

The Great Gatsby

Section A Odd

Numbered Questions

Revision Guide

How does
Fitzgerald tell the
story in Chapter

.....?

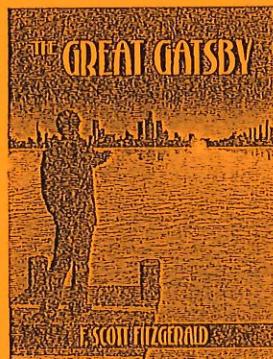


Chapter 1 – Summary

As *The Great Gatsby* opens, Nick Carraway, the story's intradiegetic retrospective narrator, remembers his upbringing and the lessons his family taught him. Readers learn of his past, his education, and his sense of moral justice, as he begins to unfold the story of Jay Gatsby. The narration takes place more than a year after the incidents described (Nick writes in 1924 about the summer of 1922), so Nick is working through the filter of memory in relaying the story's events. The story proper begins when Nick moves from the Midwest to West Egg, Long Island, seeking to become a "well-rounded man" and to recapture some of the excitement and adventure he experienced as a soldier in WWI. As he tries to make his way as a bond salesman, he rents a small house next door to a mansion which, it turns out, belongs to Gatsby.

Daisy Buchanan, Nick's cousin, and her husband, Tom, live across the bay in the fashionable community of East Egg – the place where, in contrast to West Egg 'old money' resides. Nick goes to visit Daisy, an ephemeral woman with a socialite's luminescence, and Tom, a brutish, hulking, powerful man made arrogant through generations of privilege, and there he meets Jordan Baker, the professional golfer and a girlhood friend of Daisy's. As the foursome lounge around the Buchanans' estate, they discuss the day's most pressing matters: the merits of living in the East, what to do on the longest day of the year, reactionary politics, and other such shallow topics. When Tom takes a phone call, Jordan informs Nick that Tom's mistress is on the phone. Tom, known for his infidelities, makes no pretence to cover up his affairs. As Tom and Daisy work to set up Nick and Jordan, they seize the opportunity to question him about his supposed engagement to a girl back home. Nick reassures them there is no impending marriage, merely a series of rumours that cannot substitute for truth.

Upon returning home that evening, as he is sitting outside, Nick notices a figure emerging from Gatsby's mansion. Nick's initial impulse is to call out to Gatsby, but he resists because Gatsby "gave a sudden intimation that he was content to be alone". It was while watching Gatsby that Nick witnesses a curious event. Gatsby, standing by the waterside, stretches his arms toward the darkness, trembling. This gesture seems odd to Nick, because all he can make out is a green light, such as one finds at the end of a dock, across the Sound. Looking back at the mysterious figure Nick realizes that Gatsby has vanished.



How does Fitzgerald tell the story in Chapter 1?

Introduction ideas:

- Chapter introduces us to intradiegetic narrator, Nick Carraway
- Writes story about summer of 1922 in 1924 – retrospective narrator
- Introduction of key settings – contrasting West Egg and East Egg that set up the key conflict between Gatsby and Tom Buchanan
- Focus is on dinner party at Daisy and Tom's house in East Egg to establish key characters

Narrator / Voice

- Fitzgerald uses narrative voice to tell the story and to develop Nick Carraway's character
- "I am inclined to reserve all judgements"
 - = implying that he will be an open-minded and unbiased narrator
 - However: word "inclined" is revealing- its uncertainty indicates to the reader that perhaps Carraway is not to be trusted
- Reader begins to question Nick's reliability and is intrigued
 - Another contradiction:
 - Nick's family supposedly descended from European dukes, yet they now own a hardware business – seems much less glamorous
 - = makes reader question how Nick presents himself, doubt his views
 - *Life is much more successfully looked at from a single window*
 - = Metaphor for author's chosen narrative technique – we only get Nick's view
 - BUT: Can we trust a narrator who rejects looking at an incident from alternative angles?
- Band 6 – Extension point: Later at the Buchanans' house, author shows reader that we should not take everything Nick says too literally
 - = he has a tendency for hyperbole
 - *my own instinct was to telephone immediately for the police*
 - *as if to a vigil beside a perfectly tangible body*
 - = heightened sense of imagination – he imagines that the phone call at the Buchanans (Myrtle) has caused a murder
 - = reminder that we get only Nick's incomplete, filtered version of events

Places/Locations

- Fitzgerald uses the settings of West Egg and East Egg in order to illustrate the division within the upper classes
- West Egg
 - = home of the newly rich, less fashionable, Nick's new home
 - *West, egg* – images of new life, freedom, hope, enhanced by Nick's *I had that familiar conviction that life was beginning over again with the summer*
 - = BUT – later revealed:
 - place of vulgarity, garish parties attended by criminals, deception
 - place of Gatsby's violent death – opposite to initial ideas
 - = place is used to point to the key idea of deception in the novel – things might not be as they first appear
- East Egg

- = home of the established upper classes, represents 'old money'
- Tom Buchanan's house as an example – a glamorous palace, dominant colour is white
- Presented as contrasting – *sinister contrast between them*
 - "factual imitation of some Hotel de Ville in Normandy, with a tower on one side" – the word "imitation" means something which is not real, implying West Egg and its inhabitants, particularly Gatsby, are pretenders
 - "Cheerful red and white Georgian colonial mansion"
 - = juxtaposed with Gatsby's inauthentic imitation
 - words "colonial mansion" hint at inherited American wealth made through sinister means, i.e. slavery

Character – Tom, Daisy

- Through Nick's narrative voice, Fitzgerald introduces and develops key characters.
- Tom
 - = set up as a violent, aggressive, arrogant man of wealth (choice of vocabulary: *supercilious, cruel body, aggressively, arrogant*)
 - = has hurt Daisy's finger – foreshadows his intentional and violent breaking of Myrtle's nose in the following chapter (link to the underlying sense of tension and violence Nick senses when he leaves)
 - = comments about race reveal him not only as racist but also ignorant – contrast to Nick as they were both at Yale
 - = views himself as a protector of the 'old order' of white male supremacy
- Daisy
 - Nick is initially charmed by her – words he uses to describe her give her energy and beauty (*radiant, thrilling, charm, ecstatically, singing, wearing white, appears to be glowing*)
 - BUT: she is also presented as manipulative and without substance
 - *The only completely stationary object* = couch Daisy sits on – hints at her passivity
 - *Ballooned* – implies a lack of substance
 - She lowers her voice to make people lean towards her – manipulative, likes to be the centre of attention
 - AND – when natural light fades – Nick's attitude to D changes as if another, more sinister facade of her character is revealed
 - *In its deep gloom we sat side by side*
 - *I felt the basic insincerity of what she had said*
 - *I was confused and a little disgusted*
 - = D's immorality is hinted at
 - = pathetic fallacy is used (fading light) to reflect Nick's changing attitude

Sequencing

- Fitzgerald uses sequencing to tell the story and build up tension towards Gatsby's introduction.
- Reader does not properly meet Gatsby, but he is consistently mentioned throughout the chapter to raise anticipation and introduce his enigmatic character
 - Part of a narrative technique that stretches across Ch. 1-3

- Mysterious introduction
 - = immediately singled out as different – *Only Gatsby...was exempt from my reaction*
 - = reveals Nick's partiality towards him – but reader is not informed on what happened and the link between them – generates curiosity about the eponymous character of the novel
 - = contradictory introduction to Gatsby – someone to be regarded with *unaffected scorn*, a victim (*preyed on*), a person admired for his extraordinary gift (*gorgeous*)
 - = anticipation to meet Gatsby after this mysterious introduction
- Gatsby's house, but not Gatsby is shown – heightens anticipation, yet the description of his house is used to foreshadow key aspects of his character
 - *Colossal, mansion, marble swimming pool* – language designed to give the impression of wealth, power, luxury
 - *a factual imitation of some Hotel de Ville in Normandy*
 - = importance of the 'old world' of Europe and its models – hint at G's focus on the past
 - = G's house is a copy of something else – foreshadows the falseness of G's identity and the fallacy of his dream
 - Link to reference at the end of novel: *a huge incoherent failure of a house*
 - = futility of Gatsby's dream of repeating the past
- Gatsby is twice mentioned at the Buchanans' house, but conversation is interrupted and topic is changed both times – adds to air of mystery that surrounds Gatsby
- End of chapter – Gatsby and the green light
 - Introduction to key symbol in novel
 - Green – symbol of hope, yet also of a naive, childish person – both aspects of G's character
 - stands for G's dream to manipulate time and recreate the past with Daisy
 - he treats it almost as a religious icon – shows how dominant the dream is for G's existence, yet also how artificial, essentially empty images have replaced true spiritual values in 1920s America
 - Contrast of natural moon light that shows Gatsby and artificial light on the dock
 - = points to futility and falseness of his dream
 - = he reaches for the light, but cannot get to it
 - = powerful symbol for Americans chasing the unreachable and corrupted American Dream
- Final words – Gatsby has vanished in the darkness
 - = reinforce him as an enigmatic, mysterious character who has almost ghost-like qualities
 - = raises reader's desire to find out more about G – mirrored in Nick's raised curiosity about his neighbour at that point

Time

- Nick opens novel with a time frame – *When I came back from the East last autumn* sets up the scenario of him as a writer who looks back on events of two years ago
 - = his filtered and partly distorted vision is set up

- Then jumping in time – Nick recalls his family history and his own progress to the point where he decided to move to New York to become a bond dealer in the spring of 1922
 - = reader gets information about his background
 - = first questions about his integrity as narrator are raised
- **Band 6 – Extension point:** Time is elongated to present Nick's first evening at the Buchanans
 - = chance to introduce and characterise key figures of the novel
 - = gives reader time to understand that Daisy and Tom's relationship is more complex than Nick thinks – and to understand that he has a mistress
 - = gives Nick a chance to present the glittering world of the rich in East Egg, but also to unmask the emptiness behind this (change of light, slow appearance of cracks in the beautiful image)
 - Tom's arrogant stupidity
 - Daisy's hollow masking of her cynicism, her hyperbolic excitement about Nick
 - Jordan's cold formality
- Change of time of day
 - fading light resembles Nick's slow disillusionment that ends in him feeling *disgusted* with what he has seen.
 - use of artificial light – symbol of the deception and artificiality that characterises the world of the rich in the novel

Chapter 2 – Summary

Chapter 2 begins with a description of the Valley of Ashes, a desolate and forsaken expanse of formerly developed land that marks the intersection of the city with the suburbs. In addition to its desolate feel and uniform greyness, this forlorn and barren area is home to a decaying billboard that calls attention to itself. Depicted on the advertisement are the eyes of Doctor T.J. Eckleburg, which are described as "blue and gigantic — their retinas are one yard high." It is in the Valley of Ashes that Nick first meets Tom's mistress, Myrtle Wilson. The two men are headed to New York when Tom insists they get off the train in order for Nick to "meet [his] girl."

The two men proceed to a car repair garage owned by George Wilson, a "spiritless man" who is also Myrtle's husband. Tom chats briefly with Wilson about business matters. Myrtle, a sensuous, fleshy woman in her middle thirties, joins the men. Tom quietly informs her he wishes to see her and so she arranges to meet them shortly, leaving her husband under the pretence of visiting her sister in New York. While on their way to Tom and Myrtle's New York apartment, Myrtle spies a man selling dogs and insists on having one, revealing her materialistic side. Once at the apartment, Myrtle phones her sister, Catherine, and her friends, the McKees, to join the party. The six people spend the afternoon in a haze of drunkenness. As the afternoon wears on and she becomes increasingly intoxicated, Myrtle becomes more and more outspoken about her situation in life, her marriage, her impassioned first meeting with Tom, and finally, Tom's marriage. Upon mentioning Daisy's name, Myrtle becomes enraged, shouting "Daisy" at the top of her lungs. Tom, incensed by this outburst, lashes out with his open hand and breaks Myrtle's nose in one "short deft movement." The party enters into a downward spiral and the guests take their departure. The chapter ends on a confused, drunken note with Nick suddenly finding himself in Mr McKee's bed and then awakening again at Pennsylvania Station to take the train home at four in the morning.



How does Fitzgerald tell the story in Chapter 2?

Introduction ideas:

- Story of Nick and Tom's visit to New York
- Introduction of three new locations – Valley of Ashes, New York, Myrtle's apartment – and character of Tom's mistress
- Focus: drunken party in Myrtle's flat
- Underlying the story – Fitzgerald's exposure of the vulgarity of 1920s consumerist society and messages of the failure of American ideals

Narrative voice

- Nick = an intradiegetic narrator
- Key: *I was within and without*
 - = provides reader with a close proximity to the action in Myrtle's apartment
 - = Nick describes the atmosphere of chatter and drunkenness with great detail
 - BUT: he also observes the characters from the outside – their descriptions are shaped by his feelings towards them
 - Describes Myrtle's *violently affected* behaviour – suggests his disdain for her vulgarity
 - *I was a little shocked at the elaborateness of the lie* – implies his negative feelings towards Tom for his immorality
- Narrative becomes increasingly fragmented and confusing as Nick becomes drunk
 - Contrast to the precision of the imagery and description at the beginning of the chapter
 - He moves from 12am to 4am within a page
 - Narrative ellipsis – Nick cannot remember how he got into Mr McKee's flat (and bed) and afterwards to the station
 - = creates an impression of immediacy, but also reminds readers that Nick is a narrator with restricted vision who cannot always be trusted

Character

- Fitzgerald develops the story through the introduction of Myrtle's character.
- Introduced as a contrast to Daisy
 - *Thickish figure...faintly stout* is juxtaposed with Daisy's ethereal appearance and speech in Chapter 1
 - *An immediately perceptible vitality* – develops the contrast to Daisy's purposeless, static, "p-paralyzed" existence
 - = reader gets an insight into why Tom might have a mistress and interest is developed in how this love triangle will be resolved
- Another key initial comment Nick makes about her – she *blocked out the light from the office door*
 - Light as a symbol of hope and life
 - Her blocking of the light foreshadows Myrtle's destructive influence on the story as her death in Chapter 7 leads to the final crisis and Gatsby's death

- Band 6 – Extension point: Before introducing Myrtle’s apartment – dog-seller symbolises Myrtle’s shifting self
 - absurd resemblance to J. D. Rockefeller – just as Myrtle, changed into chiffon later, absurdly resembles Daisy
 - Dogs can be any kind you want – from police dog to Airedale, boy to bitch – indeterminate like Myrtle
 - Description of McKees and Nick’s narrative focus on him as a photographer – develops theme of deception
 - Talk about making / doing something with Myrtle and her dress
 - = a trick of the light could make her look like she belongs with Tom naturally

Use of imagery and symbolism

- Fitzgerald uses the setting of the Valley of Ashes as a striking symbol of the unpleasant effects of the American boom.
- Grotesque gardens are linked to houses and chimneys – creates an image of civilisation that suggests that decay is embedded in American society
 - = reflected in Tom’s moral decay in his adulterous affair with Myrtle
 - = reflected in George Wilson as a symbol of economic decay and failure – he is described as anaemic
- Placement of the description of the Valley of Ashes directly after the ending of chapter 1 with Gatsby stretching his arms (symbolic of his dream) – carries underlying messages
 - = Gatsby’s dream will decay abruptly (as it does later on)
 - = American Dream itself is flawed and has failed
- Repeated use of the colour grey and references to ash
 - = creates images of decay and infertility
 - Contrast to the fresh green breast of the world described at novel’s ending or the yellow lights of New York

Place and Setting

- Fitzgerald uses place and setting to tell the story as his settings help to define characters and affect mood and atmosphere.
- Valley of Ashes
 - = has physically affected the spiritless George Wilson
- Myrtle’s cramped New York apartment
 - = emphasises the party’s small size and a sense of claustrophobia in contrast to Gatsby’s party in the next chapter
 - Repetition of the word small in the apartment’s description
 - = creates a sense of entrapment
 - = this sense can be related to Myrtle’s character – she is desperate to escape her desolate existence, but her status as Tom’s mistress entraps her firmly under Tom’s control
 - Flat is crowded, furniture entirely too large for it

- = word *entirely* underlines Myrtle's materialistic nature, but also her strong aspirations for a higher social status
- Claustrophobia in the room – affects characters' moods
 - Tom breaks Myrtle's nose *with a short, deft movement*
 - Parallel to the *exploding heat* of the cramped hotel room as the characters conflict in Chapter 7

Time

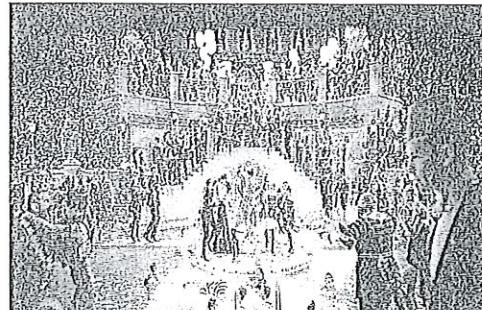
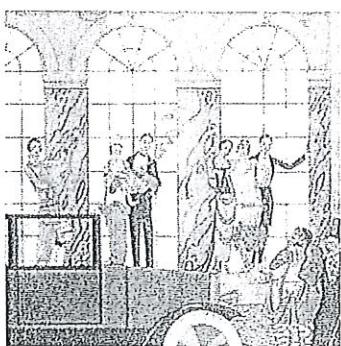
- Fitzgerald manipulates time to develop the story and create a sense of excitement.
- The pace of the chapter is heightened through the different journeys in modern technological inventions that take place
 - Train ride to New York
 - Taxi ride to the apartment block
 - Elevator ride up to the apartment
 - Confused delirium at the end – jumping from the apartment to the McKee's flat back to the station
- Time passes in a condensed, syncopated fashion, the pace makes the chapter exciting
 - Tom is in a hurry to get away from Wilson
 - Nick looks at his watch throughout the chapter and is always impatient to leave
 - The sun is setting. It begins just after lunch and ends at four in the morning.
- There are also glimpses of the past – the moment when Tom and Myrtle met. Time hurtles along (nine o'clock to midnight in two paragraphs) just before the climactic caesura where Tom breaks Myrtle's nose in a short sentence.

Chapter 3 – Summary

Nick's attentions again turn to Gatsby in Chapter 3. Gatsby, in the summer months, was known far and wide for the extravagant parties he threw in which "men and girls came and went like moths among the whisperings and the champagne and the stars." During the weekend, people flocked to his house for his parties, as well as to use his pool, his boats, his car, and so on. His gatherings were lavishly catered (serving two complete dinners), boasting not just a small combo of musicians, but a whole orchestra. The guests enjoyed themselves, flirting and dancing, until the wee hours of the morning.

After seeing these parties from afar, Nick is invited by Gatsby by a handwritten note in "majestic" writing to join in the festivities. Nick is one of the few to have actually been invited. The others simply arrive, knowing only that there will be a party and they won't be turned away. At the party, Nick tries to find Gatsby, but has no luck. No one can tell him where Gatsby is, suggesting that they, themselves, didn't know the host. As Nick mills around the party, he encounters Jordan Baker and the two of them two mingle around, inadvertently gathering rumours about Gatsby, including that he had once killed a man. After several glasses of champagne, Nick begins a conversation with a fellow who is, unknown to him, Gatsby himself. Later, Gatsby takes Jordan Baker aside to speak with her privately. What they discuss is not revealed, but Jordan passes along that it is "the most amazing thing."

Not wanting the reader to think his summer was composed merely of the three events outlined in the book's first three chapters, Nick interrupts the chronological narrative and interjects that much more happened to him, although it largely entailed working, dating casually, and dining in New York. His affinity for New York has been growing throughout the summer as he begins to appreciate its "enchanted metropolitan twilight" and how everyone hurried "toward gayety." Nick meets up with Jordan Baker in mid-summer and as the two begin to see more of each other, Nick begins to look upon her with "a sort of tender curiosity." He realizes, though, that Jordan is "incurably dishonest." In fact, the reason Nick remembered her name initially is that she had once been accused of cheating in a golf tournament. Despite Jordan's downfalls, she intrigues Nick, although he ends the chapter by touting his own cardinal virtue, claiming hypocritically, "I am one of the few honest people that I have ever known."



How does Fitzgerald tell the story in Chapter 3?

Introduction ideas:

- Story focuses on Nick's description of his first experience of one of Gatsby's lavish parties
- End of Chapter 2 – Nick lost control over the narrative (awakens drunken at the station with no recollection of how he got there) – signal for reader not to trust everything Nick recalls in Chapter 3 where he gets drunk again
- Interesting parallel between Gatsby and Myrtle is established – Although Gatsby's party differs in size from Myrtle's in Chapter 2, both characters use their houses to try and take on a different identity – a narrative link fabricated between the two characters in the novel that have genuine ambitions and that die tragically

Narrative voice / Point of view

- First descriptions are from point of view of Nick's house – N as an outsider, onlooker
- Then, Nick gets 'inside' – enables reader's close proximity to the action and an insight into the party-goers
 - His description is now regularly interspersed with dialogue of the guests to create a fiction of immediacy and draw the reader into the atmosphere
- BUT: soon states *I was on my way to getting roaring drunk...*
 - = problematic
 - = reminds reader of narrator's distorted vision as an unreliable narrator – his narrative is selective and cannot be fully trusted
- Consistent references to drunkenness of guests and Nick throughout the chapter – reveal that people needed alcohol to give meaning to their otherwise empty lives
 - *I had taken two finger-bowls of champagne, and the scene had changed before my eyes into something significant, elemental, and profound*
 - = under the influence of alcohol, characters begin to see *something significant, elemental and profound* in a meaningless party
 - = they are oblivious to the meaninglessness of the glamour and hedonism
 - = Fitzgerald exposes their tragic, deluded nature

Mood and language

- Fitzgerald uses juxtaposing imagery and language to develop his story's changing moods and to reveal the party's underlying sinister aspects.
- Juxtaposition of an illusion of glamour with the sordid reality
- Beginning of chapter – use of romantic imagery to create an image of glamour, luxury and romance
 - *Coloured lights*
 - *Champagne and stars*
 - *Blue gardens*
 - *Whispering*
- A sense of floating movement is created through Fitzgerald's language choices – the party guests are romanticised through the image of an ever-changing sea

- *Grow, spilled, tipped, swiftly, swell, dissolve, glide on*
- BUT: Nick's cynical comments already begin to undermine this image
 - *Women who never knew each other's names* – points to the carelessness and anonymity of the party guests
 - *Behaviour associated with an amusement park* – implies what the parties actually are: a vulgar display of wealth among immoral people
- Towards the end of the chapter, the language and darker imagery used by Fitzgerald starkly contrast the romantic image from the start and reveals the reality of this society
 - A drunken singer is *weeping*
 - *Most of the remaining women were now having fights*
 - Lexical field of conflict and separation: *malevolence, dispute, struggle, broke down entirely, dissension*
- Car crash at the end of the party – symbolic function
 - = symbolises the carelessness and recklessness of the rich, embodied a few paragraphs later by Jordan's reckless driving style that suggests her moral indifference towards others

Character and sequencing – Gatsby

- Fitzgerald tells the story by using sequencing to build up anticipation towards the introduction of the eponymous character.
- Build-up of anticipation about Gatsby from Ch. 1 and 2 is continued through his delayed entry
- Rumours given in the voices of guests (he killed a man, he was a German spy in the war, was in the American army)
 - = reader shares Nick's curiosity – although Nick tells the story in retrospect, this narrative technique leads to the impression that he is recounting the event as it happens
 - = Gatsby as a mysterious, alien character – conflicting rumours make reader question what is said about him
 - = Fitzgerald's critical comment on a society that is hypocritical and careless – Gatsby as a character who cannot be defined or fully known because his guests do not even have the courtesy to get to know their generous host
- Owl-eye
 - = identifies books as 'props' in Gatsby's staging of himself by likening him to the director *Belasco* – illusory quality of Gatsby's life
- Nick's first description of Gatsby
 - Their meeting = surprise
 - An anti-climax after the build-up of tension around Gatsby – Nick does not realise that he is talking to Gatsby, but takes him for another guest
 - First half – romantic image of optimism and hope – shows Nick's admiration and therefore partiality of his narrative
 - *one of those rare smiles*
 - Second half – hints at Gatsby's need to perform without revealing why (*young rough-neck, speech just missed being absurd, strong impression that he was picking his words with care*)

- *I could see nothing sinister about him* – Nick's naivety and desire to see the best in Gatsby is shown and draws reader in
- = reader is manipulated into liking Gatsby through Nick's selective vision and the obscure portrayal of those that criticise Gatsby or see through him (like Owl-Eye)

Character – Nick

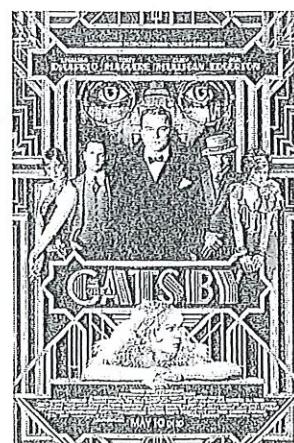
- At the end of the chapter, Fitzgerald uses characterisation to tell the story and reinforces the voyeurism that has so far characterised Nick's retrospective narrative voice.
- End of chapter – jump in time to the narrative frame of the novel
- Change of pace
 - Nick's life that summer is glossed over in a few paragraphs
 - = gives valuable insights into his character without distracting from the key events
 - = reminder that he gives his account in hindsight
- Reader learns more about Nick as a character – in particular his nature as an observer without taking part
 - *haughty loneliness*
 - = views others as observers, but makes no real connections with them and often only imagines romantic liaisons with women (tendency to *pick out romantic women* and follow them secretly to their door step)
 - *Most of the time I worked*
 - = prefers his own company
 - = does not willingly open up to others
 - He also appears hypocritical
 - criticises others – particularly Jordan – for their immoral and indifferent take on life
 - BUT: hints at two casual relationships with women of his own, suggesting that he also exhibits some indifference
- Final line that refers to Nick's cardinal virtue: *I am one of the few honest people that I have ever known*
 - Ironic – reader has already seen Nick's own dishonesty
 - Foreshadows Ch. 4 when Nick agrees to become an accomplice in Gatsby's interference with Daisy's marriage without showing any moral concerns

- Chapter 4 – Summary

Chapter 4 opens with a cataloguing of Gatsby's party guests: the Chester Beckers, the Leeches, Doctor Webster Civet, the Hornbeams, the Ismays, the Chrysties, and so on. From socialites and debutantes to the famous and the infamous, Gatsby's parties draw the most fashionable of people. One fellow, Klipspringer, in fact, was at Gatsby's house so often and so long that he became known as simply "the boarder." However, in between the lines we glimpse the deceptive and corrupt qualities of the guests, their careless nature and even the tragedies that a range of them encounter.

One late July morning, Gatsby arrives at Nick's and announces they are having lunch that day in New York. During the "disconcerting ride" to the city, Gatsby attempts to clear the record about his past so that Nick wouldn't "get a wrong idea" by listening to the rumours. Nick is suspicious, however, when he hears Gatsby reveal that he was born into a wealthy Midwest family (in San Francisco!) and educated at Oxford, "a family tradition." After touring Europe, Gatsby supposedly served as a major in the military where he "tried very hard to die" but, in his own words, "seemed to bear an enchanted life." As in testament to this disclosure, Gatsby is pulled over for speeding, but is let go after producing a card from the police commissioner for whom Gatsby had once done a favour.

In New York, two important things happen to Nick. First, at lunch in a dark cellar Nick meets Meyer Wolfshiem, a professional gambler and the man rumoured to have fixed the 1919 World Series. Wolfshiem is Gatsby's link to organized crime and illegal bootlegging during the Prohibition era and there is an intimation that Gatsby may be able to fix Nick up with Wolfshiem in an undisclosed venture (this hint is again brought out in Chapter 5). The second memorable thing which happened to Nick is narrated by Jordan Baker. She recounts how one morning in 1917 she met Daisy and an unknown admirer, a military officer, who watched Daisy "in a way that every young girl wants to be looked at." His name: Jay Gatsby. Daisy's family didn't approve of the match and so she eventually turned her attentions away from Gatsby and to Tom Buchanan. On the day before the wedding, Daisy reconsidered her actions but after a drunken cry, she thought better of her situation and was convinced by Jordan to marry Tom. The following April, Daisy gave birth to a daughter. Jordan continues, noting what Gatsby told her on the night of the party. Apparently, it was not coincidence that brought him to West Egg: He purposely selected his house so that the house of his lost love would be just across the bay. Jordan then relays Gatsby's request: that Nick invite Daisy over some afternoon so he can arrange to come by and see her, as if by accident. She is to know nothing about the intended reunion with her former lover; it is all supposed to be a surprise. The chapter ends with Nick kissing Jordan and reaffirming the beginnings of a romantic relationship.



How does Fitzgerald tell the story in Chapter 4?

Introduction ideas:

- Story moves fast through five different episodes – Nick’s list of party guests, Nick’s journey to New York in Gatsby’s car, Nick’s encounter with Meyer Wolfshiem, Jordan’s recounting of the beginnings of Daisy and Gatsby’s relationship and Nick and Jordan’s ride through New York that sees them seal their relationship with a first kiss
- Fitzgerald creates energy by almost cinematic transitions between the episodes
- After Gatsby has been introduced through the surface of his parties in Chapter 3, Chapter 4 now reveals the root of the parties and his character: corruption
- It also fills in important background information about his past with Daisy to prepare readers for the emotional climax of the novel in Chapter 5

Narrative voice

- Fitzgerald uses his retrospective narrator as a vehicle for his criticism of the carelessness and corruption inherent in the American society of the 1920s.
- *Once I wrote down... July 5th, 1922* - reminder that Nick supposedly writes Gatsby’s story – he is a retrospective narrator
- *grey names* – hint at unimportance and lifelessness of the characters
- Nick lists guest names without comment – but in between the lines, he exposes the immoral nature of society represented by these guests
 - *Gulick the State senator* – despite Prohibition, he attends a party where everyone gets roaring drunk
 - *Snell was there three days before he went to the penitentiary* – criminals among guests
 - Film and theatre people – all about illusion, deception
 - *They came to gamble* – idea of corruption
 - Overtones of death – *drowned, killed himself*
 - BUT – chapter will reveal that Gatsby is equally part of this immoral, criminal society – introduction sets the tone and prepares the reader for that
- Nick’s voice mirrors Fitzgerald’s criticism of a society full of careless, materialistic people – a society that had replaced moral values with consumerist goods and deception
- *Paid him the tribute of knowing nothing whatsoever about him – all these people came to Gatsby’s house in the summer*
 - IRONY
 - = nobody comes to his funeral in Ch. 9

Character – Gatsby

- Fitzgerald tells the story by developing Gatsby’s character and revealing his deceptive facade.
- Before and during the car journey – Gatsby’s nervousness and his awareness of how he presents himself is suggested
 - *Punctilious manner in the shape of restlessness*
 - *Never quite still – always a tapping foot or the impatient opening and closing of a hand*

- = words reveal that Gatsby is preoccupied with his appearance – he guards against losing the carefully crafted mask of the wealthy, educated gentleman he has created
- During the car journey, Gatsby gives himself away – Nick’s distrust is evoked
 - *Gatsby began leaving his elegant sentences unfinished, He hurried the phrase...or swallowed it, or choked it*
 - = implies that he needs to pay careful attention to keep up his charade
 - *He had little to say*
 - = creates impression of meaninglessness, emptiness of Gatsby, points at his lack of sophistication
 - “San Francisco”
 - Nick’s short reply “I see” hints that he sees through Gatsby’s lies – San Francisco is not located in the Midwest
- Although Nick seems to be reassured when Gatsby produces ‘proof’ of his past (the Oxford photograph and the war medal) – the reader begins to understand that Gatsby is not who he claims to be.
- This is reinforced when Gatsby introduces Nick to “my friend Mr Wolfshiem” – a sinister bootlegger. Gatsby’s connection with him firmly links him with the dark world of corruption prevalent in 1920s America.
- Symbolism of his car – reflects Nick’s ambivalent feelings about Gatsby
 - Positive, romantic words – *bright, rich, triumphant, a dozen suns, fenders spread like wings*
 - Negative words – *swollen, monstrous, labyrinth* (confusing, dangerous), *mirrored* (aspect of deception, imitation)

Character – Meyer Wolfshiem

- Fitzgerald develops the story through the introduction of the character of Meyer Wolfshiem. His role in the plot is limited, yet he is employed as a key tool to reveal the darker side of Gatsby’s character.
- Telling name – *wolf* – implies that he has the character of a ruthless predator
 - Reinforced through language that describes him: *ferocious delicacy, his eyes roved*
- Fitzgerald paints a comical yet sinister and grotesque image of corruption through selective details and his voice
 - Detail of his cufflinks (*finest specimens of human molar*) – exaggerates his dark, criminal nature, but hints at the serious threat behind his comical façade
 - *Man who fixed the World Series* – he is corrupt, a gambler
 - Language – casual tone when talking about death and murder
- Fitzgerald – places Meyer Wolfshiem into real contextual events (World Series, Rosy Rosenthal shooting) = creates fiction of immediacy, but also locates corruption even more firmly in the 1920s American society

Dialogue and voice

- Use of unattributed dialogue at the start of the chapter:

- “He’s a bootlegger,” said the young ladies
- = reinforces impression created in the previous chapter – Gatsby is surrounded by parasitical creatures that only come to enjoy his luxuries, yet carelessly disseminate dark rumours about their generous host
- = dialogue is unattributed to suggest that these attitudes were held not only by one individual, but by the whole of the upper class of the ‘Roaring Twenties’

- Nick tells the story in part through Jordan – the narrative changes to her voice when Nick states *said Jordan Baker* on p. 72
 - = interruption of chronological time frame
 - = flashback to Daisy’s past and her first meeting with Gatsby
 - = important for the reader to fill in details of their past – needed to understand Gatsby’s obsession with Daisy and the climax in Ch. 5 (Gatsby and Daisy reunite)

- Nick assumes Jordan’s voice
 - = lends his tale authenticity
 - = he was not present at the events she recounts, so she is needed to fill this gap

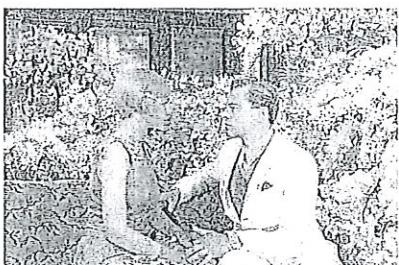
- Jordan’s voice differs from Nick’s
 - Repetition of *straight* (*sitting up very straight on a straight chair*) before she assumes the narrative
 - = impression that this is an honest account we are meant to believe
 - = also suggests that her story is rational, not embellished through the imagination like Nick’s often romanticised reflection of people or events

Chapter 5 – Summary

This chapter marks an emotional climax in the novel: Gatsby and Daisy are reunited for the first time. When Nick returns home to West Egg that evening, he finds Gatsby's house lit top to bottom with no party in sight, and Gatsby walking over to see him. Nick assures Gatsby that he will phone Daisy the next day and invite her to tea. Gatsby, knowing Nick doesn't make much money, offers to arrange for him to "pick up a nice bit of money", presumably with the help of the dubious Meyer Wolfshiem. Nick, however, declines.

The next day, Nick phones Daisy and extends his invitation with the stipulation "Don't bring Tom." She accepts his invitation, agreeing on a day. The agreed upon day arrives and Gatsby, wanting everything to be perfect, sends a man to cut Nick's grass and, later, has flowers delivered. Arriving an hour before Daisy, Gatsby is nervous and, for the first time in the novel, a little unsure of himself. At the appointed time, Daisy arrives. Nick ushers Daisy into the house to find that Gatsby has disappeared, only to re-emerge at the front door, looking pale and tragic. Gatsby ushers himself into the living room and joins Daisy. The reunion is initially stilted and unnaturally polite, leaving all three people feeling somewhat awkward, but amid the tea preparations, a greater sense of ease overtakes the group. Excusing himself, Nick tries to give Gatsby and Daisy some privacy, but Gatsby, as nervous as a young man, follows him out. Nick sends Gatsby back in to Daisy, while he himself sneaks out the back and wanders around the house for half an hour.

Upon his return, Nick finds Gatsby changed entirely. He has moved from the embarrassment of his initial appearance to unbounded delight, radiating a newfound sense of well-being. Daisy, too, reflects an "unexpected joy" through her voice. At Gatsby's request, the three move from Nick's little house to Gatsby's mansion. Daisy, just as Gatsby had intended, is delighted by the magnificence of his estate. Together they wander from room to room, each one tastefully and carefully decorated to create a particular ambiance. Along the way they meet Klipspringer, "the boarder," who was busy doing exercises as if he hadn't a care in the world. At the house, Gatsby passes into yet a third phase: wonder at Daisy's presence in his house. Daisy, at seeing Gatsby's array of shirts, buries her head in them weeping at their beauty. By the end of the afternoon, Gatsby has shown Daisy all the material stability he possesses, yet Nick hints that perhaps Daisy doesn't measure up — not because of a shortcoming on her part, but because of the magnitude of the dream that Gatsby has built over the past five years. At chapter's end, Nick departs, leaving Gatsby and Daisy alone together.



How does Fitzgerald tell the story in Chapter 5?

Introduction ideas:

- Chapter forms emotional climax of the novel – the story focuses on the long awaited reunion of Gatsby and Daisy in Nick’s house
- Turning point – from now on their relationship is no longer only an imaginary fantasy in Gatsby’s mind, but becomes real. However: also a turning point because from now on narrative spirals towards its tragic end
- “Barrier of dark trees” Nick and Jordan pass at end of Chapter 4 – creates a sense of foreboding and doom that surrounds Gatsby and Daisy’s meeting

Narrative voice

- Fitzgerald uses Nick’s first-person narrative voice to manipulate the reader’s response and evoke sympathy for Gatsby.
- Focus on Gatsby and Daisy’s reunion – reader would expect to partake of the intimate scene and the chapter to be dominated by dialogue between the lovers
- INSTEAD:
 - Through the first-person narration, reader only gets Nick’s restricted and distorted view of the events
 - Hardly any insights are given about the thoughts and feelings of the lovers
 - Instead of dialogue, the chapter is dominated by Nick’s descriptions and minute interpretations of Gatsby’s behaviour
- Reader’s response is manipulated by Nick’s descriptions – he focuses only on Gatsby, interprets his every move
 - *There was a change in Gatsby...without a word or gesture of exultation a new well-being radiated from him.*
 - *Possibly it had occurred to him...; as though a faint doubt had occurred to him as to the quality of his present happiness.*
 - = we feel as if we get an insight into Gatsby’s feelings, find it easier to understand his actions
- BUT: Nick never speculates on Daisy’s emotions, only briefly describes her through her voice
 - = reader is drawn towards Gatsby and feels detached from Daisy
- More liking for Gatsby is created through Nick’s lack of comment or criticism towards Gatsby’s immorality – he is beginning an affair with a married woman and thereby mirrors Tom whom Nick describes in disdainful terms in Chapter 1

Character - Gatsby

- Fitzgerald uses characterisation to tell the story in Chapter 5. Gatsby’s appearance and behaviour are used by Fitzgerald to imply his nervousness about the encounter with Daisy.
 - *pale; dark signs of sleeplessness beneath his eyes*

- = descriptions suggests that Gatsby cannot sleep because he is worried about the outcome of the reunion
- *Pale* – suggests almost a lifelessness and ghost-like nature to his character
- *the door opened nervously; he turned sharply; with trembling fingers*
 - = Gatsby's movements reveal his unease and nervousness
 - = Contrast to the calm, collected Gatsby the reader has seen in the novel so far
 - = draws attention to the significance Gatsby attaches to this moment
- *"Is everything all right?" he asked immediately.*
 - Also Gatsby's voice reveals his anxiety and nervousness
 - He seems almost out of breath when he makes his rather tactless inquiry. *Immediately* suggests his desperation to ensure everything is prepared.

Setting

- Fitzgerald uses pathetic fallacy and light imagery to reflect Gatsby's mood during his reunion with Daisy.
- *The day agreed upon was pouring rain – Gatsby sat down miserably*
 - = reflects Gatsby's nervousness, doubt, apprehension
 - ALSO: proleptic irony
 - Parallel – it also rains on the day of G's funeral
 - = already suggests that Gatsby's dream of repeating the past with Daisy is doomed
- Increasingly bad weather reflects Gatsby's increasingly apprehensive mood – a climactic structure is used by Fitzgerald to show this
 - *The rain increased* – Gatsby is referred to as *tragically*
- BUT: *The sun shone again*
 - = reflects Gatsby's elation to be reunited with Daisy
 - Light imagery is used to describe Gatsby – *glowed, radiated, like an ecstatic patron of recurrent light*
- HOWEVER: Later at Gatsby's house:
 - *It began to rain again*
 - *The wind was loud and there was a faint flow of thunder* while Gatsby and Daisy celebrate their reunion inside
 - = threat to their relationship is already there
 - = Nick – realises that Daisy will not live up to the ideal, that Gatsby is doubtful
- Changing weather – hint at the instability of their relationship

Time

- Fitzgerald manipulates time to direct the reader's focus towards the climactic moment of the chapter and to reflect the awkwardness of Gatsby and Daisy's encounter.
- Time is elongated during meeting with Daisy
 - Detailed descriptions of the interior of the room and the characters' appearance re-create tension of the moment
 - Time is explicitly referred to as moving very slowly

- *For half a minute there wasn't a sound*
 - *A pause*
 - *It endured horribly*

- Clock symbolism – the clock on Nick's mantelpiece
 - = linked to Gatsby's deluded desire to recreate the past
 - *Defunct* – hint that time cannot be stopped or recreated – Daisy and Gatsby's time is already up
 - He almost drops it
 - = reinforces impossibility of his intention – his and Daisy's time has already been and has irrevocably gone

- ALSO: *Five years next November – automatic quality* of Gatsby's response
 - = sign how much G is aware of and obsessed with time – he has counted the days since their parting (whereas Daisy just refers to *many years*)
 - *November* – time of death – foreshadows that their relationship is doomed

Band 6 – Extension point: Character - Daisy

- Perception shaped by Nick – offers only superficial remarks about her, no insight into her feelings

- Arrival at Gatsby's house – reinforces her previous affected, artificial behaviour
 - *Daisy's face, tipped sideways* – a pose
 - *Is this absolutely where you live, my dearest one?* – affected, exaggerated – she barely knows Nick!
 - Focus on her *exhilarating ripple of her voice* – uses it to manipulate others and create interest in herself
 - *In a grave murmur* – quiet, seemingly talking about something exciting
 - BUT: *His name is Ferdie* – empty, unimportant fact
 - = reveals the emptiness of her character

- Incident with shirts – exposes her materialism, makes reader aware that she is only in love with Gatsby's wealth, not his character
 - *They're such beautiful shirts, she sobbed*
 - *Began to cry stormily*
 - Nick does not understand whether there might be any depth to this situation – reader views Daisy with disregard

- BUT: chapter also reveals that there is more depth to Daisy than reader and Nick might think
 - Nick = attracted to her – cannot resist her charm – she has something compelling about her that might justify G's obsession with her to an extent
 - *Bright, ecstatic smile*
 - *Exhilarating ripple of her voice*
 - *Wild tonic*
 - *Glistening drops*
 - Shirt incident – might also hint at a depth of emotion neither Nick nor the reader understand
 - Adverb *stormily*
 - = hints at strong emotions – so far we have only seen cynicism from Daisy
 - = only time in novel when she loses control of herself – more depth

Band 6 – Extension point: Setting – as direct representation of Gatsby's character and projection of his feelings

- Opening – artificial, extravagant nature of the house is stressed
 - *Blazing with light which fell unreal*
 - *Looks like the World's Fair* – superficially exciting but no real substance
 - Gatsby's car and swimming pool – more props to display wealth
 - Link to Gatsby through light imagery – house becomes the stage to play out his pretence
 - *He literally glowed*
 - *A new well-being radiated from him*
 - *Like an ecstatic patron of recurrent light*
- House's only function is to impress Daisy – is not actually lived in or used as a home
 - *The swimming pool – I haven't made use of it all summer*
 - ALSO: proleptic irony/foreshadowing – the only time he uses it, he dies in it
 - *Silence had fallen within the house* – not lived in
 - Only presence is Klipspringer, the boarder, a complete stranger
 - = emphasises emptiness of Gatsby's house and life (filled with objects that he thinks she will like)
- Jumble of styles – reflect G's desperate desire to appear cultured and be linked with the old world of Europe and old money
 - *Marie Antoinette music rooms, Restoration Salons, period bedrooms, dressingrooms, poolrooms, bathrooms* – plural nouns underline ostentatiousness + uselessness of G's splendour
 - *the Merton College Library, an Adam's study*
- BUT: *His bedroom was the simplest room of all*
 - = mirrors Gatsby
 - = extravagant displays of wealth on the outside, but simple origins behind the façade
- Built by a brewer – reveals the artificiality of G's attempts to make the house seem aristocratic and old when in fact it was built only ten years ago by a man of middle-class origin

Chapter 6 – Summary

Chapter 6 Chapter 6 opens with an air of suspicion as a reporter comes to Gatsby, asking him "if he had anything to say." The myth of Gatsby was becoming so great by summer's end that he was rumored to be embroiled in a variety of plots and schemes, inventions that provided a source of satisfaction to Gatsby, who was originally christened James Gatz and hails from North Dakota. Nick fills the reader in on Gatsby's real background, which is in sharp contrast to the fabricated antecedents Gatsby told Nick during their drive to New York. James Gatz became Jay Gatsby on the fateful day when, on the shores of Lake Superior, he saw Dan Cody drop anchor on his yacht. Prior to that time, Gatsby spent part of his young adulthood roaming parts of Minnesota shaping the aspects of the persona he would assume. Nick suspects he had the name ready prior to meeting Cody, but it was Cody who gave Gatsby the opportunity to hone the fiction that would define his life. Cody, fifty years old with a penchant for women, took Gatsby under his wing and prepared him for the yachting life, and they embarked for the West Indies and the Barbary Coast. During their five years together, Cody and Gatsby went around the continent three times; in the end, Cody was mysteriously undone by his lady love.

After many weeks of not seeing Gatsby (largely because Nick was too busy spending time with Jordan), Nick goes to visit. Shortly after his arrival, Tom Buchanan and two others out for a horseback ride show up for a drink. After exchanging social small talk wherein Gatsby is invited to dine with the group, the three riders abruptly leave without him, somewhat taken aback that he accepted what they deem to be a purely rhetorical invitation.

Tom, apparently concerned with Daisy's recent activities, accompanies her to one of Gatsby's parties. Gatsby tries to impress the Buchanans by pointing out all the celebrities present, then makes a point of introducing Tom, much to his unease, as "the polo player." Gatsby and Daisy dance, marking the only time Gatsby really gets involved with one of his own parties. Later, Daisy and Gatsby adjourn to Nick's steps for a half-hour of privacy. They head back to the party and when dinner arrives, Tom remarks he wishes to eat with another group. Daisy, always aware of what Tom is really up to, remarks the girl is "common but pretty" and offers a pencil in case he wants to take down an address. Daisy, aside from the half-hour she spends with Gatsby, finds the party unnerving and appalling. After the Buchanans leave and the party breaks up, Nick and Gatsby review the evening. Gatsby, fearing Daisy did not have a good time, worries about her. When Nick cautions Gatsby that "You can't repeat the past," Gatsby idealistically answers "Why of course you can!" words that strike Nick soundly because of their "appalling sentimentality," which both delights and disgusts him.



How does Fitzgerald tell the story in Chapter 6?

Introduction ideas:

TIME

Fitzgerald manipulates time to develop the story. Analepsis is used in order to develop Gatsby's character through the first truthful details about his past.

- His name change is symbolic of the artifice of his identity.
 - His real name is *James Gatz*. He changed it *at the age of seventeen*, highlighting his desire to change his identity so that he can break away from his parents, who are mere *shiftless and unsuccessful farm people* and pursue the American Dream.
- His dreams are “grotesque and fantastic conceits”
 - This is a juxtaposition. *Fantastic* evokes a positive connotation. *Grotesque* implies over the top and distorted. The word *conceit* means a hyperbolic image in literature, implying that his dreams are ridiculous and unrealistic.
- Listing is used by Fitzgerald in order to reinforce Gatsby's determination
 - *While he remained with Cody he was in turn steward, mate, skipper, secretary, and even jailor*”
 - Time is condensed here, creating a montage of Gatsby's professional gains as he moves from a position of servant (steward) to a position of power (jailor). *Jailor* hints at illegality, creating a connection with Gatsby's later career as a bootlegger.

The analepsis also serves a dramatic function.

- The information about Gatsby's past is given to us non-chronologically. Gatsby does not confess the truth about his past to Nick until after Myrtle's death, but we the reader are told it before this point. Fitzgerald does this to create *dramatic tension* in the next chapter, when Tom gradually exposes the truth behind the rumours about Gatsby's past. As the reader is aware of the truth, but the other characters are not, the tension in this dramatic climactic episode is magnified as the reader awaits Gatsby's fall from grace.

SEQUENCING

Fitzgerald uses sequencing to tell the story in chapter 6.

- The analepsis which details Gatsby's past highlights his determination to achieve the *future glory* and the *beauty and glamour* of the American Dream. The American Dream is founded on the principle that all people can achieve wealth and status if they work hard, regardless of their background.
- Fitzgerald then jumps forward in time to the present in order to highlight the reality that the American Dream is an illusion, and not a reality. This is

examined through the episode where the Sloanes and Tom drop in to Gatsby's house.

- Gatsby fails to understand that an invitation to dinner is a formality, and not real invitation. '*Doesn't he know she doesn't want him?*' Tom's rhetorical question conveys the upper classes' feeling of superiority. Tom repeats this idea: '*She has a big dinner party and he won't know a soul there.*' This implies the elitism in upper class society, who are unwilling to accept those with recently acquired money into their circle.
- The juxtaposition between these two scenes serves to highlight the idea that Gatsby's dream, and the American dream are illusory.

LANGUAGE

Fitzgerald uses language to tell the story in chapter 6. Imagery is used in order to highlight the illusory nature of Gatsby's dream.

- The young Gatsby believes that *the rock of the world [is] founded securely on a fairy's wing.*
- In this contradictory image, the entire world, in all its solid, heavy reality is supported by the fragile wing of a mythical fairy, implying that Gatsby's world relies on an unstable, unrealistic fantasy. The word *securely* is **ironic** here, magnifying the extent of Gatsby's delusion.
- Gatsby's dreams are "grotesque and fantastic conceits"
- This is a juxtaposition. *Fantastic* evokes a positive connotation. *Grotesque* implies over the top and distorted and has a sinister connotation. The word *conceit* means a hyperbolic image in literature, implying that his dreams are ridiculous and unrealistic.

NARRATIVE VOICE

Fitzgerald uses Nick's intradiegetic narrative voice in order to tell the story in Chapter 6. Through the contrast between Nick's negative description of Gatsby's party here, and his positive description of Gatsby's party in Chapter 3, Fitzgerald conveys how Nick is becoming more jaded about Gatsby's world.

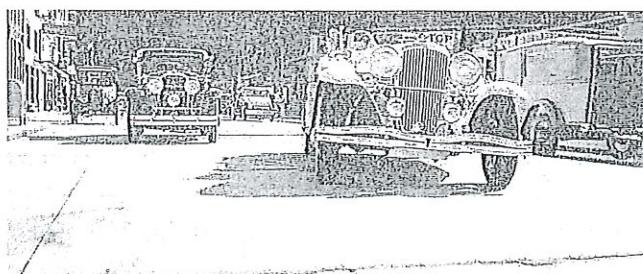
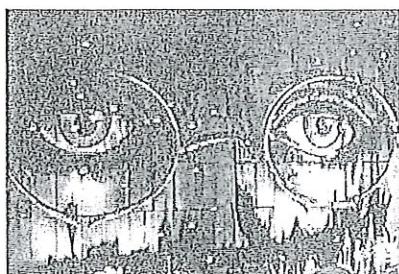
- The evening had a "*Peculiar quality of oppressiveness*" - implying that the atmosphere was tense and unpleasant, perhaps because the uncomfortable presence of Tom highlights the slim chances of success for the married Daisy and Gatsby.
- *The same people [...] the same profusion of champagne, the same. [...] but I felt an unpleasantness in the air; a pervading harshness that hadn't been there before.* The anaphora lists the aspects of the party which are consistent with previous parties, which all evoke excess. The word *but* signifies a contrast; that this time, something unpleasant is lurking.
- Nick attempts to explain this: *Perhaps I had merely grown used to it, grown to accept West Egg as a world complete in itself.* Nick's cynical tone here implies his disillusion with West Egg. This place which at the start of the novel promised possibility and inspires in Nick *the familiar conviction that life was beginning over again* is now no longer a romantic fantasy, but a reality that he needs to "accept".

Chapter 7 – Summary

As the curiosity surrounding Gatsby peaks, the routine Saturday parties abruptly cease. When Gatsby comes, at Daisy's request, to invite him to lunch at her house the next day, Nick learns that Gatsby replaced the servants with "some people Wolfshiem wanted to do something for" — he feared they would leak information about he and Daisy. The day, it turns out, is unbearably hot, making all the participants in the luncheon — Daisy, Gatsby, Nick, Jordan, and Tom — even more uncomfortable than expected. While all five are at the Buchanans' house, Tom leaves the room to speak with his mistress on the phone and Daisy boldly kisses Gatsby, declaring her love for him. Later, after Daisy suggests they go to town, Tom witnesses a soft glance that passes between Daisy and Gatsby and can no longer deny the two of them are having an affair.

Enraged by what he has just learned, Tom agrees they should go to the city. He retrieves a bottle of whiskey and the group starts out — Tom, Jordan, and Nick driving Gatsby's car, and Gatsby and Daisy in Tom's. Tom, it turns out, has been suspicious of Gatsby all along and has had him investigated. Noticing the car is low on gas, Tom pulls into Wilson's station where he finds Wilson visibly unwell. Wilson abruptly announces he and Myrtle will be headed West shortly because he has just learned of her secret life, although the identity of Myrtle's lover is yet unknown to him. Tom, doubly enraged at the potential loss of his mistress and his wife, malevolently questions Gatsby after the group assembles at the Plaza Hotel. He confronts Gatsby about his love for Daisy. Gatsby, refusing to be intimidated, tells Tom "Your wife doesn't love you . . . She's never loved you. She loves me." Tom, in disbelief, turns to Daisy for confirmation. Daisy, however, cannot honestly admit she never loved Tom. Gatsby, somewhat shaken by the scene unfolding before him — the collapse of his carefully constructed dream — tries another tactic. He declares: "Daisy's leaving you." Tom assures him Daisy will never leave him for a bootlegger. Tom orders Daisy and Gatsby to head home (in Gatsby's own car this time). Tom, Jordan, and Nick follow in Tom's car.

The narration now skips to George Wilson who has been found ill by his neighbor, Michaelis. Wilson explains he has Myrtle locked inside and she will remain so until they leave in two days' time. Michaelis, astonished, heads back to his restaurant. He returns a few hours later, hears Myrtle's voice, and then sees her break away from her husband and rush into the road. As she enters the highway Myrtle is struck by a passing car that fails to stop, continuing its route out of the city. Nick, Tom, and Jordan arrive on the scene shortly. Excited by the thought of something going on, Tom pulls over to investigate. He is grief-stricken to find Myrtle's lifeless body lying on a worktable. Tom learns the car that struck Myrtle matches Gatsby's in description. Tom, visibly upset by the day's events, can only whimper of his anger toward the man he already hates.



How does Fitzgerald tell the story in Chapter 7?

Fitzgerald uses the setting to tell the story in Chapter 7. The weather is used in order to create a tense and uncomfortable atmosphere.

- *Some weather!...Hot!...Hot!...Hot!...Is it hot enough for you? Is it hot?*
 - Repetition of the word *hot!* followed by the exclamation mark for emphasis, implies that the heat is never-ending and inescapable.
 - The caesura elongates time here, magnifying the idea that the heat is all the more unbearable as there is no promise of relief.
 - *Simmering hush* ➔ *The word simmering* evokes the temperature just below boiling point. This metaphorically anticipates the heated tension between the characters in this chapter. *the next day was broiling* ➔ The move from *simmering* to *broiling* conveys a further escalation of the heat. The reader anticipates some climactic action as the temperature rises, so does the frustration of the characters.
car hovered on the edge of combustion ➔ The phrase *on the edge of combustion* connotes a level of tension just prior to an explosion. The reader is left wondering how this tension will escalate.
 - Grotesque imagery: *My underwear kept climbing like a damp snake around my legs.* This simile conveys to the reader the extent of Nick's discomfort in the heat. The image stands apart from his usually self-effacing narrative style due to its graphic nature. The reader cannot escape from the heat and the discomfort it is causing the characters.

Fitzgerald uses imagery in order to tell the story in Chapter 7. The motif of images of eyes and seeing continues in this chapter, in order to emphasise the central theme of deception.

- Daisy tells Gatsby: "*You resemble the advertisement of the man*". Here, Daisy is referring to the billboard poster of T.J Eckleberg ➔ the word *resemble* implies that Gatsby is a fake; an imitation rather than the real thing. Eckleberg is associated with deception as he is an oculist, who charges money for fortune tellings.
 - *Over the ashheaps the giant eyes of Dr T.J Eckleberg kept their vigil*. The eyes serve as a reminder that the activities of all characters are being observed and judged, and therefore deception cannot be hidden forever; the truth will be uncovered.
 - *Her eyes, wide with jealous terror, were fixed not on Tom, but on Jordan Baker, whom she took to be his wife*. Here, Myrtle's eyes deceive her, and this deception is what causes her death.

Language is used by Fitzgerald in order to tell the story in Chapter 7. Imagery is used by Fitzgerald in order to magnify the brutality of Myrtle's death.

- *Her life violently extinguished* ⇒ adverb *violently* makes it seem as though her death was deliberate. Her *extinguished life* is juxtaposed with the *perceptible smouldering vitality* that Nick remarks upon in Chapter 2.
- *Mingled her thick dark blood with the dust* ⇒ The juxtaposition of Myrtle's *thick dark blood* with the *dust* from the Valley of Ashes reinforces the tragedy that someone once so full of *vitality* has become a part of the waste land.
- *Her left breast was swinging loose like a flap* ⇒ grotesque image magnifies the loss of her *smouldering vitality* that Nick comments on in Chapter 2. The breast, situated in front of the heart, evokes life and vitality.

Characterisation is used to tell the story in Chapter 7. Fitzgerald portrays the extent of Gatsby's delusion through his dialogue and Nick's account of his behaviour.

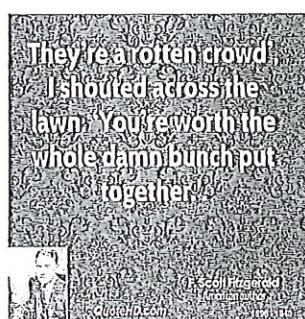
- Gatsby's dialogue when he tells Daisy to *Just tell him the truth—that you never loved him—and it's all wiped out forever.*
- Gatsby is depicted *Standing there in the moonlight-watching over nothing* *unmistakeable air of natural intimacy*
- *She never loved you, do you hear? he cried.*

Chapter 8-Summary

Nick wakes as Chapter 8 opens, hearing Gatsby return home from his all-night vigil at the Buchanans. He goes to Gatsby's, feeling he should tell him something (even he doesn't know what, exactly). Gatsby reveals that nothing happened while he kept his watch. Nick suggests Gatsby leave town for a while, certain Gatsby's car would be identified as the "death car." Nick's comments make Gatsby reveal the story of his past, "because 'Jay Gatsby' had broken up like glass against Tom's hard malice." Daisy, Gatsby reveals, was his social superior, yet they fell deeply in love. The reader also learns that, when courting, Daisy and Gatsby had been intimate with each other and it was this act of intimacy that bonded him to her inexorably, feeling "married to her." Gatsby left Daisy, heading off to war. He excelled in battle and when the war was over, he tried to get home, but ended up at Oxford instead. Daisy didn't understand why he didn't return directly and, over time, her interest began to wane until she eventually broke off their relationship.

Moving back to the present, Gatsby and Nick continue their discussion of Daisy and how Gatsby had gone to Louisville to find her upon his return to the United States. She was on her honeymoon and Gatsby was left with a "melancholy beauty," as well as the idea that if he had only searched harder he would have found her. The men are finishing breakfast as Gatsby's gardener arrives. He says he plans on draining the pool because the season is over, but Gatsby asks him to wait because he hasn't used the pool at all. Nick, purposely moving slowly, heads to his train. He doesn't want to leave Gatsby, impulsively declaring "They're a rotten crowd . . . You're worth the whole damn bunch put together."

For Nick, the day drags on; he feels uneasy, preoccupied with the past day's adventures. Jordan phones, but Nick cuts her off. He phones Gatsby and, unable to reach him, decides to head home early. The narrative again shifts time and focus, as Fitzgerald goes back in time, to the evening prior, in the valley of ashes. George Wilson, despondent at Myrtle's death, appears irrational when Michaelis attempts to engage him in conversation. By morning, Michaelis is exhausted and returns home to sleep. When he returns four hours later, Wilson is gone and has traveled to Port Roosevelt, Gads Hill, West Egg, and ultimately, Gatsby's house. There he finds Gatsby floating on an air mattress in the pool. Wilson, sure that Gatsby is responsible for his wife's death, shoots and kills Gatsby. Nick finds Gatsby's body floating in the pool and, while starting to the house with the body, the gardener discovers Wilson's lifeless body off in the grass.



How does Fitzgerald tell the story in Chapter 8?

Ideas for intro:

Chapter that fills in blanks, ties up loose ends, changes in pace, recounts earlier moments from a new (more informed) perspective, repeated imagery, vocabulary, tragic/nostalgic tone.

Patterns

- Fitzgerald forges connections between Nick and Gatsby in order to reinforce the theme of the deceptive nature of West Egg and the American Dream.
 - When Nick describes that Gatsby 'must have felt he had lost the old warm world' Fitzgerald is echoing Nick's earlier thought of how he was drawn to 'the warm centre of the world at East Egg'. Fitzgerald is finally giving a more detailed reason for Nick's attachment to Gatsby as these two men were both displaced from their old homes in search of new 'warm' lives which helps to tell the story as the reader now understands more of Nick's motive as the loss that he feels is emphasised.
- Fitzgerald uses negative imagery which is magnified at the end of the chapter, making it seem as if Gatsby's death is inevitable.
 - It starts with Nick's nightmarish experience where he is haunted by "grotesque reality and savage, frightening dreams" and moves towards both Gatsby's and Wilson's deaths: *The holocaust was complete*. The movement from *nightmare* to *holocaust* conveys the utter annihilation of Gatsby's life, his dream and his romance with Daisy.

Time and Sequencing

Fitzgerald uses time and sequencing to tell the story in Chapter 8.

- The multiple instances of analepsis (flashback) and prolepsis (flash forward) create a nostalgic tone to Nick's narration, and emphasise the importance of the past.
- The chapter begins in the present, as Gatsby waits *heavy with dejection* outside Daisy's house. The narrative then shifts into the past as Gatsby tells Nick the truth about his past (already revealed to the reader in Chapter 6) and then Nick recounts the story of Gatsby's romance with Daisy.
 - The Romantic imagery enhances the tone of nostalgia. Images of *gay and radiant activities* and romances which are *fresh and breathing and redolent of this year's shining motor cars* all imply the promise and hope that Gatsby associated with Daisy.
 - This imagery is juxtaposed with the reality of Daisy's abandonment of Gatsby. *She vanished into her rich house, into her rich, full life, leaving Gatsby- nothing*. The reader is able to make the connection between Daisy's treatment of Gatsby in the past with her treatment of Gatsby in the present.

Voices

Fitzgerald uses voices to tell the story in Chapter 8.

The intradiegetic narrator Nick Carraway retells Gatsby's account of his romance with Daisy using the romantic, ornate imagery that is typical of his narration.

- Nick describes how Gatsby notices that Daisy's *artificial world was redolent of orchids and pleasant, cheerful snobbery*. This language is ornate and elaborate. The oxymoron "cheerful snobbery" is also judgmental in its tone.
- Nick's account of Gatsby's past is then juxtaposed with Gatsby's own dialogue, which interrupts the narrative. *I can't describe to you how surprised I was to find out how I loved her, old sport.* The bare, unpoetic language here is consistent with Nick's earlier statement that Gatsby "had little to say". The reader therefore is led to conclude that Nick is expanding on and romanticising Gatsby's words, adding his own poetic flourishes (*The city was pervaded with a melancholy beauty*).

Setting

Fitzgerald tells the story by describing the setting.

- He describes the 'unfamiliar sky through frightening leaves', 'grotesque' rose and 'raw sunlight' to highlight how Gatsby's artifice is unravelling as the paradoxically harsh imagery highlights how this new 'scarcely created' world is 'unfamiliar' for Gatsby as the symbols of growth and nature are lost to him with his dreams folding away into the setting.
- The lilo's movement of having an 'accidental course' with an 'accidental burden' reinforces re-enforce the emerging reality that Gatsby was never in control of his life and how his dreams have no direction without Daisy. Thus, Fitzgerald's intricate details in the setting help to give the reader a greater understanding of the cycle that the narrative has been on.
- Fitzgerald shows Gatsby to be holding on to the memories of summer by describing many materialistic objects that are related to summer.
- Just as Gatsby clings to the summer, Nick describes how 'Gatsby shouldered the matress'. The noun "shoulder" is converted into a verb to portray the physical attachment and closeness Gatsby has to the lilo. The lilo to Gatsby resembles his summer romance and could also represent a metaphorical death bed for Gatsby as he dies clinging to the closest thing to summer.
- *Gatsby put on his bathing-suit.* Gatsby is putting on his bathing-suit because he wants to remember the summer period which he feels was the happiest time in his life due to all his extravagant parties.
- Fitzgerald pre-empts Gatsby's death when he describes how he "disappeared among the yellowing trees." The yellowing of the trees shows that nature's yearly cycle is coming to an end, just as Gatsby's life is soon going to end.
- Fitzgerald's literal description of the setting 'little ripples that were hardly the shadows of waves', creates a metaphorical representation of the fading out of Gatsby's life. This also echoes the water image from the start of the book when 'foul dust floated in the wake of [Gatsby's] dreams' and again at its conclusion in how Nick describes how we are 'boats against the current', thus the repetition of water, waves and currents ties up earlier the narrative as the tides seem always to turn against the characters.

Chapter 9-Summary

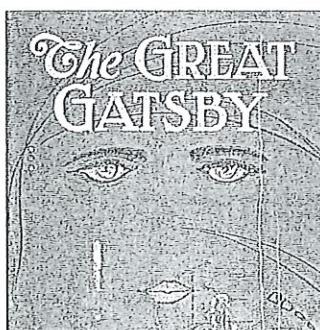
The book's final chapter begins with the police and the paparazzi storming Gatsby's house. Nick becomes worried that he is handling Gatsby's burial arrangements, believing there must be someone closer to Gatsby who should be conducting the business at hand. When he phones Daisy to tell her of Gatsby's death, he learns she and Tom have left on a trip, leaving no itinerary. Nick, with increasing frustration, feels he must "get somebody" for Gatsby. In his mind, Gatsby did not deserve to be alone. Hoping to gather Gatsby's friends, Nick sends for Meyer Wolfshiem the next day. Wolfshiem, much to Nick's dismay, sends a letter explaining he won't be involved with Gatsby's funeral. Later that afternoon when Gatsby's phone rings, Nick answers. Upon telling the speaker that Gatsby is dead, the speaker hangs up.

Three days after Gatsby dies, Nick receives a telegram from Henry C. Gatz, Gatsby's father in Minnesota. Gatz, it seems, learned of Jimmy's (Gatsby's) death through the Chicago newspaper. Gatz refuses to take the body to the Midwest, noting "Jimmy always liked it better down East." That evening, Klipspringer phones and Nick, thinking another mourner will be joining the funeral the next day, is dismayed to learn Klipspringer is only calling to inquire about his tennis shoes. The morning of the funeral, Nick forces his way into Wolfshiem's office, again hoping to convince Gatsby's closest business associate to attend the services. Wolfshiem again refuses, but discloses he did not just give Gatsby a start in business — he made Gatsby's fortune by using him in various questionable activities.

When Nick returns to Gatsby's, he finds Mr. Gatz going through his son's house, growing more proud as he takes in the possessions around him. Pulling out a copy of *Hopalong Cassidy*, once owned by the young Jimmy Gatz, Gatsby's father points out his young son's drive toward self-improvement by calling Nick's attention to the daily schedule penciled in the back. Shortly after, the men adjourn to the funeral. At the graveside are a few servants, the mail carrier, the minister, Nick, and Mr. Gatz. Nick is struck by the bitter injustice of Gatsby's solitary death. Despite all the people who found their way to Gatsby's parties, not one, with the exception of a man known only as "Owl Eyes," bothered to make an appearance at his funeral (and he only made it to the gate after the services ended).

Nick then moves to memories of traveling West when he came home from college. As the train moved further and further West he became more and more comfortable, as if he were returning to a special place just his own. Remembering this memory launches Nick into a discussion of the merits of the Midwest versus the vices of the East. The story is brought to a close when Nick interacts with two people from his past. First, he speaks with Jordan and, although he still feels fondly toward her, he once again coolly dismisses her. Finally, one autumn day, Nick meets Tom along Fifth Avenue. Tom, seeing Nick, makes the first move to speak. Initially Nick refuses to shake Tom's hand, upset with what Tom has come to represent. In the course of their short discussion, Nick learns Tom had a role in Gatsby's death — George Wilson worked his way to the Buchanan house in East Egg and Tom told him who owned the car that struck Myrtle. When Nick leaves, he shakes Tom's hand because he "felt suddenly as though [he] were talking to a child."

The time comes for Nick to leave West Egg and return West. On the last night, he wanders over to Gatsby's for one last visit. Strolling down to the water he is called to remember the way Gatsby's house used to be, filled with people and lavish parties. He considers Gatsby's wonder at picking out Daisy's dock in the darkness, how far Gatsby had traveled in his life, and how he always had hope in the future. In his final thought, Nick links society to the boats eternally moving against the current on the Sound.



How does Fitzgerald tell the story in Chapter 9?

Ideas for intro:

Dialogue

Dialogue is used by Fitzgerald in order to expose the hypocrisy of those who Gatsby considered friends, yet don't have the courtesy to even attend his funeral.

- When a mysterious caller called Slagle rings to inform Gatsby about some “trouble”, as soon as Nick reveals that “Mr Gatsby’s dead”, Nick states that “there was a long silence on the other end of the wire [...] then a quick squawk as the connection was broken”. The *broken* connection here evokes the *broken* nature of Gatsby’s relationships.
 - Slagle fails to even comment on Gatsby’s death ➔ he is only interested in Gatsby as a business partner ➔ people in this society are self-interested and don’t care for others.
 - The lodger Klipspringer, who has been taking advantage of Gatsby’s hospitality throughout the summer calls, but not to offer his condolence, instead to request that *a pair of shoes* he has left behind be sent to him ➔ ungratefulness to Gatsby ➔ Gatsby had no true friends.

Narrative Voice

Nick's intradiegetic narrative voice is used to tell the story in Part 9. As his account of the "gorgeous" Gatsby comes to a close, the tone of his narration is pessimistic and critical of the society that he spent time with in the summer of 1922.

- Nick describes Daisy and Tom as *careless people*, an explicit negative judgment that contrasts with his earlier portrayal of Daisy as *charming* and *bright* in the first chapter of the novel.
 - *They smashed up things and creatures* ⇒ *things and creatures* implies that their destruction includes both objects (ie Gatsby's car) and humans (the emotional hurt caused to Gatsby/ the death of Myrtle)
 - *Vast carelessness* ⇒ the adjective *vast* conveys the extent of the selfishness and the carelessness of the rich, who are able to retreat *back into their money*

Sequencing

Fitzgerald uses sequencing to tell the story in Chapter 9.

- While the other chapters consist of uninterrupted narration, Nick's intradiegetic narration in Chapter Nine is interrupted by a letter from Meyer Wolfsheim and the schedule that Gatsby kept as a young boy.
 - These are included as artefacts, which Nick is analysing in order to attempt to solve mysteries surrounding Gatsby.
 - Wolfsheim states that he cannot attend Gatsby's funeral as he *cannot get mixed up in this thing*
 - The word *thing* diminishes the importance of Gatsby's death and the implication is that Wolfsheim's *business* is more important.
 - The letter from Wolfsheim is used by Carraway to justify his feeling of *scornful solidarity* with Gatsby against *all* others
 - Young Gatsby's 'SCHEDULE' reinforces the determination to self-improve that characterised Gatsby even from a young age.
 - The schedule is rigorous- *practice elocution, poise and how to attain it*
 - ⇒ awareness of the need

Language

Fitzgerald uses negative imagery in order to highlight the consequences of Gatsby's death .

- Gatsby's house is described as a *huge incoherent failure* ⇒ it has failed in its objective of winning Daisy back.
- Nick notes that he can see *hardly any lights except the shadowy, moving glow of a ferry-boat across the Sound* ⇒ The absence of light juxtaposes the imagery of the *constantly changing lights* at Gatsby's party in Chapter 3 ⇒ The loss of light conveys the total loss of hope. There is a juxtaposition with the *twinklebells of sunshine* in Chapter 5 which represent Gatsby's jubilant and hopeful outlook as he is finally reunited with Daisy.

Motif

Fitzgerald uses the motif of dreams to end the story in Chapter 9.

- Nick contemplates how upon arrival in America, the Dutch sailors were amazed by the *Fresh, green breast of the new world* ⇒ *Fresh* implies the notion of renewal and new beginnings. *Green* evokes Gatsby's *green light* symbolising his dream and the American Dream. The *new world* reinforces the sense of optimism and hope. The image of the *breast* evokes vitality. However it has an additional connotation of the image of the dead Myrtle Wilson with her *left breast flapping*. The tone here is ironic; the novel has explored the idea that the promise of the American Dream cannot be fulfilled.
- The illusory nature of dreams is reinforced as Nick states that *Gatsby believed in the green light, the orgiastic future that year by year recedes before us*. This image is an oxymoron. The *orgiastic future* implies a joyous and spectacular promise, yet the future is receding, suggesting that this joyful moment will never and can never arrive.
- The tendency of human beings to continue to self-deceive in their dreams is captured in the final lines of the text: *Tomorrow we will run faster, stretch out our arms further*. The imperatives here evoke the conviction that dreams can be accomplished through perseverance (the notion of the American Dream).
- However, the final image conveys the futility of dreaming: *So we beat on, boats against the current, borne back ceaselessly into the past.*

- The metaphorical comparison of humans to boats conveys the flawed self-belief of humans. The personal pronoun *we* places all of humanity in a collective struggle against the *current*, which represents forces beyond their control.