Aristotle's intricate components, including phobos, hamartia, hubris, the use of masks, mimesis, pathos, peripeteia, the significance of plot, soliloquy, the essence of tragedy, and the portrayal of the tragic hero. By scrutinizing these elements in both novels, the aim is to unravel how these timeless works adhere to and innovate upon Aristotle's foundational principles, providing a nuanced understanding of their tragic narratives and the enduring impact of Aristotle's insights on the art of storytelling.

2.1 Definition of Tragedy According to Aristotle

According to Aristotle, tragedy involves replicating a serious and comprehensive action using refined language, ultimately aiming to elicit feelings of pity and fear. Aristotle outlines several key principles regarding tragedy. Firstly, artistic imitation is not a mere replication of shifting appearances but an expression of reality itself, giving shape to universal, rather than accidental, truths. He emphasizes the serious implications of the actions portrayed in tragedy, aiming to elicit and purify pity and fear on moral, psychological, and social levels. Tragedy, as Aristotle sees it, involves a complete and substantial narrative structure with a beginning, middle, and end, emphasizing the selective imitation of aspects contributing to universal truths. Language in tragedy should be sensuously attractive and tailored to each part of the play, with choruses differentiated in meter and rhythm. Aristotle distinguishes tragedy from epic by highlighting its reliance on dramatic enactment rather than narrative. The concept of catharsis is crucial, as tragedy initiates and then purifies the emotions of pity and fear, offering the audience a cathartic experience by reducing these emotions to beneficent order and proportion or expelling them from their emotional system (350 BC, as cited in S. H. Butcher, 1895, p.03).

2.2. Tragic Elements in the Two Novels

2.2.1. The Tragic Hero

The tragic hero, as defined by Aristotle, is a distinguished individual who is neither an epitome of virtue nor undergoes a reversal of fortune due to inherent wickedness, but rather because of a mistake or flaw. This great man is someone of notable reputation and prosperity, like Oedipus and Thyestes, belonging to prominent families. Aristotle emphasizes that the tragic hero is neither entirely virtuous nor villainous but essentially possesses goodness and decency. The term "mistake" or "tragic flaw" (*hamartia*) refers to a weakness of character, moral blindness, or error, out of ignorance, that contributes to the hero's downfall (Aristotle, p.9). In opposition to the above Aristotelian notion that the tragic hero should be a member of the nobility or a distinguished class, Arthur Miller contends in his essay "Tragedy and the Common Man" that the common man, too, can experience a tragic fate, and their struggles and conflicts are as significant and moving as those of aristocrats. He contends that the common man's battles against societal pressures, economic hardships, and personal flaws can elicit a powerful emotional response from the audience. Miller suggests that the essence of tragedy lies in the common man's unwavering commitment to his beliefs, despite facing insurmountable odds (Miller, 1978, p.3-7).

Jude's tragic flaw lies in the fact that he abandons his dream and opts for pursuing his lustful, exclusively Dionysian endeavours with Arabella then with his cousin Sue. The protagonist, Jude Fawley, resides in a southern English village within Thomas Hardy's fictional Wessex. Aspiring to become a scholar at the city of "Christminster," reminiscent of Oxford, Jude dedicates himself to self-learning Classical Greek and Latin while working in his great-aunt's bakery. His ultimate goal is to attend university. However, Jude's plans take an unexpected turn when he is deceived by Arabella Donn, a morally careless local girl who falsely claims to be pregnant, leading Jude into a marriage born out of naivety and manipulation. Also, Jude, a common man, is denied access to his dream university partly because of his poor background. Yet prior to his practical attempts to join

the university, he had started to spend more time with Arabella than with his book (*The New Testament* written in Greek) which, as the narrator puts it, “lay ... open, just as he had left it, and the capital letters on the title-page regarded him with fixed reproach in the grey starlight, like the unclosed eyes of a dead man: Η ΚΑΙΝΗ ΔΙΑΘΗΚΗ” (Hardy, 2002, p.43). Jude's hamartia in *Jude the Obscure* stems from his voluntary decision to abandon his pursuit of scholarly aspirations, choosing a relationship with Arabella instead. This choice results in their marriage and paves the way for a succession of unsuccessful social contracts in Jude's life. Ultimately, this path leads to his demise, brought about by illness exacerbated by cold exposure and the overarching presence of poverty in his life.

In *The Great Gatsby*, Gatsby's tragic flaw, or hamartia, is also rooted in his decision to abandon his initial dream of success and the diligent work ethic he possessed in his youth. It is only after Gatsby's death that his father, Henry C. Gatz, reveals to the readers Gatsby's early honest, hardworking spirit and his genuine determination to progress, thrive and keep fit:

On the last fly-leaf was printed the word Schedule and the date
September 12, 1906. And underneath:
Rise from bed 6.00 A.M.
Dumbbell exercise and wall-scaling 6.15-6.30”
Study electricity, etc. 7.15-8.15
Work 8.30 - 4.30 P.M.
Baseball and sports 4.30 - 5.00”
Practise elocution, poise and how to attain it 5.00 - 6.00 “
Study needed inventions 7.00 - 9.00

GENERAL RESOLVES

No wasting time at Shafers or [a name, indecipherable]
No more smoking or chewing
Bath every other day
Read one improving book or magazine per week
Save \$5.00 [crossed out] \$3.00 per week
Be better to parents
'I come across this book by accident,' said the old man. 'It just shows you, don't it?
'Jimmy was bound to get ahead. He always had some resolves like this or something
(Fitzgerald, 2001, p.110).

While the novel maintains a mysterious atmosphere surrounding Jay Gatsby's wealth, providing scant details until the narrative's conclusion, his fabricated stories of a prosperous family history, combined with other inconsistent narratives, strongly imply an affiliation with a criminal enterprise. This source of wealth, as characters speculate in the novel, is likely tied to activities such as bootlegging or other illicit ventures. The decisions of both protagonists to abandon their dreams are, in part, shaped by societal pressures. In Jude's case, the rigid class structure of the Victorian Age hinders his pursuit of a university education. Conversely, during the Jazz Age, the corruption of the American dream, now synonymous with materialism over hard work and honesty, drives Gatsby to amass wealth through any available means. Nevertheless, both characters willingly succumb to

Dionysian instinctive urges, redirecting their aspirations toward lustful desires. Instead of chasing honorable dreams of scholarly achievements and business success, they find themselves pursuing Arabella and Daisy, respectively. Jude's books eventually become a source of income, sold to purchase saucepans to appease Arabella, while Gatsby engages in illegal activities to win back the object of his affection, Daisy.

Furthermore, akin to the tragic figure Oedipus in Sophocles' play *Oedipus Rex*, the protagonists' downfall stems from hubris—a concept originating in ancient Greek literature denoting excessive pride, arrogance, or overconfidence, particularly in defiance of the gods. In classical Greek tragedies, hubris frequently precipitates the tragic hero's demise, involving an individual with an inflated sense of self-importance who disregards the natural order and challenges the limits set by divine or moral laws. Notably, both protagonists, Jude and Gatsby, exhibit forms of arrogance and defiance against social, ethical, and moral norms. For instance, Jude's decision to have children with Sue out of wedlock defies Victorian societal conventions, prompting shock and scorn. Sue grapples with a sense of divine punishment when one of their children tragically kills the other two and hangs himself. Similarly, Gatsby's extravagant parties, where he invites people without even meeting them, his pursuit of a married woman (Daisy) at the expense of her husband (Tom), and his involvement in bootlegging are all manifestations of arrogance and defiance against prevailing social norms.

2.2.2. The Plot Structure of Aristotelian Tragedy in Two Novels:

Aristotle identified six elements of tragedy, with plot being the most crucial. A well-constructed tragic plot is single and complex, distinguishing it from comedy. Pathos, or suffering, is inherent in all plots, but a complex plot includes peripeteia (reversal) and anagnorisis (recognition). Peripeteia involves a sudden shift in the plot's direction. Anagnorisis represents a shift from ignorance to awareness of a horrible event. Tragedies with these elements, evoking pity and fear (eleos and phobos), are considered most effective. The third plot element, pathos, refers to a calamitous or painful act and underlies words like sympathy, empathy, and apathy (Aristotle, 350 BC, as cited in S. H. Butcher, 1895, p.5-14). Jude's choice to marry Arabella can be seen as the Peripeteia in *Jude the Obscure*. Despite Jude's optimistic expectations for this societal commitment, it serves as the pivotal moment that dramatically alters his life trajectory, ultimately culminating in his untimely demise. Likewise, Gatsby experiences a reversal of fortune when he shifts his dream of success to a profound love for Daisy. The pivotal moment of kissing Daisy symbolically represents his surrender to the Dionysian drive of lust, prompting, while being still intoxicated, subsequent fervent efforts to reclaim his incarnated soul (his pure American dream) mistaken for Daisy:

His heart beat faster and faster as Daisy's white face came up to his own. He knew that when he kissed this girl, and forever wed his unutterable visions to her perishable breath, his mind would never romp again like the mind of God. So he waited, listening for a moment longer to the tuning-fork that had been struck upon a star. Then he kissed her. At his lips' touch she blossomed for him like a flower and the incarnation was complete (Fitzgerald, 2001, p.71).

Gatsby's moment of recognition, or Anagnorisis, occurs when he realizes the extent of his ignorance and naivety in blindly adhering to a solitary, Dionysian, materialistic dream. This realization unfolds towards the novel's conclusion, just moments before his tragic demise:

[H]e must have felt that he had lost the old warm world, paid a high price for living too long -ith a single dream. He must have looked up at an unfamiliar sky through frightening leaves and shivered as he found what a grotesque thing a rose is and how raw the sunlight was upon the scarcely created grass. A new world, material without being real, where poor ghosts, breathing dreams like air, drifted fortuitously about ...like that ashen, fantastic figure gliding towards him through the amorphous trees (Fitzgerald, 2001, p.103).

Unexpectedly, Jude's expression of Anagnorisis aligns with Nietzsche's translation of a profoundly pessimistic passage from Eudimos, a dialogue by Aristotle. To maintain order in appearance, I begin with Nietzsche's quote:

‘Wretched, ephemeral race, children of chance and tribulation, why do you force me to tell you the very thing which it would be most profitable for you not to hear? The very best thing is utterly beyond your reach not to have been born, not to be, to be nothing. However, the second best thing for you is: to die soon’ (Nietzsche, 1872, as cited in Geuss & Speirs, 1999, p. p.23).

Jude's recognition echoes this sentiment: ‘why died I not from the womb? Why did I not give up the ghost when I came out of the belly? . . . For now should I have lain still and been quiet. I should have slept: then had I been at rest!’ (Hardy,2002, p.392).

It is important to highlight that the demise of both protagonists elicits strong emotions, particularly feelings of pity and, perhaps, fear (more likely if the audience has viewed film adaptations of the works). These sentiments are evident in *The Great Gatsby*, where the primary narrator, Nick Carraway, consistently expresses his deep sympathy for Gatsby, remaining loyal to him even after his funeral. In *Jude the Obscure*, Arabella, much like Daisy, continues with her life after Jude's death as if unaffected. However, Sue is anticipated to have experienced sorrow and sadness at his passing.

While there are subtle distinctions, both Aristotle and Nietzsche would concur that the introduction of "irrational" and "extraordinary" forces to save protagonists would undermine the tragic impact of the texts. Aristotle, for instance, opposed the use of *deus ex machina*, a representation of God's intervention, to rectify situations in a play. In contrast, Nietzsche criticized the excessive Apollonian rationality introduced by Socrates. Nietzsche's perspective on tragedy is intricate, encompassing the Apollonian, the Dionysian, the playwright's life, and the spectators. Aristotle's view of tragedy leans more towards classification than metaphysics. Nevertheless, both philosophers agree that a tragic plot should not be simplistic, and events should not be easily foreseeable, mirroring the unpredictability of life itself. While Nietzsche might have praised it differently, the music, dancing, and drinking in *The Great Gatsby* could be viewed as excessive in Dionysian energy. Additionally, although Jude does not meet a violent end or commit suicide like his children, his eventual death aligns with the inevitability of life, rendering tragedy an authentic

imitation of life. Furthermore, Nietzsche employed Schopenhauer's concept of will and transformed it into the notion of fate. According to Nietzsche, characters in tragedy lack control over their destinies. The music in the background serves as a manifestation of this inexorable fate, actively influencing the unfolding events. This phenomenon is evident in the two novels, as the protagonists appear to be in a dream-like state, simultaneously aware of the dream and their lack of control over its unfolding events. This theme is particularly encapsulated in the above quoted passage from *The Great Gatsby* when Gatsby knew that when he kissed Daisy his mind (and his entire life) would never be the same again yet he carried on the act of the symbolic incarnation.

Conclusions

In traversing the landscapes of *The Great Gatsby* and *Jude the Obscure* through the lenses of Aristotle and Nietzsche, we've unraveled the intricate layers of tragedy embedded in these literary masterpieces. These narratives, separated by time and context, converge in their exploration of human frailty, societal pressures, and the relentless pursuit of dreams. Aristotle's classical framework, delineating tragedy as an imitation of life, finds resonance in the timeless themes woven into both novels. The tragic heroes, Gatsby and Jude, embody the Aristotelian essence—individuals neither entirely virtuous nor wicked, succumbing to their flaws and facing dire consequences. Hubris, a fatal flaw in classical tragedies, manifests as arrogance and defiance against societal norms in both protagonists. Nietzsche's metaphysical exploration introduces a richer dimension, weaving the Dionysian and Apollonian forces into the fabric of tragedy. Music becomes the backdrop, influencing destinies and highlighting the inevitability of fate. The ideal tragedy, according to Nietzsche, becomes a potent reflection of life's helplessness before destiny, a synthesis of dream and intoxication.

As Gatsby surrenders to the intoxicating allure of Daisy and Jude abandons scholarly aspirations for fleeting passions, the narratives unfold in a manner reminiscent of Aristotle's peripeteia and anagnorisis. Gatsby's recognition of the grotesque nature of his rose, and Jude's lamentation echoing Nietzsche's somber reflections, resonate as profound moments of awareness, painting tragedy as an honest imitation of existence. The emotional depth evoked by the demise of these protagonists mirrors Aristotle's emphasis on catharsis, with the audience experiencing feelings of pity and, perhaps, fear. Nick Carraway's unwavering sympathy for Gatsby and the varied reactions in *Jude the Obscure* illustrate the profound impact of tragedy on the human psyche. In the end, the convergence of Aristotelian and Nietzschean perspectives enriches our understanding of tragedy's enduring relevance. These narratives serve as timeless canvases reflecting the human experience—a complex interplay of dreams, flaws, and societal pressures. The exploration of tragedy, through the lenses of these philosophical giants, transcends temporal boundaries, inviting readers to ponder the universal truths embedded in the narratives of Gatsby and Jude.

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