

A Study of Fictional Techniques in *The Great Gatsby*

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CONTENTS

PREFACE

- I THE FORM OF *THE GREAT GATSBY*
- II THE USE OF NICK AS A NARRATOR
- III TIME AND THE DREAM

PREFACE

Fitzgerald had been easily involved in the stories. He had had difficulty in detaching himself from the protagonists, particularly when dealing with the moral issues. Therefore he wanted to have a new device in his form in *The Great Gatsby*. After many struggles for a new form he adopted a first-person narrator in this new novel. Fitzgerald also took a form in which the story began with the narrator's recollection resulting in the use of many flash-backs. Since the event had already happened, there was no other way for the reader but to listen to the narrator. This device enabled Fitzgerald to leave the narrator to judging the moral issues.

The adoption of the narrator was also useful for Fitzgerald in illustrating "time and the dream" which was his main theme. He put the narrator in the position to observe the hero's vain effort to repeat the past. This enabled Fitzgerald to objectify his moral judgments on the incidents the characters encountered. Fitzgerald selected some materials in order to depict the hero's struggle against time. They were the depictions of clocks, an old timetable, and a Franklinesque time-schedule, the hint of Keats's "The Ode to a Nightingale," and the imagery of valley of ashes. We would like to see how effectively Fitzgerald used these materials to illustrate his main theme, "time and the dream," in this novel.

I The Form of *The Great Gatsby*

In July, 1922, before moving to Great Neck, Fitzgerald told Perkins that he wanted "to write something *new*—something extraordinary and beautiful and simple & intricately patterned."¹⁾ After three years, this "something *new*" appeared as *The Great Gatsby*.

During this time, he considered the form of it. In August, 1922, Fitzgerald wrote Edmund Wilson, “‘See here...I want some new way of using the great Conradian vitality.’”²⁾ Fitzgerald had used the omniscient point of view in his first two novels—*This Side of Paradise* and *The Beautiful and Damned*. But in this new novel, he abandoned it and employed the first-person narrator. Fitzgerald followed the style of Joseph Conrad. To Fitzgerald who had much difficulty in detaching himself from being involved in the stories, this device of first-person narration proved useful in writing *The Great Gatsby*. As Mizner pointed out, “His use of a narrator allowed Fitzgerald to keep clearly separated for the first time in his career the two sides of his nature, the middle-western Trimalchio and the spoiled priest who disapproved of but grudgingly admired him”³⁾.

In 1924, with the manuscript of *The Great Gatsby* Fitzgerald sent a letter to Perkins, “(I think that at last I’ve done something really my own)...I’m tired of being the author of *This Side of Paradise* and I want to start over.”⁴⁾ This letter shows Fitzgerald’s success in finding a new device in the form of his new novel. Perkins wrote back to Fitzgerald:

It is an extraordinary book, suggestive of all sorts of thoughts and moods. You adopted exactly the right method of telling it, that of employing a narrator who is more of a spectator than an actor: this puts the reader upon a point of observation on a higher level than that on which the characters stand and at a distance that gives perspective. In no other way could your irony have been so immensely effective, nor the reader have been enabled so strongly to feel at times the strangeness of human circumstance in a vast heedless universe. In the eyes of Dr. Eckleberg various readers will see different significances; but their presence gives a superb touch to the whole thing: great unblinking eyes, expressionless, looking down upon the human scene. It’s magnificent!⁵⁾

In the style, Mackenzie and Norris had been models to Fitzgerald. However, he had to repudiate them to abandon the “slice-of-life” type of novel. Fitzgerald confessed how easily he identified himself with the characters in the stories:

When I like men I want to be like them—I want to lose the outer qualities that give me my individuality and be like them. I don’t want the man; I want to absorb into myself all the qualities that make him attractive and leave him out. I cling to my own innards.⁶⁾

Fitzgerald had had difficulty in detaching himself from the protagonist in *This Side of Paradise* and *The Beautiful and Damned*. As Piper says, “Fitzgerald had been unable to cope with the moral issues raised by his subject matter, and had indulged in long subjective speculations, or had brushed them off with an inconclusive irony.”⁷⁾

After the publication of *The Great Gatsby*, Fitzgerald told Perkins “Conrad has been, after all, the healthy influence on the technique of the novel.”⁸⁾ This means the employment of the narrator Conrad used in *Lord Jim* and *Youth*. Conrad takes the form in which Marlow judges the moral and tells the reader the secret of the hero as Nick does in *The Great Gatsby*. In his first novels, *An Outcast of the Islands* and *Almayer’s Folly*, Conrad could not directly convey the feelings and moods. However, the discovery of Marlow as a narrator enabled

Conrad to be free to raise moral problems. By filtering the moral problems through Marlow's sensibility, Conrad succeeded in objectifying his compulsion to moralize. Particularly on dealing with "the moral issues," it had been hard for Fitzgerald "to make you hear, to make you feel...to make you see."⁹⁾ In this sense, the use of a first-person narrator enabled Fitzgerald to successfully keep detachment in the novel. Fitzgerald found a form of his own in *The Great Gatsby*. He again used a first-person narrator, Cecilia, in *The Last Tycoon*.¹⁰⁾

II The Use of Nick as a Narrator

Why does *The Great Gatsby* begin with Nick's recollection? It is the story that happens in the summer of 1922. Nick goes East in the spring of twenty-two and comes back Middle West in the autumn. Recollecting the incidents of that summer, Nick remembers his father's advice to reserve judgments: "'Whenever you feel like criticizing any one, just remember that all the people in this world haven't had the advantages that you've had.'¹¹⁾" But after being involved in the incidents resulting in Gatsby's death, Nick finds reserving judgment has a limit:

Conduct may be founded on the hard rock or the wet marshes, but after a certain point I don't care what it's founded on. When I came back from the East last autumn I felt that I wanted the world to be in uniform and at a sort of moral attention forever (2).

Placing Nick who has the hope on moral in a position to begin the story, Fitzgerald makes the reader listen to Nick's narration. Since the incidents which Nick wants to tell the reader have already happened, there is no other way for us but to listen to the narrator, Nick. Thus Nick's recollection makes his position as the narrator natural.

Fitzgerald's idea on using a narrator is reflected in his notes to *The Last Tycoon*. Cecilia might also apply to Nick:

...by making Cecilia, at the moment of her telling the story, an intelligent and observant woman, I shall grant myself the privilege, as Conrad did, of letting her imagine the actions of the characters. Thus, I hope to get the verisimilitude of a first person narrative, combined with a Godlike knowledge of all events that happen to my characters.¹²⁾

This is what Fitzgerald intended to do in *The Great Gatsby*. By using Nick, Fitzgerald places the reader in direct touch with the action. In the story, Nick is both the observer and the participant. He informs the reader of what is happening and what has happened in the events taking place among Gatsby, Daisy and Tom. Nick is in a strategic position to narrate the story: Daisy is a second cousin to Nick, her husband (Tom) was in the same class with Nick at Yale University and Gatsby who still loves Daisy is Nick's neighbor. Gatsby asks Nick to help him to have a romantic reunion with Daisy. This involves Nick in their ecstatic but short-lived reunion as an observer and a participant.

Nick connects each chapter which has its own story: Nick's visit to the Buchanans, the wild drunken party at Tom and Myrtle's apartment, the huge party at Gatsby's mansion, Nick's trip to New York with Gatsby, the reunion between Daisy and Gatsby, and so on. The story develops with Nick's growing friendship with Gatsby. In this sense, the inflation of Gatsby's myth is useful in developing the story. Fitzgerald clothes Gatsby in dozens of legends: that he killed a man once, that he was a German spy, and even "that he didn't live in a house at all, but in a boat that looked like a house and was moved secretly up and down the Long Island shore" (98). These legends attract the reader's mind. By the same token, Gatsby's belated entrance to the novel is essential in order to attract the reader. With the narration only by Nick, we come to know about Gatsby only gradually. So when we meet Gatsby in person finally and unexpectedly, we can take him on his own terms. Quoting the *Odyssey*, Piper comments on Fitzgerald's method as follows:

And one of the best ways of persuading the skeptical modern reader to accept a heroic figure—as Homer long ago proved in the *Odyssey*—was to keep him off stage long enough for the other characters to build up an ideal impression of him. Chapters I and II, and the first part of Chapter III, were therefore, carefully sprinkled with a number of casual allusions to Gatsby in order to create a plausible suspense regarding his origins and business affairs.¹³⁾

Fitzgerald uses three methods in employing Nick's narration. The first one is the form in which most frequently Nick informs the reader of what he sees. The second one is that Nick informs the reader of what he hears, sometimes in other people's words, sometimes in his own. The third one is the form in which Nick reconstructs the story. This last device enables the narrator to reconstruct some events he has not witnessed himself. With his imagination, Nick informs the reader of Gatsby's youth. In the illustration of Gatsby's murder day, Fitzgerald makes Nick reconstruct the story with various resources. Nick narrates his eye-witness account of the scene in the dog days from the showdown between Tom and Gatsby to the scene where Gatsby keeps watching Buchanan's house. But on Gatsby's murder day, Fitzgerald shifts from the eye-witness account to the reconstructing method. Nick begins to reconstruct the story: "Now I want to go back a little and tell what happened at the garage after we left there the night before" (156).

Fitzgerald uses three sources to make Nick reconstruct the story: using a subnarrator, using information obtained from other people or newspapers, and using Nick's imagination. In tracing Wilson's behavior, Fitzgerald uses a subnarrator. Michaelis who is Wilson's only friend informs Nick of what happened to Wilson. We can also find this form in chapter IV where Jordan tells Nick about the brief wartime love affair between Daisy and Gatsby. But when there is no one to tell Wilson's behavior, Nick pieces up the story with what he hears and what he reads in the papers:

His movements—he was on foot all the time—were afterward traced to Port Roosevelt and then to Gad's Hill, where he bought a sandwich that he didn't eat, and a cup of coffee.... By half-past two he was in West

Egg, where he asked some one the way to Gatsby's house. So by that time he knew Gatsby's name (161).

Here Nick shifts the scene from Wilson's action to Gatsby's at about this time: "At two o'clock Gatsby put on his bathing-suit and left word with the butler that if anyone phoned word was to be brought to him at the pool" (161). Nick reconstructs Gatsby's action with the resources he has heard from the butler, the chauffeur, and the gardner. But when there is no witness to Gatsby's murder, Nick reconstructs the story with his imagination:

He must have looked up at an unfamiliar sky through frightening leaves and shivered as he found what a grotesque thing a rose is and how raw the sunlight was upon the scarcely created grass. A new world, material without being real, where poor ghosts, breathing dreams like air, drifted fortuitously about... like that ashen, fantastic figure gliding toward him through the amorphous trees (162).

One of the purposes to have Nick narrate the story is for Fitzgerald to prevent himself from being involved in the story, particularly on the problem of moral. Fitzgerald had identified himself with the characters, which made it difficult to write moral problems objectively. However, that problem is solved by having Nick contrast the moral of the Middle West with the moral of the East. In other words his use of Nick enables the reader to contrast them. By leaving the reader to contrasting and judging moral problems, Fitzgerald keeps himself detached from being involved in the story. For example, Nick's recollection of his homecoming in Christmas vacations as a boy sharply contrasts with the life Nick encounters in the East.

That's my Middle West—not the wheat or the prairies or the lost Swede towns, but the thrilling returning trains of my youth, and the street lamps and sleigh bells in the frosty dark and the shadows of holly wreaths thrown by lighted windows on the snow. I am part of that, a little solemn with the feel of those long winters, a little complacent from growing up in the Carraway house in a city where dwellings are still called through decades by a family's name (177).

Fitzgerald does not stress how corrupted and degenerated the East is. But he succeeds in conveying what he wants to state concerning moral problems to the reader.

Nick's reservation on moral judgment in the story is effective in contrasting the moral of Tom, Daisy, and Jordan with that of Nick. After Gatsby's death, Nick feels "foul dust" in the East. To Jordan who lives in this world of foul dust, Nick does not teach how to live. He just reminds her that he is thirty years old now: "'I'm thirty,' I said. 'I'm five years too old to lie to myself and call it honor.' She didn't answer. Angry, and half in love with her, and tremendously sorry, I turned away" (179). Nick is angry with Tom but he does not snub him:

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....

I shook hands with him; it seemed silly not to, for I felt suddenly as though I were talking to a child (180-181).

Nick tells the reader that he feels as if he were talking to a "child." Here, Fitzgerald does not identify himself with Nick. He only shows us the world of careless people through the eyes of Nick. This method of contrast impresses us much more than the method of omniscient point of view.

Fitzgerald uses many flashbacks in this novel. Nick narrates Gatsby's history of the past and the present and he connects each story. With the summer of 1922 as the center, Nick narrates backwards and forwards over Gatsby's history. Millar shows a diagram of the sequence of events in this novel:

Allowing X to stand for the straight chronological account of the summer of 1922, and A, B, C, D, and E to represent the significant events of Gatsby's past, the nine chapters of *The Great Gatsby* may be charted:
X, X, X, XCX, X, XBXCX, X, XCXDX, XEXAX.¹⁴⁾

Gatsby's history gives us a sort of suspense to some extent and it makes the device of narrator more significant. It was wise for Fitzgerald to distribute Gatsby's history throughout the history.

III Time and the Dream

"Time and the dream" was the main theme of Fitzgerald. We find this theme in his short stories published prior to *The Great Gatsby*, including: "The Pierian Springs and the Last Straw," "The Jelly Bean," "O Russet Witch," "The Diamond as Big as the Ritz," "Winter Dreams," "The Sensible Thing," and "Absolution." For example, in "Winter Dreams," Dexter knows that his dream is gone when he hears Judy has "faded" and is considered "too old." His old image of Judy collapses and he realizes that "something" in him is gone. In "The Pierian Springs and the Last Straw," when George Rombert loses his girl his time stops: "When I crossed the threshold it was sixteen minutes after ten. At that minute I stopped living."¹⁵⁾ In "The Sensible Thing," George O'Kelly struggles against time. In the scene where Jonquil breaks with him, he says, "'Let's shut off that damned fan,'... 'it drives me wild. It's like a clock ticking away all the time I'll be with you. I came here to be happy and forget everything about New York and time—'"¹⁶⁾ After one year, George visits Jonquil again and finds that "his imagination had distorted and colored all these simple familiar things."¹⁷⁾ The fact that George has become rich gives him another point of view on his dream. Like Gatsby, George envies wealth and the girl who is the embodiment of the wealth. George makes a fortune but can not win her love. With his dream gone, he knows he has lost something in him. This theme is mirrored in *The Great Gatsby*. Fitzgerald told a friend that "the whole idea of Gatsby is the unfairness of a poor young man not being able to marry a girl with money. This theme comes up again and again because I lived it."¹⁸⁾ George and Dexter accept the fact that the dream in the past collapses in the process of time but Gatsby does not do "the sensible thing." Gatsby tries to turn the clock into the past.

We have to consider Gatsby's sense of time in terms of his dream. Gatsby lives for his

dream, that is, essentially, to relive the past. He seeks for his dream—Daisy, who is now Mrs. Buchanan. In other words, Gatsby keeps a dream of his youth. When Gatsby was 27 years old, he was a lieutenant at Camp Taylor. At this time, Gatsby met Daisy Fay and fell in love. Though Daisy returned his love, she married Tom Buchanan who was rich enough to give her a \$350,000 pearl necklace for a wedding present. Daisy could not accept Gatsby who was “a penniless young man without a past” (149). Since that moment Gatsby’s love for Daisy has come to be counted by wealth. As Gatsby told Nick, “‘Her (Daisy’s) voice is full of money,’ ” (120) Gatsby’s identity began to be distorted. Though the five years elapse, Gatsby still wants to keep his image of Daisy intact: “He wanted nothing less of Daisy than that she should go to Tom and say; ‘I never loved you’ ” (111). Gatsby is fighting against time. As Lehan indicates, Gatsby wants “to turn back the clock and to start over at thirty-two where he left off at twenty-seven.”¹⁹⁾

In this novel Fitzgerald depicts clocks, watches, schedules, and timetables in order to suggest Gatsby’s fight with time. For example, at the reunion scene in chapter V, with the use of a clock Fitzgerald juxtaposes Gatsby’s time and Nick’s time. Waiting for Daisy in Nick’s living room, Gatsby looks at his watch and says nervously, “‘Nobody’s coming to tea. It’s too late!’ ” (85). But it is Gatsby who is “too late” for the real time. The clock depicted in the reunion scene suggests Gatsby’s vain effort to repeat the past. Even when Gatsby successfully has a reunion with Daisy, “(Gatsby’s) head leaned back so far that it rested against the face of a *defunct mantelpiece clock*, and from this position his distraught eyes stared down at Daisy” (87, italics mine). When Gatsby inadvertently tips over Nick’s clock, “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” (87). Gatsby apologizes to Nick for the clock, though it is not broken. But Nick says idiotically, “‘It’s an old clock’ ” (87). Idiotically since “‘I think we all believed for a moment that it had smashed in pieces on the floor’ ” (88). As is symbolized by “an old clock,” the irony is that Gatsby does not consider the effect of the elapse of time, though he counts time accurately since he left Daisy: “‘We haven’t met for many years,’ said Daisy, her voice as matter-of-fact as it could ever be. ‘Five years next November’ ” (88). Then Gatsby’s ideal time runs down “like an overwound clock,” since Gatsby “had been full of the idea so long, dreamed it right through to the end, waited with his teeth set, so to speak, at an inconceivable pitch of intensity” (93). “A universe of ineffable gaudiness spun itself out in his brain,” says Nick, “while the clock ticked on the washstand and the moon soaked with wet light his tangled clothes upon the floor” (99–100). Thus clocks are effectively depicted in the novel in the sense that Gatsby’s effort to turn the clock into the past is vain. As for the timetable, Nick writes down “the names of those who came to Gatsby’s house that summer” on “the empty spaces of a timetable,” recalling the summer of 1922: “It is an old timetable now, disintegrating at its folds, and headed ‘This schedule in effect July 5th, 1922’ ” (61). The fact that this timetable is no longer “in effect” also impresses Gatsby’s vain effort on turning back the clock.

Gatsby's sense of time may be viewed from another aspect, that is, by Gatsby's name change. At the age of seventeen, James Gatz changes his name to Jay Gatsby. When James Gatz saw Dan Cody's yacht, his mind moved to change his past. He intended to cut off his past as a son of "shiftless and unsuccessful farm people" (99). In his imagination, James Gatz created his past. Jay Gatsby "sprang from his Platonic conception of himself" (99). Gatsby tells Nick that he is "the son of some wealthy people in the Middle West," that he was "brought up in America but educated at Oxford," and that he "lived like a young rajah in all the capitals of Europe—Paris, Venice, Rome—collecting jewels, chiefly rubies" (65–66).

Gatsby's name change is triggered by his desire to acquire wealth. When he saw Daisy for the first time, his desire became stronger. To Gatsby who was then a lieutenant without money, Daisy Fay was the embodiment of wealth, the "king's daughter, the golden girl" (120). Nick tells us how Gatsby was astonished by Daisy's house in Louisville. But what amazed him more was that "Daisy lived there" (148):

There was a ripe mystery about it, a hint of bedrooms upstairs more beautiful and cool than other bedrooms, of gay and radiant activities taking place through its corridors, and of romances that were not musty and laid away already in lavender, but fresh and breathing and redolent of this year's shining motor-cars and of dances whose flowers were scarcely withered (148).

Jay Gatsby succeeds in concealing James Gatz in his lieutenant uniform. In other words, James Gatz plays a role of Jay Gatsby by wearing a lieutenant uniform. Uniform, which is a borrowed dignity for Gatsby, helps him to cover "the hot struggles of the poor" (150).

Whitley explains Gatsby's sense of time in terms of relation with Keats's "Ode to a Nightingale." The reunion scene between Gatsby and Daisy is shown through the eyes of Nick: "I think that voice held him most, with its fluctuating, feverish warmth, because it couldn't be over-dreamed—that voice was a deathless song" (97). Whitley suggests that "The 'deathless' quality of her voice corresponds to that of Keats's nightingale: 'Thou wast not born for death, immortal Bird!'" Gatsby desires to cling to immortality. Gatsby's tragedy stems from his belief that he can transcend the effect of time to man's mind. He believes the dream remains unchanged, though the elapse of time changes man's mind. Keats tried to coalesce his time-bound song with the timeless song of "immortal Bird." As Whitley adds, "Keats is constantly striving to achieve a vision which will somehow defeat time, not by abandoning chronological sequence altogether but by working towards fusion of process and immobility which will transcend the normally destructive operations of time and its attendant lords, disillusion and mortality."²⁰⁾ In Keats's struggle with time, Fitzgerald finds these "antithetical elements" which Lehan suggests: "the dream against reality, time in flux against time frozen, becoming against being, time as the seed of possibility against time as the seed of decay."²¹⁾ Here we see Fitzgerald's double vision on time. Gatsby seems to try to wed real time with ideal time, but in fact he is trying to "wed his unutterable

visions to her (Daisy's) perishable breath," (112) which seems to sing a "deathless song."

The valley of ashes gives us some significance in terms of time and the dream. This is the place where they have no hopes and everything turns to ashes. This is the world where time stops. This is the world of inferno, the spiritually dead world:

This is a 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 ash-gray men who move dimly and already crumbling through the powdery air. Occasionally a line of gray cars crawls along an invisible track, gives out a ghastly creak, and comes to rest, and immediately the ash-gray men swarm up with leaden spades and stir up an impenetrable cloud, which screens their obscure operations from your sight (23).

In this place, wheat, farm and gardens that have the imagery of green are depicted with the colour of gray. There is no green hopes, "green breast of the new world," (182) which Dutch sailors must have seen in this new world. There is no hope or future to the residents of this valley of ashes. Myrtle is run over by Daisy. Wilson murders Gatsby and later he shoots himself. As Long remarks, this valley of ashes expresses "its dearth of imagination, energy, and joy."²³⁾

Everything is distorted under the foul dust. Gatsby's murder is triggered by Wilson's misunderstanding. Myrtle mistakes Jordan for Tom's wife, which eventually leads her to being run over by Daisy. Jordan can not recognize Gatsby, even though she met him before. Wolfsheim, "the man who fixed the World's Series back in 1919," (74) wrongly thinks Nick as the one of Gatsby's "business" associates. These mis-seeings imply people's blindness under the foul dust. On the morning after Myrtle's death, Nick visits Gatsby's house and finds "there was an inexplicable amount of dust everywhere, and the rooms were musty, as though they hadn't been aired for many days" (147). Symbolically, Gatsby's dream turns to ashes.

Gatsby's time is skillfully described in his "SCHEDULE." After Gatsby's death, Mr. Gatz, Gatsby's father, shows it to Nick. Nick finds it filled with a scheme of employment for the twenty-four hours of the day by James Gatz:

Rise from bed	6.00	A.M.
Dumbbell exercise and wall-scaling	6.15-6.30	"
Study electricity, etc.	7.15-8.15	"
Work	8.30-4.30	P.M.
Baseball and sports	4.30-5.00	"
Practice elocution, poise and how to attain it	5.00-6.00	"
Study needed inventions	7.00-9.00	"

GENERAL RESOLVES

No wasting time at Shafers or [a name, indecipherable]
No more smokeing or chewing.
Bath every other day
Read one improving book or magazine per week

Save \$5.00 [crossed out] \$3.00 per week

Be better to parents

(174)

This schedule reminds us of *Autobiography* by Benjamin Franklin. James Gatz tried to attain his dream with a Franklinesque philosophy.¹ He believed in the American “rags-to-riches” dream. He had “a big future before him” (169).² As Gatsby’s father says to Nick, “‘If he’d of lived, he’d of been a great man. A man like James J. Hill. He’d of helped build up the country’” (169). However, when we compare Franklin’s time sense with Gatsby’s, we find a complete difference between them. For Franklin, time is something to be used for some purposes. On the other hand, Gatsby is used by time since he has to make a fortune in haste. Gatsby believes that wealth makes it possible for him to repeat the past. Gatsby is, however, seeking for his dream on borrowed time, since his time is five years behind. As a result, Gatsby’s dream is smashed up “like glass against Tom’s hard malice” (148).

As for the events, Nick is “within and without,” and he is in the position to see the flow of time. But after the confrontation scene at Plaza Hotel, Nick’s time sense suffuses the story. During the confrontation between Tom and Gatsby, Nick suddenly remembers that it is his thirtieth birthday. Nick’s rumination on being thirty is impressive enough to shift our sense of time from that of the world of foul dust to that of the reality.

I was thirty. Before me stretched the portentous, menacing road of a decade....Thirty—the promise of a decade of loneliness, a thinning list of single men to know, a thinning briefcase of enthusiasm thinning hair (136).

After realizing this fact, Nick feels love for Jordan who, “unlike Daisy, was too wise ever to carry well-forgotten dreams from age to age” (136). However, Nick’s point of view changes again soon when he sees Myrtle’s body “knelt in the road and mingled her thick dark blood with the dust” (138). At Tom’s house Nick refuses to go in: “I’d be damned if I’d go in; I’d had enough of all of them for one day, and suddenly that included Jordan too” (143). Nick’s time sense gives us another dimension to see the world of foul dust. The adoption of a narrator is effective in dealing with Fitzgerald’s main theme—time and the dream. Since Fitzgerald chose the form in which Nick recollected Gatsby’s history, these materials such as the depiction of clocks and an old timetable, Gatsby’s name change, Franklinesque time-schedule, and the hint of Keats’s “Ode to a Nightingale” were more effective to stress Gatsby’s vain struggle against time.

Notes

1. Andrew Turnbull, *Scott Fitzgerald* (New York: Charles Scribner’s Sons, 1962), p. 146.
2. F. Scott Fitzgerald, *The Crack-Up*, ed. Edmund Wilson (New York: New Directions, 1945), p. 262.
3. Arthur Mizner, *The Far Side of Paradise* (London: William Heinemann, 1969), p. 185.
4. To Maxwell Perkins, October 27, 1924, *Dear Scott/Dear Max: The Fitzgerald-Perkins Correspondence*, eds. John Kuehl and Jackson R. Bryer (New York: Charles Scribner’s Sons, 1971), p. 80.
5. To F. Scott Fitzgerald, November 20, 1924, *Ibid.*, pp. 82–83.

6. Fitzgerald, *The Crack-Up*, *op. cit.*, p. 169.
7. Henry Dan Piper, *F. Scott Fitzgerald: A Critical Portrait* (London: The Bodley Head, 1965), p. 131.
8. To Perkins, n.d. (ca. July 15, 1928) Files of Charles Scribner's Sons, quoted by Piper, *op. cit.*, p. 130.
9. In his 1934 introduction to the Modern Library edition of *The Great Gatsby*, Fitzgerald described, "I had just re-read Joseph Conrad's preface to *The Nigger [of the 'Narcissus']*." In that preface, Conrad wrote, "My task, which I am trying to achieve, is by the power of the written word to make you hear, to make you feel—it is before all, to make you see. That—and no more, and it is everything."
10. In American literature, some writers have adopted the first-person narrator. For example, prior to *The Great Gatsby*, Willa Cather had adopted it in *My Ántonia* and *A Lost Lady*. After *The Great Gatsby*, Hemingway used it in *A Farewell to Arms*, and Faulkner used it in *Absalom, Absalom!*.
11. Fitzgerald, *The Great Gatsby* (New York: Charles Scribner's Sons, 1953), p. 1. All further references to this text are indicated by parentheses.
12. Fitzgerald, *The Last Tycoon*, ed. with intro. by Edmund Wilson (New York: Charles Scribner's Sons, 1969), pp. 139–140.
13. Piper, *op. cit.*, p. 141.
14. James E. Miller, Jr., *F. Scott Fitzgerald: His Art and His Technique* (New York: New York University Press, 1967), p. 114.
15. Fitzgerald, "The Pierian Springs and the Last Straw," in *The Apprentice Fiction of F. Scott Fitzgerald 1909–1917*, ed. with intro. by John Kuehl (New Brunswick, N. J.: Rutgers University Press, 1965), p. 170.
16. Fitzgerald, "The Sensible Thing," in *The Stories of F. Scott Fitzgerald*, ed. with intro. by Malcolm Cowley (New York: Charles Scribner's Sons, 1951), p. 150.
17. *Ibid.*, p. 155.
18. Turnbull, *op. cit.*, p. 150.
19. Richard D. Lehan, *F. Scott Fitzgerald and the Craft of Fiction* (Carbondale: Southern Illinois University Press, 1976), p. 107.
20. John S. Whitley, *F. Scott Fitzgerald: The Great Gatsby* (London: Edward Arnold, 1976), p. 16.
21. *Ibid.*
22. Lehan, *op. cit.*, p. 117.
23. Robert Emmet Long, *The Achieving of The Great Gatsby: F. Scott Fitzgerald, 1920–1925* (London: Associated University Presses, 1979), p. 153.

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