



Daisy Buchanan As a Representation of The Typical American Blonde Woman in The Great Gatsby (2013) Movie



<https://doi.org/10.31004/jele.v6i2.xxx>

*Kinasha Vinanda, Ariya Jati, Retno Wulandari



Universitas Diponegoro, Semarang Jawa Tengah, Indonesia Corresponding Author:

kinashavinanda@gmail.com ariyajati@gmail.com

ABSTRACT

The purpose of this research is to underline the stereotype of blonde women coming from the 1920s era based on The Great Gatsby (2013) film. This research uses descriptive qualitative method and the data itself was collected through the film after the writer watches it carefully. She analyses the film through the lens of feminism, underlying the stereotype represented by the female character named Daisy Buchanan. The writer adopts ecofeminism's by Karen J. Warren concept of feminise and Gill's concept stereotype . The writer finds how society overlooks Daisy Buchanan as the blonde woman in their social life. As the result, Daisy Buchanan is indeed a character who is created by society as a typical blonde woman of the era.

Keywords: character, blonde woman, 1920s era, feminism, stereotype

Article History:

Recei
ved
Acce
pted
Publi
shed



INTRODUCTION

Feminism represents a social, political, and cultural phenomenon that promotes gender equality and addresses prejudice and injustice. Feminist ideas advocate for equal opportunities for power, resources, and respect for all individuals, regardless of gender. Ecofeminism challenges modernity's tendency to exploit both nature and women (Warren, 2007). While on the other spectrum, ecofeminism exist as the fusion of ecology and feminism which represents the crucial interdisciplinary research theme which addresses the oppression of nature and women, connecting the mutual embodied of both types. Ecofeminism as known for its existential to analyze female subjectivity(Yushu, 2024) thus ecofeminism is one of the study field that often connected with literary works.

Literary works can represent societal values, thoughts, experiences, genuine stories, and understanding. Literary works, whether fiction or nonfiction, reflect our originality, imagination, thought patterns, character, and life experiences. Literary works easily categorized in a widely range and one of it is film and just like other literary works, several films addressed feminist themes and concepts, with some significantly furthering the cause

This study employed Gill's concept of media representation and gender stereotyping, this research analyzes how Daisy Buchanan embodies the stereotype of the typical American blonde woman in *The Great Gatsby* (2013). The film's visual style, dialogue, and character interactions contribute to the reinforcement of femininity associated with beauty, wealth, and passivity. Therefore, this study aims to examine how cinematic representation constructs and perpetuates gender stereotypes through Daisy's character and how these representations reflect broader cultural narratives about women in American society. (Gill, 2007) Ultimately, this research contributes to film and cultural studies by revealing how popular cinema participates in shaping gender ideology through stereotypical representations. Understanding Daisy Buchanan's characterization allows for a deeper exploration of how media texts influence societal perceptions of femininity and reinforce enduring cultural stereotypes.

On the other hand, ecofeminism is a different definition of ecology and feminism, representing a crucial interdisciplinary research theme that addresses the oppression of nature and women and connects their mutual embodiment. Many people use ecofeminism to think about female subjectivity because it examines how patriarchal structures render women and nature less important at the same time. This shapes women's identities, roles, and power within systems of social and ecological dominance (Yushu, 2024). As a result of challenging the patriarchal idea that women belong in nature, ecofeminism always touches on the problem of gender stereotypes

According to Eagly (1987), gender stereotypes are concepts and beliefs that people have about the roles, behaviors, and characteristics that are expected of men and women. They are formed by society. These stereotypes put people into groups based on their gender. For example, women are often seen as emotional and caring, while men are seen as logical, strong, and good at leading. One of the most influential media through which stereotypes and ecofeminism are represented and negotiated is literary work.

Based on the explanation above, Daisy Buchanan's character in *The Great Gatsby* (2013) is not just a romantic figure in the story; she is also a symbol of femininity created in a society that is both patriarchal and commercial. The stereotype of the American blonde woman, which is typically linked to beauty, materialism, emotional instability, and dependence, seems to be a part of how she is portrayed. Nonetheless, this image is intimately related to the social system that defines and restricts women's responsibilities in the 1920s.

As a result, this study aims to analyze how Daisy Buchanan represents the stereotypical image of the average American blonde woman and how this stereotype illustrates the principles of domination as articulated in ecofeminist theory. This study seeks to determine if Daisy's representation in the film adaptation maintains cultural stereotypes or reveals the structural processes that create them. This article will highlight the representation of blonde women and how the stereotype truly merged with their personalities according to how society oversees and how it is implemented in the literary works, one of which is in *The Great Gatsby* (2013).

METHOD

This study employed a descriptive qualitative method to analyze the stereotype given by society toward blonde women as portrayed through the character of Daisy Buchanan in the film *The Great Gatsby* (2013). Qualitative research emphasizes the collection of descriptive data in the form of written or spoken words and observable behavior (Moleong, 2011 in Sinurat & Prihandini, 2024). By using this method, the researcher examined the characterization of Daisy Buchanan and interpreted it based on theories of stereotypes obtained from relevant literature, enabling a deeper understanding of how blonde women are socially constructed and represented in cinematic narratives.

The primary subject of this research was the main character, Daisy Buchanan, as depicted in *The Great Gatsby* (2013). No human participants were involved; instead, the data source consisted of the film's scenes, dialogues, and visual representations that illustrate Daisy's behavior, personality, and interactions with other characters, which reflect the stereotype of blonde women within the social context portrayed in the film.

Instruments

The main instrument of this study was the researcher, supported by the film script, the film itself, and relevant theoretical references. The data were collected through several systematic steps:

(1) watching the film repeatedly to understand its plot and character development, (2) taking detailed notes on Daisy Buchanan's characterization, (3) identifying scenes and dialogues that represent common stereotypes of blonde women, and (4) organizing the data by grouping them according to thematic categories related to social stereotypes.

Data analysis

The collected data were analyzed descriptively by interpreting each selected scene and dialogue in relation to existing theories of stereotypes. The researcher examined how Daisy's character reflects societal perceptions of blonde women and compared these findings with concepts from previous studies and scholarly literature. This analytical process allowed the researcher explain the portrayal of blonde woman stereotypes and their relevance to broader social perspectives.

Research Question

1. How is Daisy Buchanan represented as a typical American Blonde Woman in the film?
2. How does her characterization reflect stereotype?

Research objective

1. To analyze daisy buchanan as a typical american blonde women in the movie
2. To indetify daisy characterization that reflects stereotype in the film

FINDINGS AND DISCUSSION

Result

The result followed by the discussion that indicate from this film solely express how blonde women are mostly stereotyped are explained below



Figure 1. Daisy Buchanan first introduced

In this scene, Daisy was firstly introduced, explained by Nicky how her appearance and personality could be, thus also mentioned her appearance, golden girl which not only express how she is a golden to his heart, but also dedicated to her hair. As her appearance, with the expression that she shows, it is somewhat related to how the stereotype goes exactly how blonde woman often expressed, even in this film which exist in 1920s, as mentioned by Imperial (2022), according to the historical accuracy, the roaring of 20s era has redefined American society through progressivism and set of modernization. Which this is also implicate how her personality as though mentioned by Nicky indicate that Daisy is one of the modern woman in the film. While the stereotype occurs as how people sees Daisy and her persona, it is not far indeed from how the subjectivity that exist in Daisy therefore lead to the explanation as mentioned by the character, characterized Daisy and her hollow traits, which refer to the



subjectivity that exist.

Figure 2. Daisy Buchanan receives proposal marriage from Tom Buchanan

In this scene a very much not later from the previous one, Daisy was offered a hand in marriage with Tom, while she waits for Gatsby to be back, but rather than waiting for Gatsby who were at that time serving in military, Daisy decide to accept the proposal from Tom. Allowing her to receive an expensive gift as a memoir for their relationship. With this scene, it is explained how the stereotype that lean on Daisy is how blonde woman often categorized as not a loyal person. With richness that came from a wealthy man, somewhat the characterized of blonde woman goes to how they would do any lengths to choose the greater, rather than waiting for inconsistence coming from other person, in this case is Gatsby the previous lover of Daisy.

The typical blonde woman as mention often time expressed how they would definitely choose what's good for her, although most of them categorized as rather dumb than practical, some of them managed to choose one thing that is specific, which are wealth. This moment of Daisy somehow reflected as stated "Don't you know that a man being rich is like a girl being pretty? You wouldn't

marry a girl just because she's pretty, but my goodness doesn't it help?" ((Hawks, 1953)). While at the same time, the ecological revolution in this partake of scene shows Daisy and her willingness to choose something over greater beyond, showing that she is capable to choose rather than to just dwell in something uncertain for her.



Figure 3. Daisy much years later finally meet Gatsby again

Nicky who had the chance to introduce his cousin to Gatsby therefore learnt that the two of them had history way before everything happens. With Gatsby as Daisy's previous lover and Daisy who once had feelings for Gatsby, they soon had an affair behind Tom's back. Although Nicky was practically there all the times, what the two of them had something Nicky doesn't know much. The stereotype of all women who once had feeling for someone and continuing the same business even when they have a legal husband is strictly shown in this very much plot. Daisy who initially marries Tom for her social status and his wealth therefore found herself merged with a tangled love with Gatsby, something she had once when they were young. Although Daisy very much longing for this feeling, she continually still look at Gatsby behind the close door. In this particular scene, Daisy was abruptly introduced to the neighbour's house, which is Gatsby's and soon she was flabbergasted with the things he has. Compile of party here and there, fancy stuffs that around the house which look like a mansion there most definitely opened Daisy's heart once again.

This particular scene overlook how the stereotype which leans on the choice of path that Daisy had done and how she may slightly undertook her feeling of lost after meeting Gatsby few times indicate the implicate of non-emotion that perhaps exist in blonde woman. "Too much" expresses a notion of weight, implying that Gatsby's dedication and need for an unambiguous past transcend Daisy's ability for true Emotional reciprocity, thus this reveals her great inability for persistent, demanding feeling and cements her image as emotionally shallow and self-centred (Ma, 2025).



Figure 4. Piled of clothes merged Daisy

Upon receiving nonstop affection and idealize of love that came from Gatsby, with a pile of wealth that came from him, she composed herself in this exact moment wandering what would be the best for her and her affair with Gatsby. As Gatsby playfully snatch the clothes from his closet and the two of them had fun, it soon become a silent moment for Daisy as she realises how fun this was and how she missed 'fun' a lot after her responsibilities with Tom and her little family. Her crying upon seeing these clothes instead of showing her true emotions indicate the stereotype of what women could handle in this moment, by not showing what she really meant to say and instead

saying blabbers just to get away with it. In the 1920s, America saw extraordinary economic growth, particularly in its manufacturing sector. However, a possible crisis lingered amid deceptive prosperity (Gao, 2022) and just like how Gatsby sky-rocketed his condition which led him to meet Daisy and capable to showers her his wealth.

Blonde women are sometimes labelled as "dumb blondes," implying low intelligence (Longstreet, 2021) thus the blonde woman that often overlook for their dumb type of trait somewhat expressed enough especially coming from Nicky's perspective. Nicky who saw how she (Daisy) was about to express herself yet instead swallow her feelings real quick by proposing a somewhat 'dumb' confession other would says. However at the same time, her sense of remorse and moral just like any other woman, was also highlighted and portrayed much in this moment through Daisy's expression at last.



Figure 5. Daisy who heard the news regarding Gatsby

At the end of the film, after Daisy who wasn't composed managed to hit and run Myrtle—who is Tom's widow, she had morally changed. Though she was under stress right after that moment, initially wants to run away from the problem that may occur, especially after accidentally killed someone, her character therefore shifts as she remain silence afterwards. She become someone who coldly calculating things, and her desire of wanting to run away become bigger in that moment. Although she can face the consequences or even keep herself stay together with Gatsby, she decide to keep her initial move from the very beginning, insist on staying together with Tom, who she married due to his wealth. This annually demonstrate a startling absence of remorse, further compounded by her decision to let Gatsby take the blame. Indeed, her final act of not sending a message or a flower after Gatsby's death showcases her ultimate moral retreat, making her a destructive force through her utter lack of reconciliation. On the other hand, this very much scene quite describe how the ecofeminism embodied in how Daisy remain composed even after knowing the death of Gatsby's. Her choice to keep her family and to ignore the condition of her past lover shows how natural ecological and the social environment therefore can lead to a change of distortion from a person's humanity. The suffering which derived from Daisy's condition shows how even when things cannot seems comprehend the way she wants, and how she has to let go her feelings for as long as she is safe is a way though may seems as someone who is a rebel but also not at the same time.

With this side that came from her, Daisy's unbalance is characterised by impulsiveness and emotional superficiality, leading to behaviours driven by self-preservation rather than any reason. Daisy's possession of a "full of money" suggests that she has internalised materialistic values from her privileged class, limiting her capacity for principle-driven emotional commitments. With her choices in between of declaring her love and ambition towards Gatsby, her annual goal still choosing the latter, which is marriage over wealth. She become one of the stereotyped girl that often become the issue in everyday life, especially during the 1920s whereas women often time decide to marry a rich man in order to have a prospect full of life, climbing social skill rather than pursuing their love

which led them to nothing. Although she was portrayed by time as one of the blonde girl, by means, the only one in this movie, it has come to very much senses that she insist on persuading her life even better, contradicting the hidden message that underlined in everyone's mind while still pull the trick over her sleeves.

FINDINGS DISCUSSION

An interdisciplinary academic framework and social movement, ecofeminism examines the connections between the exploitation of nature and the subjugation of women.

Ecofeminism, which emerged in the late 20th century from both environmental philosophy and feminist thought, postulates that the same hierarchical and patriarchal power structures underlie both the destruction of the natural environment and the dominance of women.

Françoise d'Eaubonne coined the term "ecofeminism" in 1974, arguing that patriarchal systems that oppress women are also to blame for the devastation of the environment. Since then, ecofeminism has developed into a wide-ranging academic discipline that incorporates viewpoints from sociology, political ecology, gender studies, environmental ethics, and cultural studies.

Fundamentally, dualistic thinking that has historically influenced Western philosophical traditions is criticised by ecofeminism. Man/woman, culture/nature, reason/emotion, and human/non-human are some examples of these dualisms. The first term in these binary oppositions is usually connected to dominance, masculinity, and reason, whereas the second term is connected to femininity, nature, and servitude. Such hierarchical dualisms, according to ecofeminist experts, justify the control of women and the environment. In patriarchal institutions, women and nature are portrayed as passive, emotional, and exploitable, whereas males are frequently seen as logical agents who control culture and technology.

From the ecofeminist, Daisy's oppression shows the destruction of American Dream, because back then, in the 1920s society, women are nature are considered as a disadvantaged party. This is like the industrialization pursued the land, Tom seeks to conquer woman for his own satisfaction. Daisy is a woman who has natural connection with nature.

In feminism, gender stereotype theory looks at how society creates oversimplified conceptions of men and women and how these conceptions are perpetuated by cultural institutions, especially the media. Gender stereotypes, according to feminist scholars, frequently characterise males as powerful and domineering and women as docile, emotional, or dependent. These portrayals perpetuate gender inequity and restrict the roles that women can play. Feminist analysis emphasises the need for more varied and realistic depictions of women in order to question conventional gender norms and advance gender equality through examples from popular culture and movies.

In the movie Daisy, the main character, Daisy, has a strong link to nature because she works with flowers and has a kind and gentle personality. From an ecofeminist point of view, this link shows how culture connects women with nature, seeing women as caring and feeling emotions deeply. However, the movie also shows how these portrayals can strengthen gender stereotypes by showing women as quiet and easily harmed. Ecofeminism uses this analysis to

show how stories in the media connect ideas about being a woman with ideas about the natural world, all within the bigger system of patriarchy.

An interdisciplinary academic framework and social movement, ecofeminism examines the connections between the exploitation of nature and the subjugation of women.

Ecofeminism, which emerged in the late 20th century from both environmental philosophy and feminist thought, postulates that the same hierarchical and patriarchal power structures underlie both the destruction of the natural environment and the dominance of women.

Françoise d'Eaubonne coined the term "ecofeminism" in 1974, arguing that patriarchal systems that oppress women are also to blame for the devastation of the environment. Since then, ecofeminism has developed into a wide-ranging academic discipline that incorporates viewpoints from sociology, political ecology, gender studies, environmental ethics, and cultural studies.

Fundamentally, dualistic thinking that has historically influenced Western philosophical traditions is criticised by ecofeminism. Man/woman, culture/nature, reason/emotion, and human/non-human are some examples of these dualisms. The first term in these binary oppositions is usually connected to dominance, masculinity, and reason, whereas the second term is connected to femininity, nature, and servitude. Such hierarchical dualisms, according to ecofeminist experts, justify the control of women and the environment. In patriarchal institutions, women and nature are portrayed as passive, emotional, and exploitable, whereas males are frequently seen as logical agents who control culture and technology.

From the ecofeminist, Daisy's oppression shows the destruction of American Dream, because back then, in the 1920s society, women and nature are considered as a disadvantaged party. This is like the industrialization pursued the land, Tom seeks to conquer woman for his own satisfaction. Daisy is a woman who has natural connection with nature.

In feminism, gender stereotype theory looks at how society creates oversimplified conceptions of men and women and how these conceptions are perpetuated by cultural institutions, especially the media. Gender stereotypes, according to feminist scholars, frequently characterise males as powerful and domineering and women as docile, emotional, or dependent. These portrayals perpetuate gender inequity and restrict the roles that women can play. Feminist analysis emphasises the need for more varied and realistic depictions of women in order to question conventional gender norms and advance gender equality through examples from popular culture and movies.

In the movie *Daisy*, the main character, Daisy, has a strong link to nature because she works with flowers and has a kind and gentle personality. From an ecofeminist point of view, this link shows how culture connects women with nature, seeing women as caring and feeling emotions deeply. However, the movie also shows how these portrayals can strengthen gender stereotypes by showing women as quiet and easily harmed. Ecofeminism uses this analysis to show how stories in the media connect ideas about being a woman with ideas about the natural world, all within the bigger system of patriarchy.

One example of a gender stereotype is shown through the character Daisy Buchanan in the novel and film version of *The Great Gatsby*, which was written by F. Scott Fitzgerald. Daisy shows many of the common traits that are usually seen in stories and movies about women. At the start, Daisy fits the image of the "beautiful but passive woman." Throughout the story, she is often described based on her looks, her charm, and the gentle way she speaks. However, she doesn't often take firm or self-directed steps. Instead, her role in the story is mostly determined by the choices and wishes of male characters like Gatsby and Tom. This shows that women are seen mainly for how they look instead of for their own choices or how independent they are.

Second, Daisy also shows the image of a "materialistic woman." She stays with Tom because he is rich and has a good social position, even though she once really loved Gatsby. This image can make people think that women care more about money and fancy things than about being genuine in their feelings. Finally, Daisy can be seen as a symbol of being fragile and relying on emotions. She usually seems unsure and doesn't take charge of what she does, especially after the sad things that happened in the story. This supports the old idea that women are seen as emotionally weak and depend on men for safety and support.

an analysis revealed that daisy is considered as thing for wealth rather than a human, image schema theory is used to analyze the full of money's voice. The voice acts as the source domain, on the other hand, the money acts as filled content (Jun, Lahlou and Azam, 2023).

CONCLUSIONS

Francis Scott Fitzgerald's *The Great Gatsby* is a celebrated 20th-century novel that explores the tragic pursuit of the American Dream through the character of Gatsby, who attempts to win back his lost love, Daisy Buchanan, ultimately leading to his demise. The narrative critiques the hypocritical lifestyle of the Jazz Age, highlighting the societal pressures on women, particularly the archetype of Daisy, who embodies both the allure and constraints of her era. Despite her outward charm, Daisy's choices reflect the era's stereotypes of women, particularly blondes, as reliant on wealth and male partners. The novel juxtaposes the pursuit of material wealth against the degradation of the natural environment, intertwining themes of ecofeminism and feminism as it critiques societal norms and expectations. Daisy's character illustrates how external pressures shape individual identities and relationships in a commodified society.

ACKNOWLEDGEMENTS

The author would like to express sincere gratitude to Ariya Jati S.S., MA and Retno Wulandari S.S, MA for his invaluable guidance, feedback, and support throughout the writing of this article. Special thanks are also extended to the lecturers of the English Department at Diponegoro University for their continuous academic encouragement. The author appreciates the assistance of peers who contributed during the data collection process and helped review the dialogue excerpts from the "Daisy Buchanan As a Representation of The Typical American Blonde Woman in The Great Gatsby (2013) Movie", which served as the main source for this study.

REFERENCES

- Gao, Y. (2022). A comparative study of *Sister Carrie* and *The Great Gatsby* — — From the perspective of ecofeminism. *Frontiers in Art Research*, 4(12), 2022.
- Hawks, H. (1953). *Gentlemen prefer blondes*. Twentieth Century Fox.
- Hayward, S. (2002). *Cinema Studies: The Key Concepts*. In *Cinema Studies: The Key Concepts*. Routledge. <https://doi.org/10.4324/9780203129944>
- Longstreet, C. (2021). *Pretty privilege in education: More than a body, more than a blonde*.
- Luhrmann, B. (2013). *The great gatsby*. Warner Bros., Village Roadshow Pictures, A+E Networks.
- Ma, Y. (2025). The head, the heart, and the void: A comparative analysis of daisy buchanan in f. Scott fidgeald's the great gatsby and queen gertrude in shakespeare's hamlet. *Journal of Language, Culture and Education Studies*, 2(1).
- Turquety, B. (2019). *Inventing Cinema: Machines, Gestures, and Media History*. Amsterdam University Press. <https://doi.org/10.5117/9789463724623>
- Warren, K. J. (2007). *Ecofeminism: Women, culture, nature Indiana Univ. Press*. Indiana Univ. Press.
- Yushu, Z. (2024). Exploring the development of female subjectivity through ecofeminism: An analysis of the film out of africa. *Media Studies*, 1(2), 6–20.
- Zhou, J., Lahlou, H., & Azam, Y. (2023). Image schemas in the *Great Gatsby*: A cognitive linguistic analysis of the protagonist's psychological movement. *Cogent Arts & Humanities*, 10(2).
- Fitzgerald, F. S. (2004). *The Great Gatsby*. Scribner.
- Gao, Y. (2022). A comparative study of *Sister Carrie* and *The Great Gatsby* from the perspective of ecofeminism. *Frontiers in Art Research*, 4(12), 1–6.
- Hawks, H. (Director). (1953). *Gentlemen prefer blondes* [Film]. Twentieth Century Fox.
- Hayward, S. (2002). *Cinema studies: The key concepts* (2nd ed.). Routledge. <https://doi.org/10.4324/9780203129944>
- Longstreet, C. (2021). *Pretty privilege in education: More than a body, more than a blonde*.
- Luhrmann, B. (Director). (2013). *The Great Gatsby* [Film]. Warner Bros. Pictures; Village

Roadshow Pictures; A+E Networks.

Ma, Y. (2025). The head, the heart, and the void: A comparative analysis of Daisy Buchanan in F. Scott Fitzgerald's *The Great Gatsby* and Queen Gertrude in Shakespeare's *Hamlet*.

Journal of Language, Culture and Education Studies, 2(1), 1–15.

Moleong, L. J. (2011). *Metodologi penelitian kualitatif* (Edisi revisi). PT Remaja Rosdakarya.

Sinurat, R., & Prihandini, D. (2024). Qualitative approaches in literary research. *Journal of Social and Educational Research*, 3(1), 45–52.

Turquety, B. (2019). *Inventing cinema: Machines, gestures, and media history*. Amsterdam University Press.

<https://doi.org/10.5117/9789463724623>

Warren, K. J. (2007). *Ecofeminism: Women, culture, nature* (2nd ed.). Indiana University Press.

Yushu, Z. (2024). Exploring the development of female subjectivity through ecofeminism: An analysis of the film *Out of Africa*. *Media Studies*, 1(2), 6–20.

Zhou, J., Lahlou, H., & Azam, Y. (2023). Image schemas in *The Great Gatsby*: A cognitive linguistic analysis of the protagonist's psychological movement. *Cogent Arts & Humanities*, 10(2), 1–15.

<https://doi.org/10.1080/23311983.2023.xxxxxx>