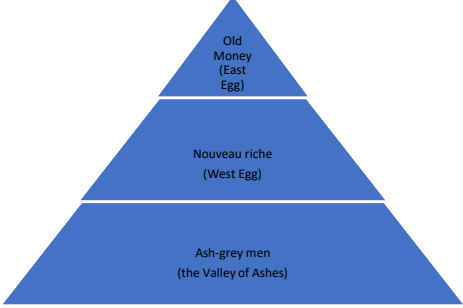


	<i>The Great Gatsby: Dreaming the Perditious Dream</i>
T	<i>The Great Gatsby</i> (1925)
A	Francis Scott Fitzgerald (1896-1942), a member of the Lost Generation
G	Novella of manners, modernist novel(1a)
Tone	Ironic, wry, meditative, reflective, critical
Other notable works	<i>This Side of Paradise</i> (1920) <i>The Beautiful and Damned</i> (1922) <i>Tender is the Night</i> (1934) “The Curious Case of Benjamin Button” (1922)
Historical background	The Jazz Age and the Harlem Renaissance The Gilded Age—the Progressive Era—the World War I—the Roaring Twenties Flappers and Zelda Fitzgerald: the rise of the New Woman Prohibition and organized crime The Automobile Industry Provides a glimpse at the golden era and golden idols of the time between the end of World War I and the Great Depression
Class awareness	The American Dream and Social Ladder: 
Gender awareness	The New Woman Daisy’s marriage of convenience Myrtle’s marriage and extramarital affair for social elevation Jordan’s professional career
Narrator	Nick Carraway, first-person limited narrator
Setting	June to September, 1922 Great Neck Area of Long Island (dubbed as “East Egg” and “West Egg”)
Symbols	The green light and various colors (cream/ gold/ green/ white/ yellow) House The Holy Grail Articles of clothing The eyes of T. J. Eckleburg Automobiles versus horses Water

Seed Questions:

How does the titular character deal with failure or disillusionment?

How does class conflict affect each character?

Why is often the first chapter of a novel the hardest to read or even boring?

- The first chapter has to
- 1. Explain the nature of the major conflict
- 2. Introduce main characters and setting
- 3. Foreshadow the progress of narrative

Chapter 1

Vocabulary Might:

Privy to: informed about something secret or not generally known

"privy to the details of the conspiracy"

Confidence: a confidential communication

Snobbish: arrogant; stuck-up

Short-winded elation

Elation: a feeling or state of great joy or pride

Colossal: gigantic

Supercilious: arrogant

Fractional: inclined to make trouble

Wan: pale

Complacency: a feeling of contentment or self-satisfaction to a fault

Extemporize: to do or perform (something) without prior preparation or practice; to wing it

Vigil: a watch kept during normal sleeping hours

Peremptory: not allowing contradiction or refusal; imperative; commanding

Intimation: a hint or suggestion

Daisy Buchanan	Your summary	Textual evidence (with page number)
Direct characterization (Objective facts; what the narrator says)	1. is married and has a three-year-old daughter 2. 3.	
Carraway's personal assessment (subjective opinion; what the reader infers from the text)	1. is more stirring than beautiful (engrossing but not beautiful) 2. 3.	

Provide three adjectives that capture Tom and Daisy's married life (two can come from the direct characterization in the text; the last one is to carry your subjective, inferential understanding):

The great Gatsby (Chapter 2)

Vocabulary Might

Ocular visible (the ocular proof)
Oculist
Monocle

Supercilious arrogant
Haughty arrogant
Hauteur arrogance

Persistent consistent

Dismal

Sensuous = sensual = horny = sexy = sexual

Sensible = having common sense

Sensitive to = vulnerable = weak

Smoldering sizzling; smoking; angry

Defer (to respect) deference, deferential = respectful
 (to postpone) deferment

Cow (to intimidate)

Cower (to be intimidated)

The cow cowed the quail that cowered.

Quail (to be intimidated)

The cow cowed the quail, which quailed away.

Pastoral + of countryside; of natural setting

Stout short and fat

Apathetic –

Indifferent – a (without) + pathy antipathy = hostility

Bureau

Bureaucrat – a governmental worker who does not care about doing more

Bureaucracy – a government with a lot of red tape

Discreet polite; decent

Discrete different

Distort twist; take it out of context

Rakish badboy-like (rake = jackass)

Propriety good manners

Languid – Languor (laziness)

Incessant In + cease (stop) + sant = not stopping

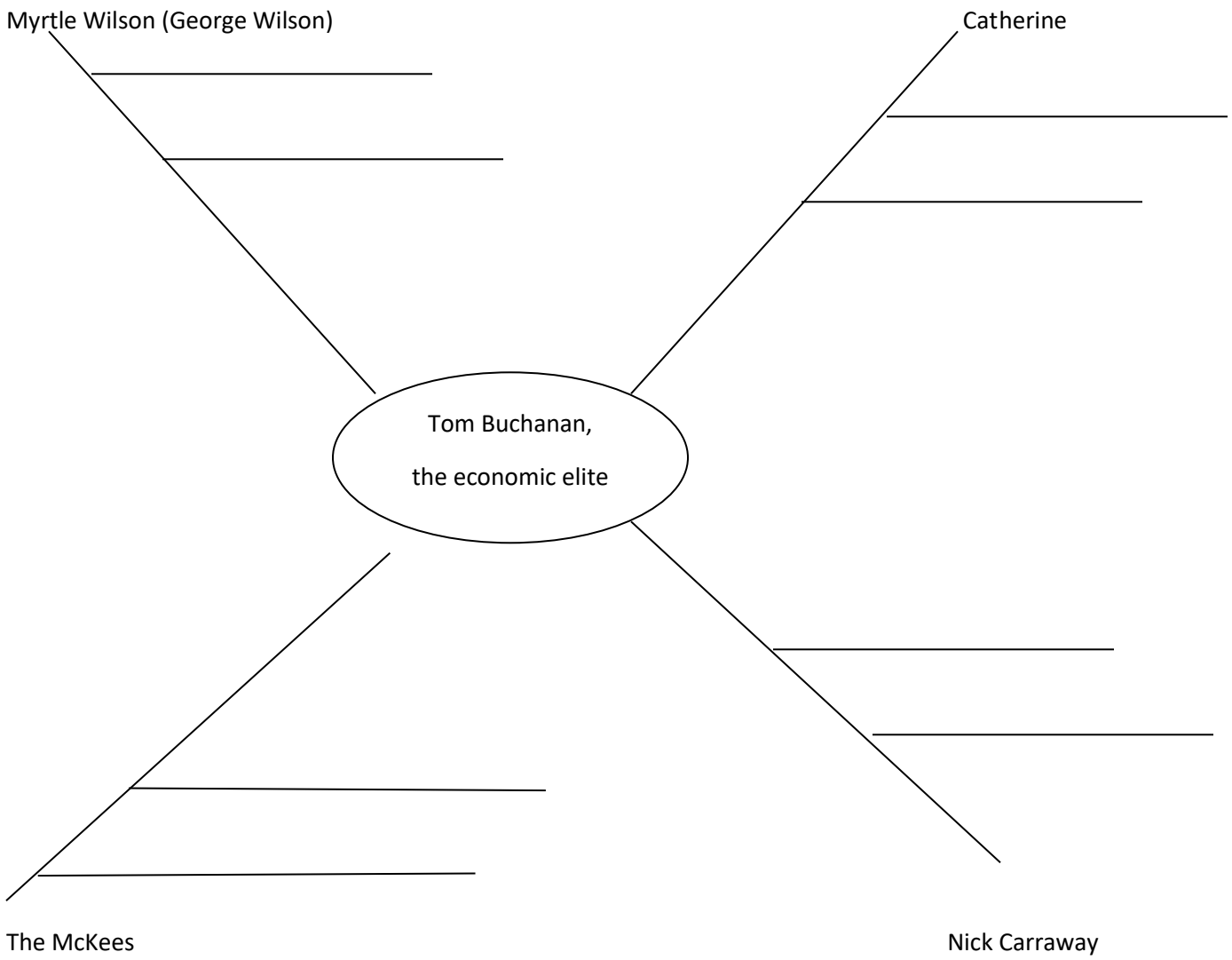
Shiftless – aimless; purposeless

Incredulous – = skeptical; doubtful

Incredible = awesome

Deft adroit; good (“Daft,” a British slang, means dumb and is close to “bloody”)

The Great Gatsby (Chapter 2): All the Social-Climber Wannabes



The Great Gatsby (Chapter 3)

- 1) What is the term of endearment Gatsby often doles out to any acquaintance of his?
- 2) What is the nickname Nick Carraway assigns to the man he meets in Gatsby's library?

Hors d'oeuvre [ɔr 'dɜrv]: appetizer
 Cordial: (noun) a strong, sweetened, aromatic alcoholic liquor
 Cordial: (adjective) warm, sincere, friendly
 Gaudy: (adjective) showy in a tasteless or vulgar way
 Prodigal: (adjective) recklessly wasteful or extravagant, as in disposing of goods or money
 Erroneous: (adjective) containing error; mistaken; incorrect
 Credulity: (noun) tendency to believe readily; gullibility
 Condescending: (adjective) displaying a patronizingly superior attitude
 I ascertained . . . : I found out definitely . . .
 A bona-fide piece of printed matter
 A bona fide lawyer
 Bona fide leather
 Bona fides = in good faith
 Mala fides = in bad faith
 Provocation: (noun) something that incites or provokes
 Florid and corpulent:
 Florid: (adjective) reddish or ruddy in a healthy way; elaborate and excessive (in a writing style)
Echolalia of the garden
 Elude: (verb) to evade or escape from
 An elusive criminal
Convivial: (adjective) social; jovial or festive
 Jaunty: (adjective) sprightly; lively
 Wayward: (adjective) deviating from what is desired or expected; wilful; disobedient
 Tantalizing: (adjective) enticing in sight yet often out of reach
 Tantalus: a king who for his crimes was condemned in Hades to stand in water that receded when he tried to drink and with fruit hanging above him that recede when he reached for it in Greek mythology.
Discordant: (adjective) harsh or dissonant; lacking in harmony
 Apparition: (noun) ghost
 The **caterwauling** horn: shrill
Poignant moment of night and life: arousing deep emotion especially pity or sorrow; touching
 Affectation: a deliberate pretense or false display
 Affection: love; a tendering feeling toward another

A Literary Foil: a character who contrasts with another character —usually the protagonist— to highlight particular qualities of the other character.

Nick Carraway	Jay Gatsby
“a man of about my age” (47) Shares a “moment about some wet, gray little villages in France” (47) Lives in a shack (“an eyesore”) in West Egg Carraway is falling for Jordan Baker Is originally from Minnesota	“a man of about my age” (47) Shares a “moment about some wet, gray little villages in France” (47) Lives in a mansion in West Egg Gatsby fell in love with daisy Hailed from North Dakota

What are the differences between Garraway and Gatsby?

Oxymoron: a phrase that seems self-contradictory or incompatible with reality.

Oxy ("pointed or sharp" in Latin) + moron ("foolish or dull" in Latin)

A + Not A

Eloquent silence/ Deafening silence/ "And faith unfaithful kept him falsely true."

Irregular patterns/ Serious jokes/ Dry drunk/ Quiet riot

Icy hot/ Idiot savant (= wise fool)/ Electric candles/ Plastic glass

Gatsby, a genuine imitation

"elegant young roughneck" (48)

"an irresistible prejudice in your favor" (48)

Almost absurd formality/ winsome smile

"Picking his words with care" (48)

The Great Gatsby: Chapter 4

Vocabulary might:

Disconcert [diskən'sɜrt] V) to disturb the composure of; to disturb

Concert ['kɒn sɜrt] N) a public performance; agreement; harmony

[kən'sɜrt] V) to act together in harmony

Our concerted effort

He has a disconcerting habit of staring at strangers.

He was disconcerted by the teacher's angry tone.

His punctilious (-) manners in the shape of restlessness (too strict and precise)

Divine retribution (punishment; revenge; an eye for an eye; measure for measure)

I managed to restrain my incredulous laughter. (distrustful; skeptical; suspicious)

Mr. Wolfsheim's nose flashed at me indignantly. (indignant = offended)

The juxtaposition of these two remarks was startling. (a side-by-side position)

Somnambulatory abstraction (absent-minded sleepwalking; in + som + nia = insomnia)

To eat with ferocious delicacy (extremely aggressive)

Raised his hand in a sort of benediction (blessing)

With unfathomable delight (unmeasurable) fathom = a unit of six feet; to understand

Her wan, scornful mouth (pale; colorless)

- 1) What color of a car does Gatsby drive to Nick Carraway's shack?
- 2) What is one striking facial feature Meyer Wolfsheim has?
- 3) What are Wolfsheim's cuff buttons made of?
- 4) Who else does Nick Carraway meet at the speakeasy?

The Great Gatsby (Chapter 4: Pages 61-74)

<p>The Socialites: "casual moths" (78)</p>	<p>The bunch of ungrateful diners and "mooches" (freeloaders and squatters) A list catalogue of movie, entertainment celebrities and illicit couples Rowdy crowd and irresponsible behaviors What does the following sentence intimate: "All these people came to Gatsby's house in the summer" (63)?</p> <p>Develop a metaphor of the guests: Poisoned bouquet of flowers; social butterflies; fallen leaves; fanciful parasites; social vultures</p>
<p>The Ride</p>	<p>a "disconcerting" ride (64) A car of a rich cream color A national medal of honor from Montenegro A photograph of Gatsby at a college at Oxford</p> <p>How does Gatsby try to create an image of success and privilege?</p> <p>What props does he use in order to build a persona? How genuine are they?</p>
<p>The Speakeasy</p>	<p>"a small flat-nosed Jew" (69); "his tragic nose" (72); human molars as cuffs buttons Wolfsheim claims that "Gatsby's very careful about women. He would never so much as look at a friend's wife" (73) Historical allusion (Gangster narrative: Herman Rosenthal shot to death by a police officer at the Hotel Metropole)</p>
<p>Backstory</p>	<p>October, 1917 Jordan as the New Woman (flapper) Daisy Fay's white dress and a white roadster (car) According to Jordan, what kind of influence did Daisy have on Jay Gatsby and Jordan Baker?</p>

The Great Gatsby (Chapter 5)

- 1) What does Gatsby nearly smash when he visits Carraway's shack?
- 2) Why does Daisy burst into tears in Gatsby's mansion?

Vocabulary Might

Thin **elongated** glints

Tactless (clumsy)

Blazed **gaudily** (gaudy = showy in a tasteless or vulgar way)



Harrow

A **harrowing** ordeal (painful, terrifying)

Exhilarating ripple of her voice (stimulating, exciting)

In a strained **counterfeit** of perfect ease (imitation, fake)

Defunct mantelpiece

Incredulous

Incredible

Unforgettable **reproach** (blame, to criticize)

Obstinate (stubborn)

Vestige (remains, token)

A gesture of **exultation** (joy, delight, jubilation)

The **colossal** significance of that light (titanic, gigantic, mammoth)

A **nebulous** hue (cloudy, vague)

Gatsby against the time:

Gatsby's palatial mansion:

Gatsby's dress shirts and Daisy:

What does Daisy signify for Gatsby? Develop your metaphor of Daisy Buchanan.

The Great Gatsby (Chapter 6)

Vocabulary Might:

Nouveau riche as opposed to old money

Laudable (adj) praiseworthy (think of “applaud” and “applause”)

Insidious (adj) harmful; intended to entrap

Shiftless and unsuccessful (lacking ambition or purpose; lazy)

Platonic conception of himself (idealistic; nonphysical)

Vulgar and meretricious beauty (gaudy; expensive but trashy; gilded)

Contemptuous (adj) arrogant; haughty

Contemptible (adj) deserving of contempt; despicable

Turbulent riot (characterized by unrest or disorder; rough and violent)

Perturbed (adj) disturbed; ill at ease

Ineffable gaudiness (adj) indescribable; unspeakable

Turgid sub-journalism (swollen, bloated, bombastic)

Contingency (n) something dependent on a possible future event; possibility

Trying to ingratiate myself with her senile aunt (gain favor with somebody by deliberate efforts; get on the right side of; cozy up)

A massive and lethargic woman (sluggish; lazy)

Euphemism (n) a mild, indirect, or vague term for one that is considered harsh, blunt, or offensive

Menagerie (n) a collection of wild animals kept for exhibition; a zoo

Obliterate (v) to wipe out completely; to annihilate

Identify all references to the color green in this chapter by employing a direct quotation and specifying the page number inside parentheses.

1)

2)

Even though Gatsby has rekindled his romance with Daisy Buchanan, he looks ill at ease and socially awkward. Single out one anecdote to discuss the reason why he might act as if he were out of his own element. Do not forget to incorporate the textual support.

The Great Gatsby (Chapter 7): Bash, Hash, Clash, Crash

Trimalchio: a character in the 1st century AD Roman work of fiction *Satyricon* written by Petronius. He plays a part only in the section titled "Cena Trimalchionis" (The Banquet of Trimalchio, often translated as "Dinner with Trimalchio"). Trimalchio is an arrogant former slave, who has become quite wealthy by tactics that most would find distasteful. The term "Trimalchio" has become shorthand for the worst excesses of the *nouveau riche*.

Dilatory grudging way (delaying, lingering)

Caravansary: an inn for caravans

Stagnant in the heat

"Don't be morbid"

Affront

Coupe: a closed two-door automobile

Tom pushed the unfamiliar gears tentatively.

The immediate contingency overtook him, pulled him back from the edge of the theoretical abyss.

"An Oxford man!" He was incredulous.

"Oxford, New Mexico," snorted Tom contemptuously.

After a moment the proprietor emerged from the interior of his establishment.

The coupe flashed by us with a flurry of dust.

The relentless beating heat was beginning to confuse me.

Tom was feeling the hot whips of panic. His wife and his mistress were slipping precipitately from his control.

Intermittent beads of sweat raced cool across my back

The portentous chords of Mendelssohn's Wedding March . . . (of momentous or ominous significance)

. . . as if she might have sounded irreverent.

"They carried him into the house," appended Jordan.

"What kind of a row are you trying to cause in my house?"

The transition from libertine to prig was so complete.

. . . to partake vicariously of their emotions.

Tom's voice groped unsuccessfully for the paternal note.

He nodded sagely.

I became aware now of a hollow wailing sound which issued incessantly from the garage.

. . . looked over with truculent eyes.

I could think of nothing except the luminosity of his pink suit.

. . . as though my presence marred the sacredness of the vigil.

1) What does Carraway mean by "the rather harrowing scene" (114)? The answer is in Chapter 6 (109). And why is this vision harrowing to Carraway?

2) Who does Carraway meet outside Daisy's mansion on the fatal night of the accident?

3) Why does Nick Carraway feel disoriented and surreal at Myrtle's death?

A Constant Love (based on *The Great Gatsby* Chapter 7)

Dramatic personae [pər-sō'ni :]

Nick Carraway: a 30-year-old bond salesman; Yale alumnus

Jordan Baker: a professional golfer

Jay Gatsby: a man trapped inside his own fantasies

Tom Buchanan: a millionaire vulgarian

Daisy Buchanan: a shallow but vivacious young wife and mother

A waiter

Locale: a suite in the Plaza Hotel, New York City

Time: the hottest day in 1922 which happens to be Nick's birthday

Jordan (*whispering respectfully in an ironic tone*): It's a swell suite.

(*Everybody laughs*)

Daisy (*in a commanding tone without turning around*): Open another window.

Tom: There aren't any more.

Daisy: Well, we'd better telephone for an axe--.

Tom (*impatiently*): The thing to do is to forget about the heat. You make it ten times worse by
crabbing about it. (*He unrolls the bottle of whiskey from the towel and puts it on the table.*)

Gatsby (*chivalrously*): Why not let her alone, old sport? You're the one that wanted to
come to town.

(*There is a moment of silence. The telephone book slips from its nail and splashes to the floor.*)

Jordan (*whispers*): Excuse me.

(*This time nobody laughs.*)

Nick: I'll pick it up.

Gatsby: I've got it. (*examines the parted string and mutters*) Hum! (*and tosses the book on a chair.*)

Tom (*sharply*): That's a great expression of yours, isn't it?

Gatsby: What is?

Tom: All this "old sport" business. Where'd you pick that up?

Daisy (*turning around from the mirror*): Now see here, Tom. If you're going to make personal
remarks I won't stay here a minute. Call up and order some ice for the mint julep.

(*As Tom takes up the receiver the compressed heat explodes into sound with the portentous chords of Mendelssohn's
Wedding March that is played in the ballroom below.*)

Jordan (*crying dismally*): Imagine marrying anybody in this heat!

Daisy: Still—I was married in the middle of June . . . Louisville in June! Somebody fainted. Who was it fainted, Tom?

Tom (*tersely*): Biloxi.

Daisy: A man named Biloxi. “blocks” Biloxi, and he made boxes—that’s a fact—and he was from Biloxi, Tennessee.

Jordan: They carried him into my house because we lived just two doors from the church. And he stayed three weeks, until Daddy told him he had to get out. The day after he left Daddy died. (*after a moment she adds as if she might have sounded irreverent*) There wasn’t any connection.

Nick: I used to know a Bill Biloxi from Memphis.

Tom: That was his cousin. I knew his whole family history before he left. He gave me an aluminum putter that I use to-day.

(The music dies down as the ceremony begins and now a long cheer floats in at the window, followed by intermittent cries of “Yea-ee-ee!” and finally by a burst of jazz as the dancing begins.)

Daisy: We’re getting old . . . If we were young we’d rise and dance.

Jordan (*in a warning tone to Daisy*): Remember Biloxi. (*to Tom*) Where’d you know him, Tom?

Tom (*concentrating with an effort*): Biloxi? I didn’t know him. He was a friend of Daisy’s.

Daisy: He was not. I’d never seen him before. He came down in the private car.

Tom: Well, he said he knew you. He said he was raised in Louisville. Asa Bird brought him around at the last minute and asked if we had room for him.

Jordan (*with a knowing smile*): He was probably bumming his way home. He told me he was president of your class at Yale.

Tom and Nick (*looking at each other blankly*): Biloxi?

Nick: First place, we didn’t have any president . . .

(Gatsby’s foot beats a short, restless tattoo and Tom eyes him suddenly.)

Tom: By the way, Mr. Gatsby, I understand you’re an Oxford man.

Gatsby (*measuring his words*): Not exactly.

Tom: Oh, yes, I understand you went to Oxford.

Gatsby: Yes — I went there.

(A pause)

Tom (*incredulous and contemptuous*): You must have gone there about the time Biloxi went to New Haven.

(Another pause. A waiter knocks and comes in with crushed mint and ice but, the silence is unbroken by his “thank you” and the soft closing of the door. This tremendous detail is to be cleared up at last.)

Gatsby: I told you I went there.

Tom: I heard you, but I’d like to know when.

Gatsby: It was in nineteen-nineteen, I only stayed five months. That's why I can't really call myself an Oxford man.

(Tom glances around to see if the others mirror his disbelief. But they avoid looking at Gatsby.)

Gatsby: It was an opportunity they gave to some of the officers after the Armistice. We could go to any of the universities in England or France.

(Nick seems to feel a sudden urge to get up and slap Gatsby on the back as a gesture of renewed complete faith in Gatsby.)

Daisy *(rises, smiling faintly, and goes to the table)*: Open the whiskey, Tom, and I'll make you a mint julep. Then you won't seem so stupid to yourself. . . . Look at the mint!

Tom *(snapping)*: Wait a minute! I want to ask Mr. Gatsby one more question.

Gatsby *(politely)*: Go on.

Tom: What kind of a row are you trying to cause in my house anyhow?

(Now it is open at last and Gatsby seems content.)

Daisy *(looking desperately from one to the other)*: He isn't causing a row. You're causing a row. Please have a little self-control.

Tom *(repeating it incredulously)*: Self-control! I suppose the latest thing is to sit back and let Mr.

Nobody from Nowhere make love to your wife. Well, if that's the idea you can count me out. . . . Nowadays people begin by sneering at family life and family institutions, and next they'll throw everything overboard and have intermarriage between black and white. *(Flushed with his impassioned gibberish, he now sees himself standing alone on the last barrier of civilization.)*

Jordan *(murmuring)*: We're all white here.

Tom: I know I'm not very popular. I don't give big parties. I suppose you've got to make your house into a pigsty in order to have any friends — in the modern world.

(Nick seems angry but also tempted to laugh whenever Tom opens his mouth. He finds the transition from libertine to prig to be so absurd and asinine.)

Gatsby: I've got something to tell you, old sport — —.

Daisy *(helplessly interrupting)*: Please don't! Please let's all go home. Why don't we all go home?

Nick: That's a good idea. Come on, Tom. Nobody wants a drink.

Tom: I want to know what Mr. Gatsby has to tell me.

Gatsby: Your wife doesn't love you. She's never loved you. She loves me.

Tom *(exclaiming automatically)*: You must be crazy!

Gatsby *(springing to his feet, vivid with excitement)*: She never loved you, do you hear? She only married you because I was poor and she was tired of waiting for me. It was a terrible mistake, but in her heart she never loved anyone except me!

(At this point Jordan and Nick try to go, but Tom and Gatsby insist with competitive firmness that they remain — as though neither of them has anything to conceal and it will be a privilege to partake vicariously of their emotions.)

Tom *(unsuccessfully groping the paternal tone)*: Sit down, Daisy. What's been going on? I want to hear all about it.

Gatsby: I told you what's been going on. Going on for five years — and you didn't know.

Tom *(turning sharply to Daisy)*: You've been seeing this fellow for five years?

Gatsby: Not seeing. No, we couldn't meet. But both of us loved each other all that time, old sport, and you didn't know. I used to laugh sometimes . . . *(with no laughter in his eyes)* to think that you didn't know.

Tom *(tapping his thick fingers together like a clergyman and leaning back in his chair)*: Oh — that's all. *(then he explodes)* You're crazy! I can't speak about what happened five years ago, because I didn't know Daisy then — and I'll be damned if I see how you got within a mile of her unless you brought the groceries to the back door. But all the rest of that's a God damned lie. Daisy loved me when she married me and she loves me now.

Gatsby *(shaking his head)*: No.

Tom *(nodding sagely)*: She does, though. The trouble is that sometimes she gets foolish ideas in her head and doesn't know what she's doing. And what's more, I love Daisy too. Once in a while I go off on a spree and make a fool of myself, but I always come back, and in my heart I love her all the time.

Daisy: You're revolting. *(turns to Nick and her voice, dropping an octave lower, fills the room with thrilling scorn)* Do you know why we left Chicago? I'm surprised that they didn't treat you to the story of that little spree.

Gatsby *(walks over and stands beside Daisy.)*: Daisy, that's all over now. It doesn't matter any more. Just tell him the truth — that you never loved him — and it's all wiped out forever.

Daisy *(looking at Gatsby blindly)*: Why — how could I love him — possibly?

Gatsby: You never loved him.

(hesitantly, Daisy's eyes falls on Jordan and Nick with a sort of appeal, as though she realizes at last what she was doing — and as though she never, all along, intended doing anything at all.)

Daisy *(with perceptible reluctance)*: I never loved him.

Tom *(demandingly)*: Not at Kapiolani?

Daisy: No.

(From the ballroom beneath, muffled and suffocating chords are drifting up on hot waves of air.)

Tom *(with a husky tenderness in his tone)*: Not that day I carried you down from the Punch Bowl to keep your shoes dry? . . . Daisy?

Daisy *(with a cold voice from which the rancor has already started to dissipate)*: *(to Tom)* Please

don't. (*looking at Gatsby*) There, Jay. (*she tries to light a cigarette but her hand is trembling. Suddenly she throws the cigarette and the burning match on the carpet.*) Oh, you want too much! I love you now — isn't that enough? I can't help what's past. (*she begins to sob.*) I did love him once — but I loved you too.

Gatsby (*opens his eyes and then closes them*): You loved me too?

Tom (*savagely*): Even that's a lie. She didn't know you were alive. Why — there're things between Daisy and me that you'll never know, things that neither of us can ever forget.

(*Tom's words seem to bite physically into Gatsby.*)

Gatsby: I want to speak to Daisy alone. She's all excited now —

Daisy (*in a pitiful voice*): Even alone I can't say I never loved Tom. It wouldn't be true.

Tom: Of course it wouldn't.

Daisy (*turning to her husband*): As if it mattered to you.

Tom: Of course it matters. I'm going to take better care of you from now on.

Gatsby (*with a touch of panic*): You don't understand. You're not going to take care of her anymore.

Tom (*opens his eyes wide and laughs. He can afford to control himself now*): Why's that?

Gatsby: Daisy's leaving you.

Tom: Nonsense.

Daisy (*with a visible effort*): I am, though.

Tom (*bearing down on Gatsby with his words*): She's not leaving me! Certainly not for a common swindler who'd have to steal the ring he put on her finger.

Daisy: I won't stand this! Oh, please let's get out.

Tom (*breaking out*): Who are you, anyhow? You're one of that bunch that hangs around with Meyer Wolfsheim — that much I happen to know. I've made a little investigation into your affairs — and I'll carry it further to-morrow.

Gatsby (*steadily*): You can suit yourself about that, old sport.

Tom (*turning toward Nick, Jordan, and Daisy*): I found out what your "drug-stores" were. He and this Wolfsheim bought up a lot of side-street drug-stores here and in Chicago and sold grain alcohol over the counter. That's one of his little stunts. I picked him for a bootlegger the first time I saw him, and I wasn't far wrong.

Gatsby (*politely*): What about it? I guess your friend Walter Chase wasn't too proud to come in on it. And you left him in the lurch, didn't you? You let him go to jail for a month over in New Jersey. God! You ought to hear Walter on the subject of you. He came to us dead broke. He was very glad to pick up some money, old sport.

Tom (*crying out*): Don't you call me "old sport"! Walter could have you up on the betting laws too, but Wolfsheim scared him into shutting his mouth.

(*Now Gatsby has again that unfamiliar yet recognizable look in his face.*)

Tom: That drug-store business was just small change but you've got something on now that

Walter's afraid to tell me about.

If it is a movie version, the camera zooms out and captures the following scene only as silhouette from a distance. In a play version, the following scene can be portrayed as if a pantomime while the stage is inundated with cacophonous white noise.

(Nick glances at Daisy, who is staring terrified between Gatsby and her husband, and at Jordan, who has begun to balance an invisible but absorbing object on the tip of her chin. Then Nick turns back to Gatsby — and is startled at his expression. Gatsby looks as if he had "killed a man." For a moment the set of his face can be described in just that fantastic way.

It passes, and he begins to talk excitedly to Daisy, denying everything, defending his name against accusations that were not made. But with every word she is drawing further and further into herself, so he gives that up, and only the dead dream fights on as the afternoon slips away, trying to touch what is no longer tangible, struggling unhappily, undesperingly, toward that lost voice across the room.)

Daisy *(with eyes that have lost all courage and defiance)*: Please, Tom! I can't stand this anymore.

Tom *(with magnanimous scorn)*: You two start on home, Daisy in Mr. Gatsby's car. Go on. He won't annoy you. I think he realizes that his presumptuous little flirtation is over.

(Daisy and Gatsby leave, like ghosts, without a word.)

Tom *(after a moment, getting up and wrapping the unopened bottle of whiskey in the towel)*:

Want any of this stuff? Jordan? . . . Nick?

(Nick does not answer.)

Tom: Nick?

Nick: What?

Tom: Want any?

Nick: No . . . I just remembered that today's my birthday. I am thirty now.

The Great Gatsby (Chapter 8)

Grail: a cup or plate that, according to medieval legend, was used by Jesus at the Last Supper and later became the object of many chivalric quests

Vestibule: a passage, hall, or antechamber between the outer door and the interior parts of a house or building; lobby

Corroborate: to strengthen or support with other evidence; make more certain

Garrulous: given to excessive and often trivial or rambling talk; tiresomely talkative.

Morbid: given to or characterized by unwholesome thoughts or feelings, especially of death or disease

Forlorn: abandoned, deserted, or desolate

Scurry: to go with light running steps; scamper

Amorphous: lacking physical form or shape; shapeless

Protégé: one whose welfare, training, or career is promoted by an influential person

Corrugated: shaped into alternating parallel grooves and ridges

- 1) What does the narrator refer to by “the holocaust” on Page 162? For whose benefit, are the Wilsons and Jay Gatsby sacrificed?

The Great Gatsby (Chapter 9)

Coroner (n) a medical examiner who determines the cause and manner of death
Surmise (v) to guess; to conclude (n) conjecture; conclusion
Superfluous (adj) excessive; unnecessary
Reverent (adj) respectful; deferential
Elocution (n) the art of public speaking
Complacent (- adj) satisfied to a fault; smug
Provincial squeamishness (unfashionable; local)
Aesthetic contemplation (artistic; appealing; not functional)
Commensurate to (equivalent; comparable)

1. Name the three characters who came to Gatsby's burial site.

2. Fill in the blank.

Gatsby believed in the _____ light, the orgastic future that year by year recedes before us. It eluded us then, but that's no matter—to-morrow 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.

3. Mr. Gatz has been carrying a picture in his wallet. What does this photo depict?

Comprehensive Questions:

1. What does Daisy symbolize to Gatsby? You may develop a metaphor to discuss their relationship. (fewer than 100 words)

2. This novel, set in 1922, testifies to the progress of the time (the automobile culture and the American Dream); however, its titular protagonist Gatsby clings to the past in order to achieve his vision for the future. How does the narrator Nick Carraway envision the future of the American Dream?

3. How does the sultry summer weather reflect the flustered characters in Chapter 7? In Chapter 8, the atmosphere drastically changes as if it reflected Gatsby's destiny. How does nature correspond to the tone of the narrative in this novel?

4. In what ways does Daisy signify the American Dream in Gatsby's eyes?

5. Even though Nick Carraway harbors conflicted feelings about Gatsby, he titles his recollection *The Great Gatsby*. What do you think makes Gatsby "great"?