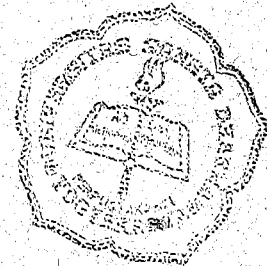


A STRUCTURAL ANALYSIS ON THE GREAT GATSBY  
A NOVEL WRITTEN BY F. SCOTT. FITZGERALD



A Partial Fulfilment  
of the Requirements of the  
Sarjana Degree  
( S1 Programme )



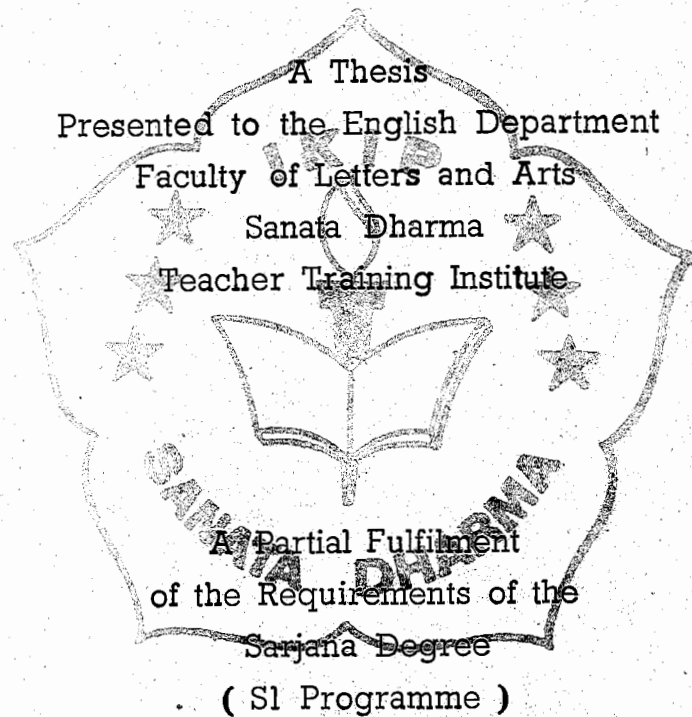
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HANDOJO

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YOGYAKARTA, JANUARY 1986

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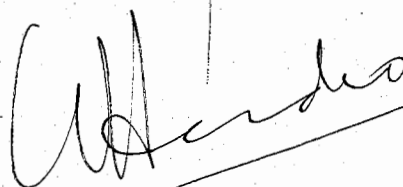
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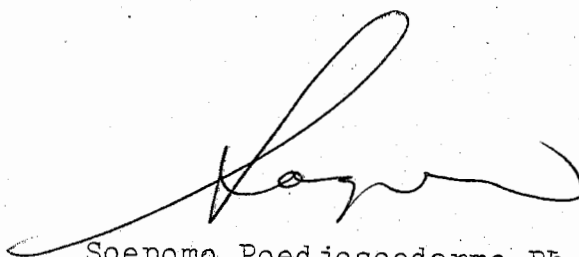
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Drs. W.J. Hendrowarsito

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II



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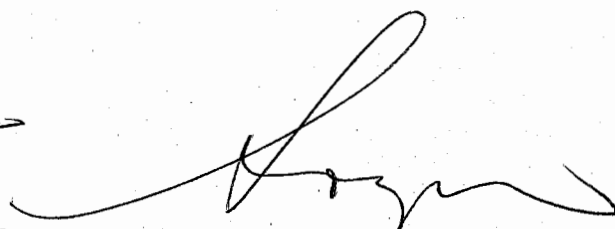
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Soepomo Poedjosoedarmo Ph.D.

Head of the English Department

## ACKNOWLEDGEMENT

This thesis is completed with a full awareness of the writer that he could never have succeeded in finishing it without the help of others. Drs. W.J. Hendrowarsito is the first person to whom the writer would express his deepest gratitude for his readiness to spend his precious time to correct and improve the thesis, and for his counsel and encouragement. All that he has done has made him occupy a certain place in the writer's heart.

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Handojo  
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BIBLIOGRAPHY



## INTRODUCTION

The Great Gatsby is a famous work written by F. Scott Fitzgerald in 1925. This novel has many interesting aspects which are rarely found in any other American novels. Things that make it so special are its method of presentation (the arrangement of the elements of the story) and its theme. It is the method of presentation as well as its substance which is new, and this fact must be stressed. T.S. Elliot comments about the novel that Gatsby is "the first step that American fiction has taken since Henry James....." 1)

In line with those two important aspects of the novel, the writer of this thesis has analysed the elements of the story that build up the whole novel, in order to show the interrelations between them and how they construct the "perfect structure" of the novel, and above all, how they support the whole meaning of the story.

In analysing the novel, the writer has chosen one type of literary criticism theory, namely, objective criticism. This type of critical theory describes the literary product as a self - sufficient object or integer, or as a world - in - itself, which is to be analysed and judged by "intrinsic" criteria such as complexity, coherence, equilibrium, integrity, and the interrelations of its

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1. Perosa, 1968, p.61.

component elements.<sup>1)</sup> The implementation of this theory can be followed in chapter III and chapter IV of this thesis, under the title The Analysis of the Facts of the Story and the Theme and The Analysis of the Literary Devices. However, the writer must acknowledge that all of the analysis is not purely based on objective criticism, since the writer has put The Biography of the Author in chapter I which is part of expressive criticism. The purpose of putting it in the discussion is to help the reader to understand the novel.

This thesis also suggests the use of fiction stories (esp, novels) as materials in teaching reading, but the writer has limited himself to discuss teaching reading in SMA (Senior Highschool) only. That is why he does not use a full novel as the example but he uses a simplified story, since a full novel is too difficult and too demanding to SMA students.

The use of fiction stories as materials in teaching reading brings a lot of advantages. First, the students will develop their vocabulary's level. Second, they can learn the cultural background of the characters of the story. It is very important for the students of English as a foreign language who cannot directly learn from English speaking countries, and by some selected fiction stories the cross - cultural communication and understanding between two different cultures can be bridged.

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1. Abrams, 1971, p.37.

Third, the students will also learn to understand people, since good fiction stories always reflect part of human experiences.

Finally, the writer hopes that after reading this thesis, the reader will get a clearer information about the method of presentation of The Great Gatsby ( its perfect structure ) and its support to give the whole meaning to the novel. To a certain extent, this kind of study will enable English teachers to prepare various reading materials which are taken from fiction stories.



## Chapter I

### BIOGRAPHY OF THE AUTHOR

In analysing one's novel, understanding the life of the author is not a must, evenmore if the analysis is based on objective criticism. But in analysing Fitzgerald's work, the life of the author has become something which cannot be separated. Alfred Kazin in American Heritage says that what made Fitzgerald stand out was a vehemence of self - absorption and self - assertion.<sup>1)</sup> The story of his life is frequently identified with the story of his characters in his work. Therefore, in this chapter, the writer thinks of the necessity of writing a short biography of F. Scott. Fitzgerald.

#### A. The Life of F. Scott. Fitzgerald

Fitzgerald was born in St. Paul, Minnesota, on September 24, 1896. His father Edward worked for a small company. From the gentility of his Southern family, Edward Fitzgerald preserved all the sensitivities and habits of a gentleman. He married Mc Quillan (from Irish family). In his parents' characters, little Fitzgerald noticed the contrasts between them. His father was a genteel and sensitive man, while his mother was a practical woman and rich by birth. The differences between them reflected in his later novels.

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1. Kazin, 1984, p.60.

In 1898, his family moved to Buffalo, New York. They remained prosperous in this place, but life went harder when they stayed at Syracuse (1901-1903). In 1908, his father was dismissed from his job. Back to St. Paul, Fitzgerald entered St. Paul's Academy and began writing. He wrote a mystery story and short stories in the student paper. He had his first experience as a "playwright" putting together a short suspense drama, a comedy called A Regular Fix, and a Western play, The Girl from the Lazy J.

In 1911, he went on to the Newman Academy, a good Catholic school in Hackensack, New Jersey. He wrote two plays, The Capture Shadow and The Coward.

It was at Princeton University, that he found his way to literary achievement and he came in touch with true culture. There he met Father Sigourney Fay (Monsignor D'Arcy in This Side of Paradise), John Peale Bishop (Parke d'invillers in the same novel) and Edmund Wilson.<sup>1)</sup> They are the persons who introduced him to the work of Shaw, Tolstoy, H.G. Wells etc. However, good fortune was not always with him, In December 1915 he had to drop out of Princeton because of unexpected illness and the low grades.

July, 1918, he met Zelda Sayre in Montgomery, Alabama, near the army camp where he was stationed in June. For both it was love at first sight. This love story did not go smoothly. It was coloured by strained situation where

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1. Perosa, 1968, p.3.

Zelda broke their engagement in June 1919. Being frustrated his awareness became more sensitive. He evaluated his experience more deeply, and the result was the publishing of his novel This Side of Paradise (after being revised) by Scribner's. The novel was very successful, and what is more Zelda Sayre reaffirmed a love which had really never died. Fitzgerald was in seventh heaven.

Zelda was an intelligent and fascinating woman who played an important role in Fitzgerald's life. She was also ambitious for success. It seemed that Zelda and Fitzgerald was a couple who were fit to each other. In this period Fitzgerald lived in a thousand parties and expensive habits, things that brought them into later final destruction.

In the turmoil of his new life, he still wrote some good novels and short stories such as Flappers and Philosophers, Tales of the Jazz Age (short stories) and The Beautiful and Damned, The Great Gatsby (novels). The last two novels were to prove the best achievement of his talent.

Fitzgerald's life was reflected in the characters of his novels. Like in The Great Gatsby, he lived in the world of parties and spending money. It brought him into bankruptcy, both economically and emotionally. He became much distressed by Zelda's bad condition (she was going to be insane). She had her nervous breakdown in April 1930.

During this period Fitzgerald did not write an important work. He even found a new way of living as as an alcoholic.

Zelda's final hospitalization brought the hard blow to him and he was really in complete disaster. But slowly he tried to wake up from the bad dream and as a result he finished one more mature work, Tender is the Night. This novel was not commercially successful, but it was praised by critics as an important work.

In attempt to regain his literary success, he wrote The Last Tycoon, his last novel. Before he completed the last novel, he succumbed to a heart attack. It was December 21, 1940. The artist had overcome the weaknesses of the man by cruel irony, premature death had taken away the top of his talent.

#### B. The Works of F. Scott. Fitzgerald

##### Novels:

- The Last Tycoon (unfinished)  
with a foreword by Edmund Wilson and notes by  
the author
- Tender is the Night
- The Great Gatsby
- The Beatiful and Damned
- This Side of Paradise

##### Stories:

- Bits of Paradise  
(uncollected stories by Scott and Zelda Fitzgerald)

- The Basil and Josephine Stories  
(edited with an introduction by Jackson.R. Bryer and John Kuehl)
- The Pat Hobby Stories  
(with an introduction by Arnold Gingrich)
- Taps at Reveille
- Six Tales of The Jazz Age and the Other Stories  
(with an introduction by Francis Fitzgerald Smith)
- Flappers and Philosophers  
(with an introduction by Arthur Mizener)
- The Stories of F. Scott. Fitzgerald  
(a selection of 28 stories, with an introduction by Malcolm Cowley)
- Babylon Revisited and Other Stories
- All the Sad Young Men

Stories and Essays:

- Afternoon of an Author  
(with an introduction and note by Arthur Mizener)
- The Fitzgerald Reader  
(with an introduction by Arthur Mizener)

Letters:

- The Letters of F. Scott. Fitzgerald  
(with an introduction by Andrew Turnbull)
- Letters to His Daughter  
(with an introduction by Francis Fitzgerald Smith)
- Dear Scott / Dear Max  
(edited by John Kuehl and Jackson Bryer)

A comedy :

- The Vegetable

(with an introduction by Charles Scribner III)

Musical Comedies:

- Fie! Fie! Fie! (1914)
- The Evil Eye (1915)
- Safety First (1916)

## Chapter II

### THE GREAT GATSBY, THE NOVEL CHOSEN FOR THIS STUDY

As a preparation before getting into the analysis of the whole novel, it is important for the readers to know about The Great Gatsby, the novel that has been chosen for this study, in general. In this chapter, the writer also presents the summary of the novel, in order to enable the readers to follow the next discussions.

The Great Gatsby is one of the most successful novels written by F. Scott. Fitzgerald in 1925. It has been called by some critics as the mature work of Fitzgerald. Besides, Tender is the Night (written in 1934). This novel has placed him among the greatest American authors of this century.

The process of composing this novel is clearly written by Sergio Perosa, professor of English and American literature at the Instituto Universitario Ca' Foscari, Venice.

At the time of composing his third novel, Fitzgerald felt that he had "grown at last". To both Edmund Wilson and John Peale Bishop he wrote of his new work with enthusiasm. He was convinced that he was writing something "wonderful, something new, something extraordinary and beautiful and simple and intricately patterned". His inspiration come so quickly as he worked that he finished the book in only ten months. In November 1942, the manuscript was already in the hands of the publisher, and yet he continued smoothing and polishing it, so that in February of the following year he modified the structure of chapters VI and VII by cutting and adding material and by rewriting an entire episode.

It was only when the book was published on April, 10, 1925, that Fitzgerald's labor to give it an organic form was completed.<sup>1)</sup>

The central idea of The Great Gatsby is about the power of a dream over a man. Gatsby, the man who gives its name to the story, has been so much attached to the dream of winning back his youthful love that has gone forever. What is interesting in the story is that the failure of the dream involves also the contradiction of moral (good and bad), social order (the rich and the poor / the older aristocracy of wealth and the newly rich).

The plot of the story is very tightly knit, therefore, it is true that most critics say that the book has one of the most perfect structures in English Literature. T.S. Elliot, a great American poet also states about the novel that Gatsby is "The first step that American fiction has taken since Henry James....."

The Great Gatsby is divided into nine brief chapters. The climax is in chapter V. The first four chapters act as an introduction and preparation. The last four are the development of the story to its tragic conclusion. Fitzgerald does not tell the story as a dead object that can easily be played, but he lets the story move by the action of the characters, in which Nick as the narrator of the story also takes a part. In the summary, the readers will be able to follow the sequences more clearly. For that reason, the summary is also divided into nine brief parts. Each part with each own subtitle.

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1. Perosa, 1968, p.61.



## Summary

### 1. Nick's first meeting with the Buchanans

Nick Carraway is the participant who acts as a - perfect narrator in the story. A son of the Middle West, he is learning the bond business in the East. He lives in a small island near New York which is part of Long Island Sound and calls as West Egg. It happens that he lives next door to Gatsby, a wealthy young man who becomes his closest friend. Nick puts us in contact with Tom and Daisy Buchanan who live in the other side of the bay of Long Island Sound, it is called East Egg, and from the island the story is developed.

Nick is invited to have a dinner party with the Buchanans. His impressions about Tom is that he is strong, self-reliant, careless and also ruthless, reactionary and arrogant. Daisy is also careless and self-reliant, but she is sophisticated and genteel. There is also Miss. Jordan Baker, a friend of Daisy who later becomes Nick's girl-friend. The difference between Nick and them can be clearly seen while they are talking about some topics. He realizes to what kind society he belongs. But he who feels himself "uncivilized" does not fail to perceive a very different reality. The atmosphere in the party is broken by a - telephone call, it is from Tom's mistress. Daisy get very upset, Nick feels uneasy. At the end of this chapter, we have the first glimpse of Gatsby, alone and thoughtful in his garden on the other side of the bay.

## 2. Tom's affair with Myrtle

In this chapter, Tom visits his mistress who is Mr. Wilson's wife. The place is about half-way between West-Egg and New York, Nick calls this place "The valley of ashes" because ashes grow like white into ridges. It is a desolate spot, a kind of waste land. Again in this chapter they have a party. It is in Tom's apartment in New York. This party contrasts greatly from the party in the first chapter. It goes wild and it does not represent the class in which Tom belongs to. There are a lot of drinks. Nick get drunk that afternoon, that is why the description of the situation is hazy, confused, and half-remembered. We are left with an impression of drunken chaos. It is this chapter too that reveals the complete baseness of Tom, who while amusing himself all the time with Myrtle has no intention of divorcing Daisy. He wants to keep both women like a violent master. There is also a quarrel between Tom and Myrtle in the wild party and as a result she has her nose broken. It happens because she keeps mentioning Daisy's name and Tom does not like it.

## 3. The First Meeting Between Nick and Gatsby

After many hints and indirect suggestions, Gatsby appears in chapter three. There is always a party on weekends in Gatsby's house. The party is so special. His Rolls Royce becomes an omnibus, carrying parties to and from the city. Every Friday five crates of oranges and

lemons arrives from a fruiterer in New York, food is plenty. There is also an orchestra. Not all of the guests are invited, people may come and go freely. Only a few people are really invited and Nick is one of them. The guests in his party behave according to the rules of amusement parks. Gatsby is still a mysterious figure for most of his guests. Nobody knows who he really is. Nick is among the guests who still do not know the host, even when he stands face to face with Gatsby. He may not know Gatsby, if Gatsby himself does not introduce his name.

Nick is with Jordan who is present at that party. The relationship between Nick and Gatsby starts from the evening, also his relationship with Jordan. Gatsby asks for an interview with Jordan Baker at that occasion. At the end of the party an automobile accident happens outside Gatsby's house.

#### 4. The Preparation of the Meeting

Nick is in another party in Gatsby's house. There are still rumours about Gatsby. "He is a bootlegger !" said the young ladies. "One time he killed a man who had found out that he was nephew to Von Hindenburg and second cousin to the devil !" (Chapter IV, p. 61). Nick writes down on the empty spaces of a time table the names of those who come to Gatsby's house during the summer.

Nick's relationship with Gatsby get closer and closer. Some day in July he visits Nick and invites him for lunch. Gatsby talks too much about himself: "I am the son of some wealthy people in the Middle West - all dead now !". "I was brought up in American but educated at Oxford, because all my ancestors have been educated there for many years, it is a family tradition !". (Chapter IV, p.65). Nick does not entirely trust him, but he does not want to argue with him.

Gatsby wants him to take Miss. Baker to tea, because he will tell her something important. In this chapter, Gatsby also introduces Nick to Mr. Wolfsheim a king gambler that make Nick more suspicious about Gatsby's business. This chapter is ended by Nick's meeting with Miss. Baker who tells him Gatsby's secret. The secret is about Gatsby's affair with Daisy several years ago. Daisy was once in love with a man called Jay Gatsby. It happened before she got married with Tom Buchanan. They were separated by Gatsby's leaving (He was a poor soldier at that time). It is clear then, why Gatsby makes an approach to Nick, Daisy's second cousin. The preparation for the meeting is arranged. Gatsby has been longing for the meeting for years. He has bought his house in West Egg and given parties in the hope of meeting her by chance. There is a beautiful phrase in the end of this chapter. "There are only the pursued, the pursuing , the busy, and the tired!" (p. 81).

## 5. The Dream Comes True

The first meeting between Gatsby and Daisy takes place in Nick's house. Nick as a mediator invites Daisy to have tea in his house one afternoon. Gatsby who has been nervous during his waiting for her becomes more nervous when Daisy is really in front of him. He who has built a magnificent dream for five years, hoping for the unbelievable moment, is acting as if he is a little boy. He behaves awkwardly. This moment is described brilliantly by Fitzgerald in page 87, 88, and 89.

"We've met before," muttered Gatsby. His eyes glanced momentarily at me, and his lips parted with an abortive attempt at a laugh. Luckily the clock took this moment to tilt dangerously at the pressure of his head, whereupon he turned and caught it with trembling fingers and set it back in place. Then he sat down, rigidly, his elbow on the arm of the sofa and his chin in his hand". (p. 87).

Daisy who never **expects** to meet him **again** is also surprised.

"For half a minute there wasn't a sound. Then from the living-room I heard a sort of choking murmur and part of a laugh, followed by Daisy's voice on a clear artificial note:

"I certainly am awfully glad to see you again."  
A pause; it endured horribly. I had nothing to do in the hall, so I went into the room. (p. 87)

After this terrible moment Gatsby has changed, he can maintain himself and find his self confidence. Daisy, with tears in her face looks excited with the unexpected meeting. Shortly afterward they have been in Gatsby's enormous mansion. Gatsby shows her around, and Daisy is really impressed by his possessions. Gatsby, after his

embarrassment and his unreasoning joy is consumed with wonder at her presence. He has been full of the idea so long and it seems that he can not control his great happiness. Nick leaves the couple quietly at the end of this chapter.

#### 6. Gatsby's revelation

Chapter VI starts with the description of Gatsby's past life. Gatsby is linked with Dan Cody, the pioneer debauchee who during one phase of American life brought back to The Eastern sea board the savage violence of the frontier brothel and saloon (p. 101). And it is from Dan Cody, Gatsby inherits money, a legacy of twenty - five thousand dollars. He also learns to run business (an illegal business) from him. The rumour about Gatsby does not annoy Nick anymore, Gatsby has told him about his past life, although he still keeps his mysterious business in secret. In this chapter, Tom and Daisy attends Gatsby's party for the first time. In the party Gatsby fails to please Daisy. Anyhow, she pretends to be happy. Tom who has already snubbed him in a casual encounter, manages to show him his hostility and contempt. Gatsby is recapturing the past, he clings desperately to his impossible dream of repeating the past.

#### 7. The Open Battle

The open battle between Gatsby and Tom takes place

in chapter VII, in the presence of Nick and Jordan Baker. Gatsby wants Daisy to tell Tom that she "never loves Tom", he wants her to repudiate her love for her husband. On the other hand, Tom who is worried of losing wife and mistress at the same time (he also has a quarrel with Myrtle, chapter II, p. 37) is so ruthless in his attack. Tom succeeds in striking Gatsby's weakest point with his strong arguments, until he makes him incapable of further resistance. Tom is born self-reliant, he manages it well when he attacks Gatsby. He is a man of reality for Daisy, and he can show this in the confrontation. Daisy does not take any resolution, but it is clear that she cannot leave Tom. The battle is over, Gatsby is lost. He wins Nick's approval, but not Daisy's.

On the way home, the accident happens, Daisy who is at the wheel of Gatsby's car runs over Myrtle who has rushed toward the car believing to be Tom's, and Gatsby takes upon himself the whole responsibility for it. Daisy who is shaken by the reality does not tell the truth and feels secure behind her husband's protection.

#### 8. The Complete Holocaust

Nick suggests Gatsby to go away, but he insists to stay. "He wouldn't consider it. He couldn't possibly leave Daisy until he knew what she was going to do. He was clutching at some last hope and I couldn't bear to shake him free" (chapter VIII, p. 148). Gatsby does not realize that a holocaust is watching over him. The owner

that a holocaust is watching over him. The owner of the yellow car which strike Myrtle has not been known yet, but it does not mean that Gatsby remains safe. Mr. Wilson (Myrtle's husband) is in attempt to find the owner of the car. He believes that the person who runs over his wife must be the same person who makes an affair with her. Gatsby who does not commit the crime is killed by this man while he is in his swimming pool. Somebody has put Mr. Wilson on the track of him, and the person is Tom Buchanan. After he has shot Gatsby, he ends his life by shooting his own head. "And the holocaust was complete" (chapter VIII, p. 163)

#### 9. The Bitter Funeral

In the last chapter, the funeral is arranged by Nick. It is such a grievous funeral. Fate is so bitterly cruel to him, only Nick and a chance visitor attends the funeral. Mr. Gatz, Gatsby's father, of whom Gatsby says has already died, appears. In the final scene Nick has broken his affair with Jordan, and he is left to re - consider the story, he also leaves the East and goes home. Nick meets Tom in his last days there. He wants to avoid him, but Tom is coming to him, through this meeting, Nick finds out that Tom is the person who puts Mr. Wilson on the track of Gatsby. Nick puts his moral judgement on this, as:



"I couldn't forgive him or like him, but I saw that what he had done was, to him, entirely justified. It was all very careless and confused. They were careless people. Tom and Daisy - They smashed up things and creatures and then retreated back into their money or their vast carelessness or whatever it was that kept them together, and let other people clean up the mess they had made..."

(Chp IX, p.180)

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### Chapter III

#### THE ANALYSIS OF THE FACTS OF THE STORY AND THE THEME

By the facts of a story, the writer means the characters, the plot, and the setting. These elements are sometimes called the "factual structure" of the story. The purpose of analysing the factual structure is to understand who the characters are, how they are described or presented to us, how the plot is arranged, where and when the events happen. The understanding about those things will lead us into the appreciation of the work.

By the analysis of the theme is simply meant the attempt to find out what the story wants to reveal to the readers. In this chapter, the writer will concern himself with those two important analyses, in order to see how Fitzgerald has arranged the details through the facts of the story to express his central idea or the theme.

#### A.1. Character

According to Robert Stanton, the term "character" is commonly used in two ways.<sup>1)</sup> First it shows the individuals that are involved in the story. Second, it refers to the mixture of interests, desires, emotions, and moral principles that make up each of these individuals,

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1. Stanton, 1965, p.17.

so we can imagine what kind of individuals/characters are presented to us.

In terms of character, we cannot leave the role of motivation either. Motivation is a character's reason for behaving as he does. In The Great Gatsby, Gatsby's basic motivation is his dream for winning back his youthful love.

Another important aspect in judging the fictional characters is based on the quality of the characters, E.M. Forster in "Aspects of the Novel" divides the characters into flat and round characters. Simple (flat) character means that the character does not represent a complex personality of human being but it is just an embodiment of a single attitude or an obsession. One of the characteristics of the flat characters is that it can be easily summed up into a single formula, for example: the poor but kind hearted man, the noble retainer, etc.

Complex (round) character means that the character is life-like, it is not just an embodiment of a single attitude. In a complex character we can see all sides of him, unlike in a flat character which can be seen only from one side.

After observing some aspects of the characters in a fictional story, let us now see the characters in The Great Gatsby.

Gatsby:

- A very rich young man who lives on the island of West Egg in Long Island Sound. His house is described as a factual imitation of some "Hotel de Ville in Normandy" (p. 5).
- Hoping to meet Daisy by chance, he always has a party every weekend to which all people are welcome, only a few people are really invited.

"I believe that on the first night I went to Gatsby's house I was one of the few guests who had actually been invited. People were not invited - they went there  
(p.41)

- He is a mysterious man for almost all of his guests. Nobody knows him exactly who he is and what business he maintains, therefore there are often rumours about him.

"Somebody told me they thought he killed a man once."

A thrill passed over all of us. The three Mr. Mumbles bent forward and listened eagerly.

"I don't think it's so much that," argued Lucille sceptically; "It's more that he was a German spy during the war." (p. 44)

- He is a young man of a year or two over thirty. He is a person with great politeness, he picks up his words with care.

.....and I was looking at an elegant young rough neck, a year or two over thirty, whose elaborate formality of speech just missed being absurd. Some time before he introduced himself I'd got a strong impression that he was picking his words with care. (p. 48)

- His smile is also impressive to Nick. Nick describes the smile as:

"It understood you just as far as you wanted to be understood, believed in you just as far as you would like to believe in yourself, and assured you that it had precisely the impression of you that, at your best, you hoped to convey." (p. 48)

- He has once been a poor soldier from Mid - West.

"You're face is familiar," he said, politely. Weren't you in the Third Division during the war?"

"Why, yes. I was in the Ninth Machine-Gun Battalion."

"I was in the Seventh Infantry until June nineteen eighteen. I knew I'd seen you somewhere before." (p. 47)

- He is faithful to his dream to win Daisy's love again, although she has got married to Tom Buchanan. To fulfill his dream, he achieves it with a dubious mean. In this case, he is his Platonic conception of himself.

"The truth was that Jay Gatsby of West-Egg, Long Island, sprang from his Platonic conception of himself. (p. 99)

- He is linked with Dan Cody, the person who has become his "father" and "teacher" (Dan Cody was the pioneer debauchee who during one phase of American life brought back to the Eastern seaboard the savage violence of the frontier brothel and saloon).

Daisy:

- Tom's wife that once has fell in love with Gatsby.

The officer looked at Daisy while she was speaking, in away that every young girl wants to be looked at some time, and because it seemed romantic to me I have remembered the incident ever since. His name was Jay Gatsby ..... (p. 76)

- She has a charm, "Her face was sad and lovely with bright things in it, bright eyes and a bright passionate mouth". There is an excitement in her voice so that men who had cared for her find difficult to forget, "a singing compulsion", a whispered "listen".
- There is something artificial about the way she acts (p. 9, and 10).
- She is self-oriented, she does not listen to others. She tries to be the center of attention by dominating the subject of discussion (p.9, 10, and 11).
- She is also a careless woman, she has no sense of responsibility. One one hand, she still loves Gatsby, on the other hand she does not want to lose Tom. She always stands "safe". She lets Gatsby to be the victim of her carelessness when the car she drives run over Myrtle. After the accident has happened, they (Daisy and her husband) are conspiring together.

"There was an unmistakeable air of natural intimicy about the picture, and anybody would have said that they were conspiring together. (p. 146)



Tom Buchanan:

- He has been a football player before he is twenty one. He reaches his peak at 21 and since then "everything savoured of anti-climax". He is proud of his past successes. He therefore seems frustrated, dissatisfied with his life.

Her husband (Tom), among various physical accomplishment, had been one of the most powerful ends that ever played football at New Haven - a national figure in a way, one of those who reach such an acute limited excellence at twenty-one that everything afterward savors of anticlimax (p. 6).

- He is born rich, his family are enormously wealthy. "He'd brought down a string of polo ponies from Wake Forest", something which is hard to believe that a man in that generation can do.
- He has a cruel body, hard mouth, supercilious manner and a "touch of paternal contempt in his voice" (p.7).
- He is a man of great style, who does things for attention.
- He keeps a mistress in New York (Myrtle). It shows his complete baseness, for him Daisy is not so much as wife but as someone or something that belongs to him.

"Why" she said hesitantly, "Tom's got some woman in New York". (p. 15).

Nick Carraway:

- A narrator who is involved in the story.
- A son of the Middle West who learns bond business in the East. He lives on the island of West Egg in Long Island Sound, his house is 50 yards from the Sound and is surrounded by expensive mansions. He lives next door to Gatsby.
- He has learned from his father to suspend judgement, an objective judgement. He is also an easy - going person, tolerant, sympathetic, sensitive, and a good listener. He therefore finds he is often caught talking to extremely boring people.

In consequence, I'm inclined to reserve all judgements, a habit that has opened up many curious natures to me and also made me the victim of not a few veteran bores. (p.1)

- He has a role as a mediator with Jordan in the story, therefore he and Jordan also have a short affair, before at last he decides to break their relation and leaves the East. Nick comments on this as: "I couldn't have talked to her across a tea-table that day if I never talked to her again in this world". (p. 156)

Miss. Jordan Baker:

- Daisy's close friend who is also a golf champion.

At first I was flattered to go places with her, because she was a golf champion, and every one knew her name (p. 58)



- She belongs completely to Tom's and Daisy's world, and like them is "careless and incurably dishonest".
- She is a slender, small - breasted girl, with an erect carriage, which she accentuates by throwing her body backward at the shoulders like a young cadet (p. 11)
- She and Nick serve as mediators in this novel. They bridge the two poles, the East and the West-Egg.

Mr. Wilson:

- He is a spiritless man and physically weak. There is a "damp gleam of hope" in his eyes.

He was a blond, spiritless man, anaemic, and faintly handsome. When he saw us a damp gleam of hope sprang into his light blue eyes. (p. 25)

- He is Myrtle's husband, but he does not know that his wife has an affair with Tom Buchanan.
- He becomes the tool in completing Gatsby's failure. he has shot Gatsby of whom he supposes to be the driver of the yellow car that runs over his wife. (p. 162, 163).

Myrtle:

- Mr Wilson's wife who is also Tom's mistress.
- She is rather fat, but not unpleasantly fat. She is not beautiful but obviously sexy and passionate.

She was in the middle thirties, and faintly stout, but she carried her surplus flesh sensuously as some woman can. Her face, above a spotted dress of dark blue crepe-de-chine, contained no facet or gleam of beauty, but there was an immediately perceptible vitality about her as if the nerves of her body were continually smouldering. (p. 25)

- Like Gatsby, she also has become the victim of Tom's and Daisy's carelessness. She is crashed by the yellow car driven by Daisy.

After having recognized each character in The Great Gatsby, it can be said that most of the characters are complex characters. They are presence to us as the people that we know. We share what they feel and think, and it is obvious that they are not just simply the embodiment of a single attitude.

However, in contrasting simple and complex characters above, the writer does not base on an absolution. There is still a gradation. In The Great Gatsby, the major character Gatsby is regarded having more complexities than the others. But if the criteria of complex characters are lied on their lifelikeness, the writer will undoubtedly say that most of the characters in The Great Gatsby are complex characters.

Gatsby, instead of compromising with the evil world, still remains pure and honest to his love. Tom and Daisy who are careless and dishonest are not a hundred percent guilty. It may be the background of their life and surroundings that affect their manner. Mr. Wilson, a weak man, distressed by the reality, turns out to be the killer at

Myrtle, dissatisfied with her husband, makes a love affair with Tom. Jordan, influenced by Tom's and Daisy's life becomes careless and dishonest too. Lastly, Nick who is morally good remains loyal to his friendship with Gatsby. They are all the representative of the complexities of human life.

Fitzgerald succeeds in representing many complex characters because he uses the dramatic method. They are not described or portrayed, but are represented in action and through action. He presents them at three different parties, given in different places and time, in order to show immediately their various psychological natures, their aspirations and ambitions and the different social environment from which they spring. That is way the characterization of The Great Gatsby is really "alive".

#### A.2. Plot

"Plot makes us aware of events not merely as elements in a temporal series but also as an intricate pattern of cause and effect." (Kenney, 1966, p. 14)

The statement above is fully completed in The Great Gatsby. In this novel , we do not find a story which goes on through a chronological temporal sequence (from the birth - the life - the death) , but the author of the story has used foreshortening technique (through a long flash back). The life of the characters are encompassed within a single summer. However, the cause and effect are

are tightly knit. All of the actions are represented through "dramatic scenes", therefore the readers will easily get involved in the experiences of the characters.

As what has been written in the summary, the story is divided into nine chapters, nevertheless, it does not make the story "shallow" but rather makes it more interesting. The readers are taken into a situation or events that happen in a single summer, and through this single summer, the readers participate with the characters, their problem, and the tragic ending.

The sequences of the events are as follow:

- Nick Carraway who acts as the narrator of the story tells us about himself. He is a person who is morally good. As a newcomer who wants to learn the bond business in the East, he rents a house that happen to be side by side with Gatsby's, a man who will involve him in the next affairs.
- Nick is invited by Tom Buchanan and Daisy to have a dinner party at their house. In this party he is introduced to Miss Jordan Baker who turns out to be his partner instead of Daisy and Gatsby.
- Getting closer to Tom, Nick accompanies him to see his mistress. This is one event that will

support the denouement of the story.

- Gatsby appears after a lot of hints in the beginning. Nick gets an opportunity to know him at his special party. He (Nick) and Jordan at last find that Gatsby has once been Daisy's lover, and he wants Nick to help him to arrange his meeting with Daisy after being separated for a long time. He is a wealthy man now and no longer a poor soldier (He was a poor soldier when he first made love with Daisy).
- Nick prepares his house to be the place for the meeting. This meeting makes Gatsby more enthusiastic to win back Daisy's love. He wants her to repudiate her love to Tom. Daisy seems also to lit a glance of hope for him.
- Gatsby is confronted with Tom to win Daisy while they (Tom, Gatsby, Daisy, Nick, Jordan) are downtown. Tom who is born self-reliant and rich attacks Gatsby with his strong arguments. He says that Gatsby is a bootlegger. Gatsby is like a 'Killed' man at that time, and it is clear that Gatsby has lost the 'open battle'.
- On the way home, Daisy who is at the wheel of Gatsby's car runs over Myrtle (Tom's mistress) who has rushed toward the car that is supposed to be Tom's.

- Gatsby acts as a hero in this accident, his pure love to Daisy makes him blind. He protects Daisy from her carelessness, while she and Tom are conspiring together to get away from the incidents.
- Gatsby pays for the sin he never commits with his life. He is killed by Mr. Wilson (Myrtle's husband) who retraces the owner of the yellow car. After shooting Gatsby in his swimming pool, he ends his life too.
- At the end of the story Nick arranges Gatsby's funeral, and it is really a grievous funeral. Few people come to the funeral of the 'poor son of bitch'. Enveloped by a sad situation, Nick leaves the East. He has learned a moral lesson from this affair.

In this story, Fitzgerald uses a long flash-back. Some events are told by Nick or Jordan to stress the dramatic aspect of the story. In the beginning of the story we have been introduced by Nick to the man called Gatsby whom he is going to talk about. "Only Gatsby, the man who gives his name to this book, was exempt from my reaction" (p.2). Jordan got the turn, when she told about Gatsby's love affair with Daisy (Chp IV, p.75-79).

It seems to us that the plot is so simple, but if we read the whole story we will admit the golden hand of

F. Scott Fitzgerald in composing the story. The seemingly simple problem is represented in such a way, so that the readers get in touched with it.

Another technique used in plotting *The Great Gatsby* is foreshadowing. Fitzgerald employs this technique very well. Foreshadowing means the introducing details which hint at the direction the story is going to take. It frequently happens that a reader realizes the hint after the incident has happened.

In *The Great Gatsby*, the writer has found three hints that vaguely lead us into the next incidents. Firstly, a car accident that happens at the end of Gatsby's party.

But as I walked down the steps I saw that the evening was not quite over. Fifty feet from the door a dozen headlights illuminated a bizzare and tumultuous scene. In the ditch beside the road, ride side up, but violently shorn of one wheel rested a new coupe which had left Gatsby's drive not two minutes before. The sharp jut out a wall accounted for the detachment of the wheel, while was now getting considerable attention from half a dozen curious chauffeurs (p. 54).

The accident is a forewarning to the climax of the story, that is the accident that causes Myrtle's death.

Secondly, the description of the place in which the accident takes place.

This is the valley of ashes - a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and finally, with a transcendent effort, of man who move dimly and already crumbling through the powdery air.

.....  
But above the gray land and the spasms of bleak dust which drift endlessly over it, you perceive, after a moment the eyes of Dr. T.J. Eckleberg. (p. 23)

If we imagine the area, we will soon find something which is strange and unpleasant. It is in this place, the car accident happens.

Thirdly, the exchange of the cars between Gatsby and Tom. Gatsby uses Tom's coupe and Tom uses Gatsby's car.

"Shall we all go in my car?" suggested Gatsby. He felt the hot, green leather of the seat. "I ought to have left it in the shade."

"Is it standard shift?" demanded Tom.

"Yes".

"Well, you take my coupe and let me drive your car to town."

The suggestion was distasteful Gatsby. (p. 121)

Tom who is in Gatsby's car has dropped in for a while in Wilson's house and Myrtle knows it. Therefore when she sees the car is passing by, she is running toward it. She supposes it to be Tom's car.

Those are the hints that "foreshadow" the next happening, and it is of course not written accidentally. It is deliberately composed by Fitzgerald to arouse the reader's expectation to the outcome of the story.

### A. 3. Setting

According to William Kenney in his book "How to Analyze Fiction",<sup>1)</sup> the elements of setting are:

1. The actual geographical location, including topography, scenery, even the details of a room's interior.
2. The occupations and modes of day - to day existence of the characters.

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1. Kenney, 1966, p. 40.



3. The time in which the action takes place, e.g., historical period, season of the year.
4. The religious, moral and intellectual, social, and emotional environment of the characters.

The meaning of setting itself, according to Robert Stanton (in his book "An Introduction to Fiction") is the environment of its events, the immediate world in which they occur. (Stanton, 1965, p.18). Part of the setting (the elements) is the visible background such as a cafe in Paris, the California mountains, a dead-end street in Dublin, etc. The other parts are also be the time of day or year, the climate, or the historical period. Setting is sometimes related with tone (emotional tone), because it is used to evoke a definite emotional tone or mood that surrounds the characters. This emotional tone is called the atmosphere.

Some of the elements are well-constructed by F. Scott. Fitzgerald in The Great Gatsby, especially the geographical location, the time, and the moral/intellectual social environment of the characters.

The actual geographical location of the story is in North America or more exactly in two islands near New York.

It was a matter of chance that I (Nick) should have rented a house in one of the strangest communities in North America. It was on that slender riotous island which extends itself due east of New York - and where there are, among other natural curiosities, two unusual formations of land. Twenty miles from the city a pair of enormous eggs, identical in contour and separated only by a courtesy bay, jut out into the most domesticated body of salt water in the western hemisphere, the great wet barnyard of Long Island Sound. (p. 4-5)

There is also the description of the main character's houses, because it is important to represent who the characters are.

My house (Nick's house) was at the very tip of the egg, only fifty yards from the Sound, and squeezed between two huge places that rented for twelve or fifteen thousand a season. The one on my right was a colossal affair by any standard - it was a factual imitation of some Hotel de Ville in Normandy, with a tower on one side, spanking new under a thin beard of raw ivy, and a marble swimming pool, and more than forty acres of lawn and garden. It was Gatsby's mansion.

(p. 5)

The Quotation above is Nick's observation toward the area and the place he lives in, and all the descriptions are told by Nick who is the narrator of the story.

Concerning with the time, the story is the voice of the 20's generation in America, in which people are restless. The time background is called "The Mad Decade". At that time the nation - wide Prohibition came into existence. This Act created a new era in American life. One of the prohibitions was that liquor trade must be stopped. This situation did not make people to be morally better but even crime rapidly increased. Al Capone was the product of this era.<sup>1)</sup> Looking at the time background, we can understand what is faced by the characters in the story.

In that novel the year of the events are clearly stated by Nick.

I graduated from New Haven in 1915, just a quarter of a century after my father, and a little later I participated in that delayed Teutonic Migration known as the Great War. I enjoyed the counter-raid so thoroughly that I came back restless.... Father agreed to finance me for a year, and after various delays I came East, permanently, I thought, in the spring of twenty two. (p. 3)

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1. Blake, 1957, p. 690.

The moral / social environment of the characters have a certain accentuation the story. Fitzgerald is so much fascinated by the world of the very rich in the East, an aristocracy of wealth, however, at the same time he realizes how "spurious" that aristocracy is and despises it (Westbroek and Overbeeke, 1965). Tom and Daisy are the symbol of that aristocracy of wealth, they are born rich. Nick's impression when he arrives at their house is:

Their house even more elaborate than I expected, a cheerful red and white Georgian Colonial Mansion, overlooking the bay. The lawn started at the beach and ran toward the front door for a quarter of a mile, jumping over sun dials and brick walks and burning gardens - finally when it reached the house drifting up the side in bright vines as through from the momentum of its run. The front was broken by a line of French windows, glowing now with reflected gold and wide open to the warm windy evening. (p. 6-7)

If we notice the description we will soon find that they belong to some "high-class" society.

The moral and social environment of the characters can be clearly seen from the passage that describes it, i.e. from page 3. In this passage Nick is having a conversation with Tom Buchanan.

"Civilization's going to pieces." Broke out Tom violently.

"I've gotten to be a terrible pessimist about things. Have you read *The Rise of the Colored Empires*, by this man Goddard?"

"Why, no," I (Nick) answered, rather surprised by tone.

"Well it is a fine book, and everybody ought to read it."

"The idea is if we don't look out the white race will be - will be utterly submerged. It's all scientific stuff, it's been proved." (p. 13)

The moral and social contrast between Gatsby, Nick and Tom, Daisy, Jordan, in fact, are also part of the setting that give a breath to the story. It really supports the central theme. This contrast is shown by the opposite geographical location of the house: Gatsby and Nick in West Egg and Tom, Daisy, Jordan in East Egg. Tom belongs to the world of the aristocracy of wealth and Gatsby as a newly rich.

#### B. Theme

Discovering the theme of a story is the most interesting activity of critics and teachers of fiction and it can also arouse the student's eagerness to read fictions. Unlike the other elements of a fiction, theme is the meaning of a story as a whole. It is the meaning the story releases, it may also be the meaning the story discovers. The other elements of a fiction, such as: characters, plot, setting, point of view, style, motivation, etc, support the ideas of the writer that will become the theme of the story. There is still an argument among critics whether a writer prepares a theme first, or finds it later (while writing).

Discussing the theme of The Great Gatsby, the writer of this thesis has concentrated on the elements of the story. The writer has paid attention to the main characters (Gatsby, Daisy, Tom and Nick), and also

taking into account the sequences of events (the plot), and the setting (what happens to them and what role the environment play in their lives). In other words, the writer collects some information from the elements of the story (especially, the facts of the story), in order to get the real meaning or the theme of the story.

From the characteristics of the characters of this novel, the writer has found a picture of a different world. The world of the very rich (Tom and Daisy, and then Gatsby). They represent a high class society. If Tom and Daisy are rich by birth, Gatsby is rich through risky working (doing something illegal, in order to be rich). However, Gatsby is a self-made man and remains innocent for what he has done. He is only the victim of his impossible dream. He has attached too much to the dream of winning back of his love for Daisy, and fails (it is his basic motivation). By looking at the basic motivation of the main character, the writer has caught a certain picture that will help him to discover the theme of the story, although the assumption is only one of any other possibilities.

By observing the plot and the setting of the story, the conviction about what the theme of the story is, will be stronger, or it may even change the previous discovery. The plot shows the sequences of the incidents that happen to the characters or of their movements that form the story.

In The Great Gatsby, the reader will share Gatsby's experience with the acts of winning back his lover, Daisy, from her husband (Tom). It arises a sympathy on him. On the other hand, the reader will hate Tom and Daisy who have no responsibility at all. Up till now, it can be said that the theme in The Great Gatsby is "An attempt to win back the love of a woman who is now a wife of another man". But there is still one important element to be considered, before judging the theme of the novel.

By observing the setting, the discovery of the theme will be more complete. At least, a theme can be concluded after observing these three elements. In The Great Gatsby, it has been clear that the geographical location of the story is United States, or more exactly in the East ( somewhere near New York). The story takes place in 1920. This background will give clearer information to state the theme of the novel. However, there are also some other elements that help to discover the theme. Some have been mentioned, they are: motivation, point of view, tone, style and values. These elements bring a lot of contribution in finding out what the theme is. But in this chapter it is not discussed one by one, since the three elements (character, plot and setting) have already provided enough information. The contribution of those elements can be followed in the discussion of the literary devices.

So, what is the theme in The Great Gatsby? Is it just simply a story of an impossible dream of love?

or, is it a story of wealth that does not bring happiness? The statements are not necessarily be wrong, because they are the topics that colour the real meaning of the story. In this novel, Fitzgerald wants to say something more essential than that, he wants to say something particular. It is not the story of Gatsby, Tom and Daisy, but it is the story of America, a country that prides itself upon a dream, to which it is called The American Dream

Lionel Trilling, a professor of English from Columbia University says in his essay, The Liberal Imagination :

For Gatsby, divided between power and dream, come inevitably to stand for America itself. Ours is the only nation that prides itself upon a dream and gives its name to one, "The American Dream". We are told that the "truth" was that Jay Gatsby of West Egg, Long Island, sprang from his Platonic conception of himself. He was the son of God - a phrase which means anything, means just that - and he must be about His Father's business, the service of a vast, vulgar, and meretricious beauty. (Trilling, 1954, p. 242)

Now, it can be really stated that love, goodness, and badness do not stand as the central theme, but they become the elements of a more complex matter that is the power of a dream which often has no content, but I want...., I want.

Gatsby is the symbol of the idea. He even never learns how foolish he is. When Nick tries to settle him with "You can't repeat the past". Gatsby incredulously cries, "Why, of course you can!". The denouement of the story strengthens the writer's assumption about the theme.

.... I (Nick) became aware of the old island here that flowered once for Dutch sailors' eyes, a fresh, green breast of the new world. Its vanished trees, once pandered in whispers to the last and greatest of all human dreams. (p.182)

And also the last sentences of the novel.

Gatsby believed in the green light, the orgiastic future that year by year recedes before us. It eluded us then, but that's no matter - tomorrow we will run faster, stretch out our arms farther..... and one fine morning-

So we beat on, boats against the current, borne back ceaselessly into the past. (p. 182)



## Chapter IV

### THE ANALYSIS OF THE LITERARY DEVICES

After having analysed the factual structure of The Great Gatsby, the writer will concern himself with the literary devices of the same novel. Literary devices are the author's methods of selecting and arranging the details of a story to create meaningful patterns. The purpose of these devices is to enable the reader to see the facts through the author's eyes, to see what the facts mean, and thus to share the imagined experience.<sup>1)</sup>

Some devices are found in every story, such as the conflict, the climax, the point of view, the tone and style and also the symbolism. In The Great Gatsby, the literary devices which are going to be discussed by the writer are the point of view, the tone and style, and the symbolism.

#### A. Point of View

If we hear the phrase point of view, our perception must be on the point of view that has been familiar with us, namely an opinion or a consideration. In literary terms, it does not mean so. The point of view in literary terms is the point of consciousness from which we perceive the event of a story.<sup>2)</sup>

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1. Stanton, 1965, p. 23.

2. Stanton, 1965, p. 26-27.

Robert Stanton divides points of view into four main types, they are:

1. First - person - central, the central character tells the story in his own words.

Example:

It was hopeless. "All right, Fred," I said, "let's get this thing settled." Without looking up, he turned over another page of his book. I could still hear the wind outside.

2. First - Person - peripheral, a non central character tells the story.

Example:

I pretended to be writing, but really I was watching Anderson pace up and down. Suddenly, with a hopeless expression, he stopped at Fred's bunk. "All right, let's get this thing settled." Without looking up, Fred turned over another page. What a pair, I thought. I could still hear the wind outside.

3. Third - person - limited, the author refers to all characters in the third person, but describes only what can be seen, heard, or thought by a single character.

Example:

He paced up and down, trying hopelessly to think of a solution. Suddenly he said, "All right, Fred, let's get this thing settled." Without looking up, Fred turned over another page. Anderson folded his arms and waited, listening to the wind outside.

4. Third - person - omniscient, the author refers to each character in the third person and may describe what several characters see, hear, or think, as well as events at which no character is present.

Example:

Anderson paced up and down, trying to think of a solution. Finally, hopeless, he said, "All right, Fred, let's get this thing settled." Determined not to answer,

Fred turned over another page. Outside, the wind was piling up huge drifts against the hut.

In writing The Great Gatsby, Fitzgerald has used the second type, namely the first person peripheral. As what has been explained, this type of point of view stresses on the use of a non central character that acts as the narrator of the story.

Nick Carraway, a minor character who is also the participant in the whole story tells us what he sees, feels and thinks. His role is very important. It is through his eyes and judgements, we can see the development of the characters both physically and psychologically.

Early in the novel, Nick tells us about himself, his sympathy toward others and his good moral.

In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since.

"Whenever you feel like criticizing any one," he told me, just remember that all the people in this world haven't had the advantages that you've had."

He didn't say anymore, but we've always been unusually communicative in a reserved way, and I understand that he meant a great deal more than that. In consequence, I'm inclined to reserve all judgements, a habit that has opened up many curious natures to me and also made me the victim of not a few veteran bores.

(p. 1)

It can be understood why Fitzgerald puts Nick as the narrator who is morally good. Fitzgerald, in this case, wants the story to be viewed objectively, and only a good and truthful person will be able to do so. That is why the readers of the story accept the story as a plausible story, a part of human experiences.

The use of minor character as the narrator has some advantages, one of them is that we can see the facets that we shall otherwise miss. In The Great Gatsby, we may miss the moment when Gatsby and Nick meet Wolfsheim, the moment that at least supports the mysterious business of Gatsby. At that moment Wolfsheim said to Nick, "I understand you're looking for business connection." This remark was told after Wolfsheim had talked about the killing of Rosy Rosenthal. The juxtaposition of those remarks makes a sense to Nick and also to the readers. There is something strange in the phrase "business connection".

By using a non central character as a narrator, Fitzgerald is able to infiltrate the story with moral judgements (through Nick). If the judgements are done in third - person - omniscient, the effects to the readers may not be as strong as if it is done in the first - person peripheral. Let us see the comparison between these two quotations, one taken from Thackeray's Vanity Fair that uses third - person - omniscient, the other is from The Great Gatsby that uses first - person - peripheral.

Example from Vanity Fair :

"Had there been some kind gentle soul near at hand who could read and appreciate this silent generous heart, who knows but that the reign of Amelia might have been over, and that friend William's love might have flowed into a kinder channel ?"

Example from The Great Gatsby:

I couldn't forgive him or like him, but I saw that what he had done was, to him, entirely justified. It was all very careless and confused. They were careless people, Tom and Daisy - they smashed up things and

creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made.....

From the comparison above, we find that the first example is not as strong as the second example. In the first example we feel directly dictated by the author through his intrusion, while in the second example we share Nick's emotion and idea about the other characters, even though it can be the author's judgement himself. In this case, the use of first - person - peripheral avoids a subjectivity. It avoids describing the character's ideas and emotions directly, so the reader may infer everything from the facts alone.

The other advantage of using minor character as the narrator is that the narrator may describe the central character directly and comment upon his behaviour. We can directly follow the action of the characters through the narrator's involvement. Let us see Daisy's action when she meets Nick, within a short time we can judge her manner.

The other girl, Daisy, made an attempt to rise- she leaned slightly forward with a conscientious expression then she laughed, an absurd, charming little laugh, and I laughed too and came forward into the room.

"I'm p-paralyzed with happiness."

She laughed again, as if she said something very witty, and held my hand for a moment, looking up into my face, promising that there was no one in the world she so much wanted to see. That was a way she had. She hinted in a murmur that the surname of the balancing girl was Baker. (I've heard it said that Daisy's murmur was only to make people lean toward her; an irrelevant criticism that made it no less charming). (p. 9)

Our perception may not be so sensous if it is told by the author directly.

Another interesting moment which is described by Nick is the moment when Gatsby acts as a "hero" waiting outside Daisy's house while she is "conspiring" with her husband.

As I tiptoed from the porch I heard my taxi feeling its way along the dark road toward the house. Gatsby was waiting where I had left him in the drive.

"Is it all quiet up there?" he asked anxiously.

"Yes, it's all quiet." I hesitated. "You'd better come home and get some sleep."

He shook his head.

"I want to wait here till Daisy goes to bed. Good night, old sport."

He put his hand in his coat pocket and turned back eagerly to his scrutiny of the house, as though my presence marred the sacredness of the vigil. So I walked away and left him standing there in the moonlight - watching over nothing. (p. 146)

The use of first - person - peripheral point of view may also create suspense and surprise by concealing the central character's thought, as what has been done by Gatsby. He has bought a mansion which is opposite to Daisy's and he also has a party every weekend hoping that Daisy will come by chance. It is Nick and Jordan that reveal Gatsby's illusion and turn it into reality.

The modesty of the demand shook me. He had waited five years and bought a mansion where he dispensed starlight to casual moths - so that he could "come over" some afternoon to a stranger's garden. (p. 80)

After all, we can say that one of the interesting aspects of this novel is lied on its effective used of the narrator.

## B. Style

Style, in literature, is the author's manner of using language.<sup>1)</sup> Every good writer usually has his own characteristic in manipulating language, so his work will become identical with his characteristic style. Two authors may have the same plot, characters and setting, but the result will be two different stories, because their language will differ in sentence length, concreteness, and the number of images and metaphors.

The authors that actually represent their characteristic styles are Ernest Hemingway, Henry James and Joseph Conrad. Ernest Hemingway is famous for his clear, crisp and concrete language, simple and direct. Henry James for the complexity and subtlety of his long sentences; and Joseph Conrad for his sensuous descriptions.

From "The Undefeated", we shall see the characteristic style of Hemingway.

As ( the bull ) lowered his head to hook, Zurito sunk the point of the pic in the swelling hump of muscle above the bull's shoulder, leaned all his weight on the shaft, and with his left hand pulled the white horse into the air, front hoofs pawing and swung him on the right as he pushed the bull under and through so the horns passed safely under the horse's belly and the horse came down, quivering, the bull's tail brushing his chest as he charged the cape Hernandez offered him

In describing the violence, Hemingway links a long series of statements with "and", to suggest the sense of everything at once.

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1. Stanton, 1965, p. 30.



In Henry James's stories, on the other hand, we shall find the intricate subordination and modification of sentences, like for example the quotation below which is taken from his novel 'The Ambassador'.

It was nothing new to him, however, as we know, that a man might have - at all events such a man as he - an amount of experience out of any proportion to his adventures; so that, though it was doubtless no great adventure to sit on there with Miss Gostrey and hear about Madame de Vionnet, the hour, the picture, the immediate, the recent, the possible - as well as the communication itself, not a note of which failed to reverberate - only gave the moments more of the taste of history.

After glancing at Hemingway's and Henry James' characteristic style, we are now observing Fitzgerald's style through his famous work The Great Gatsby. Unlike Hemingway and James, Fitzgerald is not too extreme in identifying to a certain kind of style. Most critics group him into the middle style. The aim of the middle style is to present a fair and accurate picture of things as they are, The Great Gatsby is a good example of the middle style. In this novel, Fitzgerald is able to make use of the elements of style properly. What we call the elements of style are diction, imagery, and syntax.

By diction is simply meant the author's choice of words.<sup>1)</sup> The analysis of diction always leads us to some consideration of the denotations and connotations of the words chosen by the author. We shall see the diction which is elaborately composed by Fitzgerald in The Great Gatsby.

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1. Kenney, 1966, p. 60.



Here, for instance, is a passage describing Nick's house.

I lived at West Egg, the - well, the less fashionable of the two, though this is a most superficial tag to express the bizzare and not a little sinister contrast between them. My house was at the very tip, only fifty yards from the Sound, and squeezed between two huge places that rented for twelve or fifteen thousand a season. The one on my right was a colossal affair by any standard - it was a factual imitation of some Hotel de Ville in Normandy, with a tower on one side, spanking new under a thin beard of raw ivy, and a marble swimming pool, and more than forty acres of lawn and garden. It was Gatsby's mansion. Or, rather, as I didn't know Mr. Gatsby, it was a mansion inhabited by a gentleman of that name. My own house was an eyesore, but it was a small eyesore, and it had been overlooked, so I had a view of the water, a partial view of my neighbor's lawn, and the consoling proximity of millionaires - all for eighty dollars a month. (p. 5)

The words' denotation is simply the dictionary meanings which are used by Fitzgerald in describing Nick's house are very impressive. We can obviously catch the imagination of Nick's house which is "squeezed" by two mansions and he calls his own house as a small eyesore compared with the colossal affair of the mansions. In this case, we can say that Fitzgerald is a very imaginative man. The emphasis on denotation in his diction is based on the quality of his mind and personality.

Fitzgerald also chooses the words for their connotations, for their suggestive power. Connotation means the suggestion or the association aroused by the word. Let us follow the description of Gatsby's death in his swimming pool.

There was a faint, barely perceptible movement of the water as the fresh flow from one end urged its way toward the drain at the other. With little ripples that were hardly the shadows of waves, the laden mattress moved irregularly down the pool. A small gust

of wind that scarcely corrugated the surface was enough to disturb its accidental course with its accidental burden. The touch of a cluster of leaves revolved it slowly, tracing, like the leg of transit, a thin red circle in the water (p. 162, 163).

The passage is describing the peaceful movement of the water in the swimming pool in which Gatsby's body is found. Our perception is shaped by the words/phrases "a thin red circle in the water" that connote the death. Before that we have been impressed by the phrases "faint, barely perceptible movement of the water", "fresh flow", "little ripples", "hardly the shadows of waves", "a small gust of wind", and "the touch of a cluster of leaves". In short, these words/phrases are chosen primarily for their connotations.

The other element of style we are going to discuss is imagery. The dividing line between diction and imagery is difficult to draw, because images are made of words and a single word can be an image. According to William Kenney, imagery is the collection of images in the entire work or in any significant part of the work. Literal images, figurative images and symbols are included in imagery.<sup>1)</sup>

A literal imagery has a basic function as a means to satisfy the reader's demand for specific, concrete detail, his desire to know how things look, sound, smell, taste, and feel. A literal imagery of a word is almost the same with a word's denotation. Like, for example, when Nick calls his house as a small 'eyesore' surrounded by the great mansions. The word 'eyesore' stresses on how his house looks like.

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1. Kenney, 1966, p. 64.

Figurative images, unlike literal images, must be understood in some sense other than the literal. 'My love is like a red rose' is an example of a figurative image, because love in literary meaning can not be like a rose. This kind of figurative image is called a simile. A simile is an explicit comparison of dissimilar objects (love and roses), it uses the comparative words as 'like' or 'as'. The other kind of figurative image is metaphor, in which the comparison of the objects remains implicit. "My love is a rose" is a metaphor. In The Great Gatsby, we find the expression 'her voice is full of money'. This is a metaphor, just how is a voice which is full of money? We can say his pocket is full of money but her voice is full of money is strange in literal meaning. In this case, Fitzgerald wants to show Daisy's personality which is rather money-minded.

One important part of imagery is symbolism. Symbol, in literature, is a way an author puts an abstract idea or emotion into concrete and factual details that evoke the idea and emotion in the reader's mind. According to Robert Stanton, symbolism in fiction has three usual effects, depending upon how it is used. First, a symbol that appears during an important moment of the story underlines the significance of that moment. Second, a symbol repeated several times reminds us of some constant element in the story's world. Third, a symbol that recurs in varying contexts helps to define or clarify the theme.<sup>1)</sup>

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1. Kenney, 1966, p. 64-66.

In The Great Gatsby, there are two symbols that can easily be recognized. First, the eyes of Dr. T.J. Eckleburg (an advertisement sign) and second, the green light at the end of Daisy's dock. Here is the quotation of that symbol.

But above the gray land and the spasms of bleak dust which drift endlessly over it, you perceive, after a moment, the eyes of Doctor T.J. Eckleburg. The eyes of Doctor T.J. Eckleburg are blue and gigantic - their retinas are one yard high. They look out of no face, but, instead, from a pair of enormous yellow spectacles which pass over a nonexistent nose. Evidently some wild wag of an oculist set them there to fatten his practice in the borough of Queens, and then sank down himself into eternal blindness, or forgot them and moved away. But his eyes, dimmed a little by many paintless days under sun and rain, brood on over the solemn dumping ground. (p. 23).

The eyes are the symbol of blindness of the world, they do not care what happens in front of them. It is in front of these blind eyes, that Tom and Myrtle celebrates a wild party, and it is also in front of these eyes that the car accident has happened. These eyes can also be the symbol of the impotence God. 'God' sees what is going on but does nothing. This symbol is presented again after the car accident has happened.

Standing behind him, Michaelis saw with a shock that he was looking at the eyes of Doctor T.J. Eckleburg, which had just emerged, pale and enormous, from the dissolving night.

"God sees everything," repeated Wilson.

"That's an advertisement," Michaelis assured him. Something made him turn away from the window and look back into the room. But Wilson stood there a long time, his face close to the window pane, nodding into the twilight (p. 160).

The 'green light' is the symbol of the dream. Gatsby has been watching and longing for the green light at the end of Daisy's dock. The green light has diminished at once

when he meets Daisy after being separated for five years.

"If it wasn't for the mist we could see your home across the bay," said Gatsby. "You always have a green light that burns all night at the end of your dock". (p. 94)

The green light becomes a significant symbol of the whole novel. It is the green light that most people try to pursue, and for Gatsby the light has been already behind him.

And as I sat there brooding on the old, unknown world, I thought of Gatsby's wonder when he first picked out the green light at the end of Daisy's dock. He had come a long way to this blue lawn, and his dream must have seemed so close that he could hardly fail to grasp it. He did not know that it was already behind him, somewhere back in that vast obscurity beyond the city, where the dark fields of the republic rolled on under the night. (p. 182)

Our last discussion concerning style will be about the syntax. According to Longman Dictionary of Contemporary English the definition syntax is the rules of grammar which are used for ordering and connecting words in a sentence. In literature, syntax is the way the writer constructs his sentences. In analysing a writer's syntax, we concern ourselves with such matters as the characteristic length of his sentences, the proportion of simple to complex sentences, and so on. ~~The way the writer constructs the sentences~~ also reflects the writer's vision of life.

In composing The Great Gatsby, Fitzgerald uses both simple and complex sentences depending on how he copes with the problem. We shall see Fitzgerald's superiority in describing a tragic event. The crucial incident is given in three quick sentences.

The "death car" as the newspaper called it, didn't stop; it came out of the gathering darkness, wavered tragically for a moment, and then disappeared around the next bend. Michaelis wasn't even sure of its color - he told the first policeman that it was light green. The other car, the one going toward New York, came to rest a hundred yards beyond, and its driver hurried back to where Myrtle Wilson, her life violently extinguished, knelt in the road and mingled her thick dark blood with the dust. (p. 138)

Here, we have a plain description using simple and concrete sentences, but in another event in which Nick has a role as a commentator, Fitzgerald often uses abstract and long sentences. Let us see the quotation below.

If personality is an unbroken series of successful gestures, then there was something gorgeous about him, some heightened sensitivity to the promises of life, as if he were related to one of those intricate machines that register earthquakes ten thousand miles away. This responsiveness had nothing to do with that flabby impressionability which is dignified under the name of "creative temperament." (p. 2)

The other long and abstract sentences are also expressed by Nick when he is talking about himself.

The abnormal mind is quick to detect and attach itself to this quality when it appears in a normal person, and so it came about that in college I was unjustly accused of being a politician, because I was privy to the secret griefs of wild unknown men. Most of the confidences were unsought - frequently I have feigned sleep, preoccupation, or a hostile levity when I realized by some unmistakable sign that an intimate revelation was quivering in the horizon; for the intimate revelations of young men, or at least the terms in which they express them, are usually plagiaristic and marred by obvious suppressions. (p. 1)

Up to this, the writer has discussed about the style of The Great Gatsby, eventhough not thoroughly perfect. The writer has tried to analyse it with a limited knowledge he had.

### C. Tone

Closely related with the style is tone. Tone is the author's emotional attitude as presented in the story.<sup>1)</sup> The tone in spoken language is not so much different from the tone in written language. We may say, for example : "It is a good book" in one tone, and it means a praise, but if we say it in another, it can be an insult. In written language, including the language of fiction, tone is the quality, primarily a quality of style, that reveals the attitudes of the author toward his subject and toward his audience.

We have known already that the subject in The Great Gatsby is the overpowering dream over Gatsby. Every person in this world once must have been overpowered by a dream but to Gatsby the dream is strongly attached to his mind, he does not even realize that the dream is destroying him. The author's attitude (filtered through Nick) toward the experience (Gatsby's experience) is sympathetic and tolerance. Nick comments on this as:

No - Gatsby turned out allright at the end ; it is what preyed on Gatsby, what foul dust floated in the wake of his dreams that temporarily closed out my interest in the abortive sorrows and short - winded elations of men. (p. 2)

We may accept or reject an author's attitude. In this case, we may reject Fitzgerald's attitude toward the subject, why Gatsby who has compromised with the world and its evil ways remains "great". This is all revealed to us through

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1. Stanton, 1965, p. 31.

tone. And tone is dependent on style, that is, on what the author does with the language.



## Chapter V

### CONCLUSION

After having read and analysed the structure of The Great Gatsby, the writer concludes that the elements of the story are well unified. The relationship between elements are complementary. We shall see in the relationship between the plot and the language (the diction). In plotting the story, Fitzgerald uses the technique of forshortening, in which the whole story is squeezed into a single summer. This is stated in a single statement: "All these people came to Gatsby's house in the summer". The other indication is : "And so with the sunshine and the great bursts of leaves growing on the trees, just as things grow in fast movies, I had that familiar conviction that life was beginning over again with the summer." The interrelation between the plot and the diction can be clearly seen again in the description of Myrtle's and Gatsby's death.

The writer also finds a harmonious correlation between the symbols and the setting. The green light at the end of Daisy's dock, the eyes of Doctor. T.J. Eckleburg in front of Myrtle's house. These are the symbols that function as the settings.

The use of minor character as the narrator of the story is very helpful in developing the story. It also

makes the presence of the other characters more lifelike. Through this kind of point of view, Fitzgerald succeeds in commenting the unfairness of the antagonists without being a preacher. In this case, we see the inseparable relation between the characters, the point of view, and the tone. Therefore, once again, the writer concludes that The Great Gatsby is a novel which is well constructed and has a perfect structure.

In the relation with English teachers, the writer believes that this kind of study is very helpful in teaching English for both teachers and learners. This study will help them to discover the real meaning of the story easier. People may say that analysing a literary work is worthless, what is important is that they understand the story. Reacting to those people, we can only say that even if we do not analyse, we analyse. It means when we are reading a novel, without realizing it, we are analysing it. We must be concerned with the characters, plot, setting, language, etc, to understand the story, even if we do not know the literary terms.

Finally, the writer is convinced that The Great Gatsby which was written in 1925 is still relevant to our present life. Many people, especially young people, are much fascinated with the power of money. They often think that money is everything, and with money everything can be possessed. This idea will make people blind. Like Gatsby, who has compromised with the world and its evil ways to

fulfill the idea. The easy - money may indeed bring a short happiness, but there must be something lacking, there is no satisfaction in this world.

## Chapter VI

### TEACHING READING THROUGH FICTIONS

#### A. Reading as a Skill to master English as a Foreign Language

Reading is one of the important skills in learning English. The other skills are speaking, listening, and writing. To master a language, one must acquire those skills. The problem which is faced by Indonesian students (in formal school) is that they cannot master the language mainly by studying it from school (If the criterion is the ability to speak, write, read, and listen to the target language well). It is no longer a secret that the result of English teaching in highschools is not gratifying. We can take a look at the University students in Indonesia if we want to know about the fact. Most of them will say that their English proficiency is bad. Why is English so important to them? The answer is as simple as the question, because most of the important information that concerns their subject is mostly written in English. Therefore, it is true that English provides us a key to succeed in study.

To overcome the problem, reading turns out to be the most promising answer. This is what the students really need. Some people may insist on the principle that learning a language one must be able to use it both oral and written.

But to give a larger portion to reading skill, it is, of course, not a big sin. We must take into account the condition of Indonesian students. English and Indonesian are not at the same language family, that is why it creates certain difficulties for both learners. There is a great distance between them. English students will find it hard to learn Bahasa Indonesia, on the other hand, Indonesian students also face the same difficulties.

Reading - Oriented method also brings a certain advantage to the teacher. It does not require a teacher who is able to speak English fluently, although a fluent English teacher may bring a double advantage (because he can train the student's ability in speaking). Based on the criteria above, the writer suggests that reading is a good alternative to improve English teaching in Indonesia, especially for SMA students.

#### B. Fiction Stories as Materials to Teach Reading

In teaching reading, we have to determine the reading materials. There are a lot of books that provide reading materials, but only a few of them use fiction stories (novels or short stories) as the materials. In this thesis the writer tries to put forward the use of fiction as an alternative of reading materials.

One of the advantages of learning to read through fiction stories is that we can learn the culture of the

people whose language is being learned. We can understand the life and civilization of the people from the characters of the book. So, by learning to read through fictions, the student will, at least, get two advantages. Firstly, they gain the reading ability, and secondly, they understand the culture of the society of the language speakers.

There are thousands and may be millions of novels and short stories that have been published. How do we choose some which are suitable to the students' level? The first thing to do is that we consider the level of difficulty of the stories (the language) and then we select the stories based on cultural criteria. To overcome the student's difficulty caused by the vocabularies, the teacher may use the simplified stories that have been published by Oxford, Longman Group, etc. In his article "Literature and Cross-Cultural Communication", William F. Marquardt provides us with the reading materials taken from fictions (esp, American fictions).<sup>1)</sup> In terms of language criteria, he gives example to consider, such as: The stories of William Saroyan (My name is Aram); Willa Cather (Sculptor's funeral and Neighbor Rossicky); Ernest Hemingway (A clean, Well-Lighted Place).

While based on cultural criteria, he also suggests some examples with his considerations. In this case, he classifies the stories based on the theme, characters, setting and also values.

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1. Marquardt, 1975.

The classification and the examples are as follow:

1. The American fictions with a universal theme, a non-American setting, and American Characters are likely will be more interesting to the beginning or intermediate student than the stories that set in the middle of American society.

Examples to consider: Ernest Hemingway (A Farewell to Arms and The Sun Also Rises), Pearl Buck (The Good Earth), James Michener (Sayonara and Caravan).

2. Stories that show the interaction between Americans and non-Americans in American setting will enable the student to identify himself in the situation which is portrayed. It will also enable the student to get the patterns and insights of how to react to the similar situations.

Examples to consider: Leo Rosten (The Education of Hyman Kaplan, and The Return of Hyman Kaplan), Willa Cather (My Antonia).

3. The stories that reflect the explicit values in American culture will give the student a valuable information, but it requires explanation from the teacher.

Examples to consider: Richard Wright (Native Son) ; Francis Scott Fitzgerald (The Great Gatsby and Tender is the Night); James Baldwin (Go Tell It on The Mountain and Another Country).

There are still many examples and considerations suggested by Marquardt, but the writer just take some which are relevant to the subject of discussion.

### C. The Presentation in the Classroom

We come to the last subject of discussion now, that is the presentation of the materials in teaching reading. As we all know, we are going to teach SMA students (Senior Highschool). Therefore, it will be too idealistic to teach reading with a full novel as the material. The best thing we can do is that we use the simplified stories that have been published.

How do we present the material then ? There are a lot of things to be considered before we do it. The first thing is the selection of the materials. We have to choose the material (the simplified story) which is really suitable to the student's English level. This is not a big problem for the teacher, because most of the simplified stories published by Oxford or Longman are provided with language difficulty gradation. The Introductory Grade at a 1400 word level, Grade 1 at a 2100 word level, Grade 2 at 2900 word level, Grade 3 at 3500 word level, and Grade 4 at 5000 word level. So, the teacher will be able to choose the most appropriate material to the students he is going to teach.

The next thing to do is to find the stories which are in accordance with the student's interest. For example, SMA students are very fond of love stories, journeys, or a story that reflect human values.

After selecting the materials, we have to determine the technique to present the material. As our main concern



is to teach reading comprehension, we must have our technique to support the goal. In order to make the explanation clearer, let us follow the steps of presentation below.

### C.1 Steps of Presentation

Suppose we are teaching the first year students of SMA. The simplified story we choose should be at a grade of 1400 word level ( we may choose one which has a higher grade if we consider that the students are capable enough) and then we determine that "Stories from Vanity Fair" (written by W.M. Thackeray) will be in the student's interest. The next sequences of activities are as follow:

1. In an English lesson, the teacher distributes the copies of the story to the students and asks them to discuss it in group ( each group consists of five or four students). What they are going to report the following week is:
  - the title
  - the author
  - publisher
  - date of publication
  - date read
  - principal characters, or topics
  - brief outline of story, or theme
  - points of interest, or disapproval
2. the following week, the real activity is done. The teacher who is well prepared himself, asks each group

- to discuss their own discoveries. They may report it in Indonesian.
3. The teacher writes the students report on the black-board until all speakers from every group finish reporting the result.
  4. Based on the students' discovery, the teacher explains the meaning or the content of "Stories from Vanity Fair".
  5. If there is still enough time, the students are asked to comment on the story individually. Because it can be an important input to the teacher to measure whether his goal in teaching has been achieved or not.

In a good SMA, where simplified stories are provided by the library, the teacher can use another technique of presentation. He may ask the students to make a book report every month. The students may choose the stories themselves and submit his report every month to the teacher. This activity is part of extensive reading.

D. List of the Simplified Stories that have been Published

- Oxford English Picture Readers Colour Edition:

Grade one:

Sinbad the Sailor

Alladin and Ali Baba

Robin Hood

Gulliver's Travels

King Arthur and His Knights

Jason and the Golden Fleece

Stories from Aesop  
 Don Quixote  
 Hercules  
 Marco Polo  
 Christopher Columbus  
 The Swiss Family Robinson  
 The Three Musketeers

Grade two:

Lorna Doone  
 Robinson Crusoe  
 Treasure Island  
 Jane Eyre  
 David Copperfield  
 Great Expectations  
 Around the World in Eighty Days  
 Kidnapped

- Oxford Progressive English Readers Introductory  
 Grade

Vocabulary restricted to 1400 headwords illustrated:

The Call of the Wild other stories	By Jack London
Emma	By Jane Austen
Jungle Book Stories	By Rudyard Kipling
Life without Katy and Seven Other Stories	By O. Henry
Little Women	By Louisa M. Alcott
The Lost Umbrella of Kim Chu	By Eleanor Estes
Tales from the Arabian Nights	Retold by Rosemary Border
Treasure Island	By R.L. Stevenson

## Grade 1: Vocabulary restricted to 2100 headwords

The Adventures of Sherlock Holmes	Sir Arthur Conan Doyle
Alice Adventures in Wonderland	Lewis Carol
A Christmas Carol	Charles Dickens
Gulliver's Travels	Jonathan Swift
Hijacked !	J.M. Marks
Jane Eyre	Charlotte Bronte
Lord Jim	Joseph Conrad
Oliver Twist	Charles Dickens
The Stone Junk	Retold by D.H. Howe
Stories of Shakespeare's Plays 1	Retold by N. Kates
Tales from Tolstoy	Retold by R.D. Binfield
The Talking Tree and Other Stories	David McRobbie

## Grade 2: Vocabulary restricted to 3100 headwords

The Adventures of Tom Sawyer	Mark Twain
Alice's Adventures Through the Looking Glass	Lewis Carol
Around the World in Eighty Days	Jules Verne
Border Kidnan	J.M. Marks
David Copperfield	Charles Dickens
Five Tales	Oscar Wilde
Fog and Other Stories	Bill Lowe

Further Adventures of Sherlock Holmes	Sir Arthur Conan Doyle
The Hound of The Baskervilles	Sir Arthur Conan Doyle
The Missing Scientists	S.F. Stevens
The Red Badge of Courage	Stephen Crane
Robinson Crusoe	Daniel Defoe
Seven Chinese Stories	T.J. Sheridan
Stories of Shakespeare's Plays 2	Retold by Wyatt & Fullerton
A Tale of Two Cities	Charles Dickens
Tales of Crime and Detection	Retold by G.F. Wear
Two Boxes of Gold and Other Stories	Charles Dickens

Grade 3: Vocabulary restricted to 3700 headwords

Battle of Wits at Crimson Cliff	Retold by Benjamin Chia
Dr. Jekyll and Mr. Hyde and Other Stories	R.L. Stevenson
Prelude and Other Stories	D. H. Lawrence
Pride and Prejudice	Jane Austen
The Stalled Ox and Other Stories	Saki

Longman Simplified English Series

2001 and Beyond	Charles and Mary Lamb
Six Short Plays	"
Sherlock Holmes Short Stories	"
Tales from Shakespeare	"

More Tales from Shakespeare	Charles and Mary Lamb
Tales of Mystery and Imagination	Edgar Allan Poe
Dead Man's Shoes and Other Detective Stories	John Buchan
Stories of Detection and Mystery	"
Irish Short Stories	"
A Book of Shorter Stories	"
British and American Short Stories	"
The Thirty-Nine Steps	"
The Good Earth	Pearl S. Buck
Call for the Dead	John Le Carre
The Citadel	A.J. Cronin
The Hound of the Baskervilles	Sir Arthur Conan Doyle
Taste and Other Tales	Roald Dahl
Doctor in the House	Richard Gordon
Airport	Arthur Hailey
Hotel	"
Best Short Stories of Thomas Hardy	Thomas Hardy
Campbell's Kingdom	Hammond Innes
Frenchman's Creek	Dephne du Maurier
Jamaica Inn	"
Rebecca	"
Shake Zulu	E.A. Ritter
The Wooden Horse	Eric Williams
The Kraken Wakes	John Wyndham

Pride and Prejudice	Jane Austen
The Coral Island	R.M. Ballantyne
Jane Eyre	Charlotte Bronte
Wuthering Heights	Emily Bronte
The Moonstone	Wilke Collins
The Woman in White	
A Tale of Two Cities	Charles Dickens
The Three Musketeers	Alexander Dumas
Montezuma's Daughter	Sir H. Rider Haggard
The Prisoner of Zenda	Anthony Hope
Three Men in a Boat	Jerome K. Jerome
Moby Dick	Herman Melville
Kidnapped	R.L. Stevenson
The Strange Case of Dr. Jekyll and Mr. Hyde	R.L. Stevenson
Vanity Fair	W.M. Thackeray
The Adventures of Huckleberry Finn	Mark Twain
A Journey to the Centre of the Earth	Jules Verne
Round the World in Eighty Days	
The Invisible Man	H.G. Wells

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