Scholarly Article  
 The decay of the American dream is a concept which was continuously explored even after the 1926 publication of The Great Gatsby. In 1939, the need for an escape from a world which was continuously corrupted was explicated in The Wizard of Oz, based on the books by L. Frank Braum published in 1900. Laura Barrett compares Fitzgerald’s masterpiece with the MGM film in her essay critique of the American dream, “From Wonderland to Wasteland: The Wonderful Wizard of Oz, The Great Gatsby and the New American Fairy Tale.”   
 Barrett argues that the parallels drawn from Braum’s children’s books and Fitzgerald’s Gatsby are overwhelming in their similarities, and in doing so she transfers the views of the American dream set up by The Wizard of Oz and its overwhelming presentation of a need for escape, to Fitzgerald’s work. Gatsby, Barrett argues, is the equivalent to “an anti-fairy tale,” though it’s elements line up to that of a typical American fantasy. The glitz, glamour, and romance set up by the first chapter, Barrett claims, set up an “extravagant” tone which must be matched throughout the rest of the book, and places the reader in a land of “white castles.” Additionally, the similarities to The Wizard of Oz, Barrett claims, are found in the traditional archetypes and character roles, and the magic created by Nick, Gatsby’s narrator, descriptions of the world around him which tend to compare the inanimate to the animate and describe the “metamorphosis of human into machines.”  
 Though one can interpret the magic in the American anti-fairytale, one can also recognize the evil. Barrett lists several similarities and parallels between the two works of literature in her essay, but in doing so she also draws an important conclusion that the reader must infer. In 1939, the production of The Wizard of Oz represented to a torn American populace the escape from corruption in society. The wicked witch of the west (associated, in the Gatsby world, with the evil of the “west egg,” which is created by greed much like the corruption of Oz created by the Wizard) is the enemy to our protagonist, Dorothy, and her associates. Dorothy and her cohorts must fight against the wicked forces in their life through a sort of journey which represents an escape from all that is plaguing them. In The Great Gatsby, Nick Carraway and his unfortunate New York associates must deal with the corruption of the west egg, brought about by the title character and his overwhelming greed and convoluted attempt to achieve a sort of American dream of his own through wealth, power and attainment of materialistic items. New York City, at the time of Gatsby’s publication represented the land of Oz itself, where soldiers and civilians could seek refuge from the corruption of society. Much like in Braum and MGM’s world, however, when Nick Carraway arrives in his own emerald city, he learns that corruption is rooted deep within the nature of our society. Carraway and Dorothy both faced disillusionment of their fairytales when they discovered for themselves that the crooked nature of the world around them only worsened when they reached the heart of the promise land.   
 Barrett’s comparison of The Wizard of Oz and The Great Gatsby says more about the nature of society than readers of her essay might initially assume. The fairytale component of her writing only supplements the underlying truth about literature written at the turn of the twentieth century: the greed, corruption and the decay of an idealistic society begins cannot be fixed by an escape to the revered land of romance (Oz; New York City), and in the end there is no place like home, be that place Kansas or Minnesota.