AMBIVALENCE AND AMBIGUITY

IN THE GREAT GATSBY:

A STYLISTIC APPROACH USING APPRAISAL

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B.A., YONSEI UNIVERSITY, S.KOREA, 2002

A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF ARTS IN LINGUISTICS
(LITERARY CONCENTRATION)

DEPARTMENT OF LANGUAGES AND LITERATURE
COLLEGE OF LIBERAL ARTS
BENEDICTINE UNIVERSITY

DECEMBER 29, 2019
ABSTRACT

The purpose of the study was to investigate the ambivalence and ambiguity that are prevalent throughout *The Great Gatsby* (1925) and to explore the stylistic effects they produce. Although previous studies focused on the controversial issues that characters and themes carry, there have been few attempts to provide a holistic perspective embracing both contradictory sides and to analyze ambiguity from the stylistic approach. Since Fitzgerald redefined ambivalence as a main component of intelligence in *The Crack Up*, the present study focuses on two things: (1) Nick’s ambivalent attitude towards Gatsby, and (2) various literary devices such as ellipsis, apposition, simile, oxymoron and paradox, which create ambiguity in the text. Appraisal theory (Martin and White, 2005) has been adopted for the in-depth analysis of Nick’s stance embedded in language. In Chapter 4, excerpts that represent Nick’s ambivalence are analyzed linguistically based on the Attitudinal subsystem of Appraisal theory. In Chapter 5, a corpus-based analysis using AntConc is also employed for addressing the words that need further investigation. Findings are as follows: (1) limited use of Affect and frequent use of Judgment and Appreciation in subsystems of Appraisal, (2) dependence on modifiers such as adjectives and adverbs rather than nouns or verbs, (3) Fitzgerald’s characteristic use of ellipsis, apposition, simile, and oxymoron (4) contribution of the literary devices to ambiguity and a poetic effect in the text. The present study suggests that ambivalence can be the keyword to embrace the contradiction and better understand the characters, Nick and Gatsby as the best representation of ambivalence. Thus, they both deserve the epithet, “The Great.” Also, Fitzgerald achieved his unique writing style using various literary devices that contribute to multiple understandings of the text.

**Keywords:** *The Great Gatsby, ambivalence; ambiguity; Appraisal; stylistic analysis.*
DEDICATION

To my beloved parents, Jaeyeull Lee and Kyeja Jung, who have dedicated their lives to loving others, which is deeply rooted in me and becomes the steadfast belief in goodness of people.
ACKNOWLEDGMENTS

First of all, I would like express my deepest gratitude to my supervisor, Dr. Sandra Kies who generously shared her genuine enthusiasm and extensive knowledge of linguistics with me. Her insightful and timely advice kept me on the right track and sustained my research. Also, her kindness and passion served as great energy for me to renew the belief in myself and made this thesis possible.

I would like to convey my sincere appreciation to Dr. Olga Lambert. Her brilliance and in-depth lectures aroused critical thinking and my interest in research. In addition, her sharp advice and the challenging questions led me to find the alternative perspective on my thesis.

I also would like to extend my gratitude to Marc Davidson, an associate director of International Programs, for his timely help and correct guidance to continue my study and Dr. Daniel Kies who willingly shared his excellence in corpus linguistics.

Finally, my deepest gratitude goes to my family. My husband, Hyunsik, embraced all the difficulties with his everlasting love for family. His unconditional sacrifice and endless support made my study possible. My beloved children, Jiwoo, Yejoon, and Jiwon, showed their enthusiasm for “helping a busy mommy”. Their cheering notes, big hugs, and bright smiles reassured me of a loving family. Also, my parents-in law, Kwang Moon and Youngkyung Kwon, kept sending us “a treasure box” which was full of homemade Korean food that soothed our homesickness and sustained our life in US. And my parents, Jaeyeull Lee and Kyeja Jung, who fought against cancer during my absence, showed me how to appreciate life in the moments of despair and encouraged me to venture off. Lastly, I also like to show my respect to my sister, Hyojung Lee who proved her amazing resilience overcoming all the obstacles.
DECLARATION

I Hyo Jin Lee hereby declare that this thesis entitled “Ambivalence and Ambiguity in The Great Gatsby: A Stylistic Analysis using Appraisal Theory” submitted to Benedictine University in partial fulfillment of the requirements for the degree of Master of Arts in Linguistics (Literature Concentration) is entirely my own work. It has not been previously published, as a whole or in part, or submitted to any other institution for any other degree, diploma, or professional qualification.

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List of Abbreviations

AT: Appraisal Theory
NP: Noun phrase
SFL: Systemic Functional Linguistics
U1: Unit 1 / U2: Unit
CHAPTER 1: INTRODUCTION

A first-rate intelligence is the ability to hold two opposed ideas in mind at the same time
and still retain the ability to function.

F.S. Fitzgerald (1936)

F. S. Fitzgerald’s *The Great Gatsby* is one of the most important novels in American
literature. Its total sales of 17.5 million copies and a wide readership in high school and
college classes support this idea (Batchelor, 2014). Setting the statistics aside, a simple plot
featuring a mysterious and charming character can be easily imprinted in readers’ memories.
Basically, it is a story about a mysterious man named Gatsby, who rises from nothing to
riches and risks everything for the love of his life, Daisy. The story is told from Nick’s point
of view and Nick “undergoes a potentially transformative experience” encountering Gatsby
(Heims, 2010, p.58). *The Great Gatsby* is also famous for creating so many debates among
critics and readers. For example, many people question if Gatsby is worthy of the epithet
*Great* because he is assumed to be involved in crimes. Daisy is also questioned for being
worthy of the love from Gatsby. Even Nick is in the middle of the debates of whether he is a
reliable narrator or not (Booth, 1961; Boyle, 1969; Cartwright, 1984; Murphy, 2014).
However, all these debates do not demean the text at all. On the contrary, these are the
evidence for profundity of the text. *The Great Gatsby* avoids determining whether something
is black or white because it is interwoven with paradox, ambiguity, and ambivalence.
Fitzgerald let readers be responsible for how to untangle the deeply interwoven threads
(Batchelor, 2014); he does not guide readers but presents a mysterious ball made up of all
different colors to readers. That is why *The Great Gatsby* is beloved over time.
In addition, *The Great Gatsby* has become a cornerstone of American literature since it touches the essence of the American culture: the American Dream. Gatsby throws an opulent and decadent party every Saturday. It embodies Gatsby’s American Dream in which social climbers can make a fortune regardless of means. However, it is a corrupted American Dream because Gatsby achieves his wealth from illegal bootlegging. Beyond the simple plot of a thwarted love story, *The Great Gatsby* encompasses the broader American culture, the corrupted American Dream of the 1920s. Kern also says that Fitzgerald conveyed the disintegration of the American Dream in the text (1972). Fitzgerald explored the evolving American Dream not only in *Gatsby* but also in his other novels (Callahan, 1996).

Fitzgerald used his conflicts to explore the origins and fate of the American dream and the related idea of the nation. The contradictions he experienced and put into fiction heighten the implications of the dream for individual lives: the promise and possibilities, violations and corruptions of those ideals of nationhood and personality "dreamed into being," as Ralph Ellison phrased it, "out of the chaos and darkness of the feudal past." Fitzgerald embodied in his tissues and nervous system the fluid polarities of American experience: success and failure, illusion and disillusion, dream and nightmare. (Callahan, 1996, p.374)

The theme of the American Dream still resonates with contemporary readers because it is the axis of American history and culture. In the twenty first century, the American Dream survived the twentieth century and still evolves, facing more heightened capitalism. In short, Gatsby has become the icon of the American Dream who is equipped with “romantic readiness” and “an extraordinary gift for hope” (p.4).

The lawn and drive had been crowded with the faces of those who guessed at his corruption- and he had stood on those steps, concealing his incorruptible dream, as he waved them goodbye. (p.165)
A corrupted man pursues an incorruptible dream. This is one of the paradoxes and mysteries of *The Great Gatsby*. Solving the mystery on how *The Great Gatsby* allows so many interpretations better starts with two central characters: one is Gatsby, the protagonist, and the other is Nick, the first person narrator. Gatsby might be one of the most famous protagonists in American literature because the vicissitudes of his life evoke mixed emotions among readers. Interestingly, Gatsby is presented as a mystic figure surrounded by rumors. In addition, as his presentation entirely depends on Nick’s oscillating response to him (Parkinson, 1987), readers rely on Nick’s oscillating narration to unveil Gatsby’s mystery. Nick’s narration can be characterized as ambivalent (Parkinson, 1987; Qin, 2018) and ambiguous (Batchelor, 2014, Heims, 2010). Regarding the fact that Fitzgerald incessantly rewrote and revised the text to the final draft (Eble, 2010; Parkinson, 1987; Tyson, 2006), ambivalence and ambiguity must be the result of his stylistic choices. Exploring his stylistic choices from a linguistic perspective would be the key to understanding why *The Great Gatsby* has been beloved by so many readers almost for a century and allowed so many different interpretations to readers.

First, the study aims to explore ambivalence in Nick’s attitude towards Gatsby and examine its significance in understanding the novel. His ambivalent attitude can be spotted from the beginning of the novel.

Only Gatsby, the man who gives his name to this book, was exempt from my reaction—Gatsby who represented everything for which I have an unaffected scorn. 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. (p. 4)
While Gatsby represents Nick’s “unaffected scorn,” he is simultaneously “gorgeous” to Nick. Nick’s evaluation on Gatsby oscillates back and forth throughout the novel. In the end, Nick confesses “I disapproved of him from beginning to end” (p. 164). Paradoxically, Nick is the only one who stands by Gatsby even after his tragic death. A linguistic approach, Appraisal theory (Martin & White, 2005), will be applied to analyze the hidden or implicit stances that Nick poses. Since there are few research using the stylistic analysis of The Great Gatsby (Liu, 2010), Appraisal framework will shed a new light on the text by revealing how Nick’s feelings towards Gatsby evolve. In doing so, we can understand where the ambivalence originates and why it is significant.

Second, the study also aims to explore Nick’s narration that creates ambiguity and investigate its stylistic effects on the text. Thus, “inherent ambiguity” (Batchelor, 2014, p.3) that is centered in the text will be explored in terms of Nick’s narration techniques, literary devices. Fitzgerald chose the first person narrator whose account is not omniscient but limited to what he/she hears and sees. Taking advantage of the first person narrator, Fitzgerald focused on the incidents to show how the new identity of Gatsby is constructed. Therefore, he omitted the scenes when Gatsby has an affair with Daisy (Parkinson, 1987), leaving readers to wonder what happened between them. In addition, Fitzgerald adopted oxymoron in Nick’s narration, using incongruent word combinations. Furthermore, simile and apposition are also extensively adopted in Nick’s narration.

For a while these reveries provided an outlet for his imagination; they were a satisfactory hint of the unreality of reality, a promise that the rock of the world was founded securely on a fairy’s wing. (p. 106)
In the excerpt above, Nick describes Gatsby’s dream; Gatsby’s imagination is “reveries.” Oxymoron, the unreality of reality, complicates the meaning. And then, apposition which is syntactically unnecessary, serves the “tenuous” subject to become “more tenuous” (Giltrow & Stouck, 1997, p.480). Various stylistic choices such as ellipsis, apposition, simile, and oxymoron will be examined in this study in terms of ambiguity. Since it deals with a large corpus of the whole text, a corpus-based approach will be adopted as a methodology. Especially, AntConc developed by Laurence Anthony (Anthony, 2014) will be employed to analyze frequencies of the words, collocations, and the context in which specific words are used. Computer-assisted software, AntConc, will allow us to test the text empirically and navigate a large scale text with ease.

Even though there have been numerous studies on The Great Gatsby previously, a stylistic analysis focusing ambivalence or ambiguity on the text is rare. New methodologies based on the linguistic approach such as Appraisal framework and computer-assisted software, AntConc, will provide new perspectives on the issues of the text.
CHAPTER 2: LITERATURE REVIEW

F.S. Fitzgerald’s contribution to Modernism in American literature is influential not only in characterization but also in narration (Batchelor, 2014; Heims, 2010). Fitzgerald created an intriguing character in Gatsby, and the story of Gatsby is told by Nick, the first person narrator. However, Nick confuses readers because he oscillates between admiration and contempt for Gatsby (Parkinson, 1987). What makes Nick go back and forth? Although Nick “disapproved of him[Gatsby] from beginning to end” (p. 164), he confesses that Gatsby “was exempt from my[Nick’s] reaction—Gatsby who represented everything for which I[Nick] have an unaffected scorn” (p.4). Nick holds ambivalent attitudes towards Gatsby throughout the story, which causes inner conflicts in Nick. Is it due to Nick’s indecisiveness or Gatsby’s duality? In order to answer this question, research on Nick and Gatsby provides clues.

2.1 Gatsby

Ever since The Great Gatsby was published in 1925, the protagonist, Gatsby, has been in the center of the controversial debates on The Great Gatsby. First of all, the title, The Great Gatsby, triggers debates on whether Gatsby is great or not: a war hero who falls into a criminal or a dreamer who never loses hopes (Batchelor, 2014). Despite the “unaffected scorn” (p.4), Nick gets to admire Gatsby who has a quality that other characters lack. Many critics share this view. For example, Callahan says that Nick likes Gatsby due to his traits that are “pure and distinct from the world” (1972, p.34). Will also approves that “Gatsby’s effort to
certify his social status” (2005, p.140) and his determination to succeed. In addition, Rowe points out that “Gatsby’s romantic energy resonates against Nick’s own muted but responsive sensibility” (2006, p.120). Coleman (2010) and Donaldson (2006) compare Gatsby to Myrtle in their attempts for a better social status. “Because she[Myrtle] cannot imagine changing the world in which she lives, Myrtle longs only to escape or for a better one. By contrast, Gatsby is uninterested in escape as such” (Coleman, 2010, p.179). Gatsby achieves “self-transformation” based on his imagination and plans (Coleman, 2010, p.179).

In terms of literary criticism, New Criticism theorists appreciate Gatsby for his embodiment of “an unfulfilled longing” (Tyson, 2006, p.152). It is human nature to long for unfulfilled longing regardless of time and space. The scene when Gatsby stretches his arms toward the green light is one of the most lingering images in the novel. Critics focus on how strongly Gatsby longs for wealth that is fulfilled to some extent and how much he seeks for Daisy’s love that is never fulfilled (Ryan, 1999).

However, other critics disapprove of Gatsby and they raise questions to the epithet in the title, The Great Gatsby. For instance, Miller points out “Gatsby’s enormously vital illusion” (2006, p.110). Miller says that Gatsby is blinded and trapped by his optimism. Gatsby’s dream to achieve wealth and love for Daisy is nothing but an illusion. Thus, the novel shows “the inflation of the myth of Gatsby” (Miller, 2006, p.110) and the gradual deflation of it. Person (2010) also criticizes Gatsby, saying that his pursuit of Daisy’s love is not innocent. Gatsby also “depersonalizes”(Person, 2010, p.155) Daisy and builds his own colossal illusion of Daisy based on his dream. Thus, it is inevitable for Daisy to fail him in the end. In some way, Daisy also shares the “romantic readiness” (Fitzgerald, 1925, p.4) that Gatsby has. Gatsby who senses this chooses her for his object for love (Person, 2010). While
Person shares a feminist view on Gatsby, Marxists share the view that Gatsby’s love for Daisy is neither romantic nor innocent. According to Marxist theory, Gatsby’s love for Daisy is interpreted as a desire for money (Donaldson, 2006; Ryan, 1999; Tyson, 2006). Gatsby describes that Daisy’s voice is attractive because it was “full of money” (Fitzgerald, 1925, p.128). Tyson (2006) introduces Marxists’ view on Gatsby as follows: Marxists view The Great Gatsby as a chronicle of the 1920s when capitalism was at its peak and money promised everything. Since Gatsby arises from poverty to wealth, he is regarded as an embodiment of the American dream and the best representation of the power of capitalism. However, Gatsby also symbolizes the hollowness of capitalism. Even though Nick romanticized Gatsby in his ability for endless hope and the American Dream, Gatsby is far from a hero. Since he accumulates his wealth in an illegal way and seeks Daisy’s love in a way that compensates his lower class birth, Marxists are critical of Gatsby. Even though he is portrayed as a hero in the text, he is seen as a failure, which is inevitable in the nature of capitalism that commodities everything.

2.2 Nick

From the beginning of the novel, Nick claims himself to be one of the most reliable people, saying that “I[Nick]’m inclined to reserve all judgments”(p.3). However, his narration suggests that he is very conscious of other people’s defects and shows inconsistency in various scenes. So, there has been an endless debate on his reliability as a narrator ever since Booth coined the term, an “unreliable” narrator in The Rhetoric of Fiction (1961, p.159). According to Booth, if there is a distance between the norms of the novel and the narrator’s
perception, readers can see the narrator as unreliable. While Booth (1961) and Murphy (2012) claim Nick plays a minor role in the story and provides a reliable guidance to the readers, other critics like Boyle (1969) and Cartwright (1984) regard Nick as an unreliable narrator. Boyle thinks Nick is hypocritical, immoral, and confused because Nick shows the discrepancy between his words and actions in many scenes (1969).

On the other hand, Cartwright (1984) insists on other reasons for Nick’s unreliability. He explores the first-person narrator, Nick, in the novel and stylistic effects of employment of the limited narrator. He concludes that Nick’s limitations both in personality and as a first-person narrator makes him an unreliable narrator. However, Cartwright claims that Fitzgerald’s employment of an unreliable narrator contributes to the open ending of the novel. Because Fitzgerald carefully constructed Nick as unreliable throughout the novel, readers may distance themselves from Nick and make a different evaluation on Gatsby’s death. This diverging evaluation makes the novel open-ended, which is a great achievement of Fitzgerald.

Recently, Fludernik (2009) introduces a more comprehensive view on the debate. “A peripheral first-person narrator” (20090; p.13) plays both roles of a narrator and a minor character, and frequently “recount[s] what happens from a naive and uninformed perspective” (2009, p.90). Although Fludernik agrees that peripheral first-person narrators are unreliable, they contribute to “making the main protagonist seem unapproachable, impenetrable or mysterious” (2009, p.90).

So far, there is a consensus on Nick’s narration: his narration is a retrospective with a nostalgic and elegiac tone (Caldicott, 2005; Coleman, 2010; Salmose, 2014). Despite all the debates, there are few studies that embrace both sides of debates on characters.
2.3 Alternative View on the controversial debates

A poststructuralist perspective provides an alternative viewpoint on the controversial issues on Gatsby and Nick. Poststructuralists insist that individuals have multiple identities that are contradictory and subject to change over time and space (Norton & Toohey, 2011). From the poststructuralist perspective, Nick is assumed to have multiple identities that have been changed with encountering Gatsby in the summer of 1922. Thus, inconsistency in Nick’s narration is inevitable since individuals are supposed to react in different ways depending on the contexts and interaction with others. Instead, poststructuralists pay attention to the multiple identities of Nick and the power relations of Nick with other characters.

Next, Deconstructive criticism sheds a light on ambiguity and ambivalence. First, deconstructivists insist on the ambiguity of the meanings because they view language as dynamic, evolving, and ideological. Thus, the meaning of the text is “an indefinite, undecidable, plural, conflicting array of possible meanings” (Tyson, 2006, p.256). Deconstructivists aim to “show that what a text claims it says and what it actually says are discernibly different” (Bressler, 2007, p.117). In addition, deconstructivists put an emphasis on ambivalence because they think what we regard as binary opposition is not in clear opposite relations but in self-contradictory relations (Bressler, 2007; Ryan 1999; Tyson, 2006; Qin, 2018). Disrupted binary opposition which reveals ambivalence leads to the possibility of interpreting the text in various ways. Whatever an author intends originally, the intension does not provide a permanent or definite meaning because a text and readers are involved in reading. In other words, texts outlive authors. Since a literary text is also intertextual with other texts, the meanings of a text can only be understood in the context when reading occurs. Readers who have different background and knowledge would elicit different meanings from
a text. Thus, undecidablity of meanings in a text is the biggest assumption in deconstructive reading strategy. Literary texts are composed of multiple, conflicting, and changing meanings in dynamic and ambiguous language, thus emphasizing the undecidability of the literary texts. Readers are not regarded as passive agents to consume the meanings but rather as active agents to create meanings through the act of reading (Tyson, 2006). In terms of emphasizing the active role of readers, deconstructive criticism can be aligned with reader-response criticism which emphases the reader’s role in filling “the gaps” (Tyson, 2006, p.157) in the meanings of the text. However, they differ in terms of how to analyze the meanings. While reader-response criticism depends on the reader’s own experience and ideas to fill the “gaps”, deconstructive criticism chooses to analyze all the possible interpretations in terms of linguistic multitudes and to uncover the hidden ideologies in the literary context.

2.4 Literary devices:

Despite being a relatively short novel, *The Great Gatsby* generates many interpretations over the time. For example, the discussion of homosexuality of Nick started by Fraser in 1979 (Wasiolek, 1992) and no critics had ever mentioned it before. The absence of the discussion reflects the widespread homophobia in the previous society (Bourne, 2018). Also, feminist criticism adds a new perspective on Daisy as a victim of patriarchal society (Person, 2010). The meanings of the text are not fixed but multiple depending on the perspectives. Fitzgerald’s incessant revision (Coleman, 2010; Eble, 2010; Parkinson, 1987; Tyson, 2006) contributed to the multiple meanings of the text due to the ambiguity in the text. Fitzgerald’s own letters to the editors or his hand-written drafts illustrate how hard he revised
the text and nothing is accidental in the text. For example, omission of conversation between Gatsby and Daisy in their reunion was deliberately intended by the author (Fitzgerald, 1963). Thus, a stylistic analysis to literary devices that Fitzgerald used in *The Great Gatsby* will be meaningful.

There are many studies on paradox and metaphor (Burnam, 1952; Heims, 2010; Lynn, 1989; Parkinson, 1987; Podis, 1977; Will, 2005). However, there are only a few studies on other literary devices such as ellipsis (Bolton, 2010), apposition (Posse, 1994), or oxymoron (Hays, 2011).

Hays says that Fitzgerald embedded the whole text with paradox and oxymoron in order to represent the paradoxical aspect of the world we live in (2011). However, Hays’ approach is far from a linguistic approach because he rather focuses on the doubleness that characters have, not on language use.

Bolton (2010) and Batchelor (2014) emphasize that Nick’s narration creates ambiguity in the text because his narration is elliptical and abstract. Bolton insists the brevity of the novel is due to the concentration and ellipsis in Nick’s narration (2010). Bachelor asserts the ambiguity in Nick’s narration plays an important role in drawing readers’ attention and reflecting their own lives and culture they live in (2014).

In addition, stylistic analysis on *The Great Gatsby* is scarcely done except by Liu (2010). Stylistics is “a method of textual interpretation in which primacy of place is assigned to language” (Simpson, 2004, p.2). Deeper analysis of linguistic patterns of the text enables to detect meanings that cannot be answered by intuitive reading (Fisher-Starcke, 2010).
2.5 Stylistic Analysis on *The Great Gatsby*

Liu (2010) focuses on the linguistic features of *The Great Gatsby* and analyzes them in two levels: lexically and grammatically. Fitzgerald’s linguistic choices collaborate with constructing themes and characters. First, at the lexical level, Fitzgerald used adjectives extensively; most of them have abstract meanings. Another feature is the linkage of contradictory words like ‘charming discontented. Fitzgerald also effectively used lexical cluster for characterization. For example, lexical clusters of ‘restlessness’ are used to visualize Tom. Second, at the grammatical level, Fitzgerald preferred coordination to subordination, which makes the text easy to read. Also, he employed apposition and preposition. These could be redundant grammatically, but are important in extending meanings and maximizing the image of an illusionary world that The Great Gatsby symbolizes.

Other than Liu’s (2010), it seems that few studies have been conducted based on Appraisal theory or a corpus based analysis (Graesser, Dowell, & Moldovan, 2011), which are more objective linguistic approach to the text.

2.6 Research Aims’

The thesis will explore Nick’s narration in terms of ambivalence and ambiguity, and their stylistic effects on readers from a linguistic perspective. So far, there have been not many studies that provide a holistic viewpoint on the controversial debates on characters. In addition, literary devices like ellipsis, apposition, simile, and oxymoron are hardly investigated. Thus, the stylistic analysis on the linguistic features of Nick’s narration will shed a new light on the effects of ambivalence and ambiguity.
The research questions are as follows:

1. How did Fitzgerald encode Nick’s ambivalent attitude towards Gatsby in the text and what seems to provoke Nick’s ambivalent attitude?

2. Why is ambivalence significant in understanding the text?

3. What kinds of literary devices did Fitzgerald use to create ambiguity?

4. What are stylistic effects of adding ambiguity to the text?
3.1 Appraisal Theory

While Nick says that he is “inclined to reserve all judgments” (p.3) because of his father’s advice, Nick is not what he claims himself to be (Cartwright, 1984). Unlike his claim, he is judgmental of other characters. Close examination on Nick’s narration suggests his self-contradiction (Qin, 2018). Since Nick is both the first person narrator and the character (Fludernik, 2009) that becomes sympathetic to Gatsby, it is important to explore the way Nick has changed his attitude towards Gatsby. Appraisal theory, which is developed by Martin and White (2005) is a useful tool in detecting a speaker/writer’s stance on the subject. So far, it has been widely applied to non-fiction, especially news articles which reveal a writer’s stance. However, Appraisal theory can be also applied to a literary text which conveys narrator’s feelings, emotions, and attitude for a stylistic analysis (Peng, 2008). Thus, Appraisal theory will be adopted for a stylistic analysis of *The Great Gatsby* to detect Nick’s ambivalent attitude towards Gatsby and to enlighten his self-contradiction.

Appraisal Theory derives from Systemic Functional Linguistics (SFL) which was developed by Halliday and his colleague. SFL focused on the fundamental functions of language and proposed that meaning-making occurs in three metafunctions as shown in Figure 1: ideational, interpersonal, and textual modes (Halliday & Matthiessen, 2004). First, an ideational metafunction refers to the natural world and the context of the culture. Second, an interpersonal metafunction refers to the social world in which the relations between speaker/writer and hearer/reader matter. Third, a textual metafunction refers to a verbal context.
Appraisal is “one of three major discourse semantic resources construing interpersonal meaning (alongside involvement and negotiation)” (Martin and White, 2005, p.34-35). Martin and White focused on the interpersonal metafunction to develop the evaluative language mechanism (2005).

The evaluative meanings describe by the appraisal framework provide some of the mechanisms by which the “interpersonal” metafunction operates, in that they present speakers/writers as revealing their feelings, tastes, and opinions with greater or lesser degrees of intensity and directness, as construing propositions as more or as less contentious or warrantable, and as thereby aligning or disaligning with value positions in play in the current communicative context (White, 2015, p.1).
In other words, Appraisal theory is concerned with whether speakers/writers adopt certain stances in texts towards people or the material they face. Martin and White set up three categories of Appraisal as shown in Figure 2: *Attitude, Graduation, and Engagement*.

Table 1.

**Appraisal Theory: Attitude (Adopted from The Language of Evaluation: Appraisal in English, Martin and White, 2005)**

<table>
<thead>
<tr>
<th>Sub-systems</th>
<th>Kinds of feelings</th>
<th>Examples</th>
</tr>
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<tbody>
<tr>
<td>Affect</td>
<td>emotions;</td>
<td>So this meant the grieving took place again. The grief came for my younger sister and two brothers whom I thought I would never see again. The day I left the Orphanage – that was a <em>very sad</em> day for me. I was <em>very unhappy</em>, and the memories came back. There was nowhere to turn. [Bringing Them Home 1997: 12]</td>
</tr>
<tr>
<td></td>
<td>reacting to behavior, text/process, phenomena</td>
<td></td>
</tr>
<tr>
<td>Judgment</td>
<td>ethics;</td>
<td>The temptation is the same whatever the country: it is often to the lawyer’s interest to make wrong seem right, and the more skilful he is the more he succeeds. Judges are even more exposed to temptation, since they sit every day; though indeed it is a temptation of a different sort: the have enormous powers, and if they choose they may be cruel, oppressive, froward and perverse virtually without control – they may interrupt and bully, further their political views, and pervert the course of justice. [O’Brian 1997b: 226–8]</td>
</tr>
<tr>
<td></td>
<td>evaluating behavior</td>
<td></td>
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<tr>
<td>Appreciation</td>
<td>aesthetics;</td>
<td>‘To tell you the truth, Maturin, on a <em>perfect</em> vernal day like this, I find nothing so pleasant as sitting on a <em>comfortable</em> chair in the sun, with green, green grass stretching away, the sound of bat and ball, and the sight of cricketers. Particularly such cricketers as these: did you see how Maitland glanced that ball away to leg? A <em>very pretty</em> stroke. Do not you find watching <em>good</em> cricket <em>restful</em>, <em>absorbing</em>, a <em>balm</em> to the anxious, harassed mind?’ ‘I do not. It seems to me, saving your presence, <em>unspeakably tedious</em>.’ [O’Brian 1997b: 189–90]</td>
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<tr>
<td></td>
<td>evaluating text/process, natural phenomena</td>
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First, Attitude encompasses “three feelings”: Affect, Judgment, and Appreciation as shown in Table 1; (1) Affect “is concerned with registering positive and negative feelings: do we feel happy or sad, confident or anxious, interested or bored?” (Martin and White 2005, p.42); (2) Judgment is “positive/negative assessments of human behavior and character by reference to ethics/morality and other systems of conventionalized or institutionalized norms” (White, 2015, p.2); (3) Appreciation is “assessments of objects, artifacts, texts, states of affairs, and processes in terms of how they are assigned value socially” (White, 2015, p.2).

Second, Graduation indicates to “the degree of the speaker/writer’s personal investment in the propositions being advanced in the text” (White, 2015, p.4). It has two sub-systems: Force and Focus. Force refers to propositions whether meaning is intensified or mitigated. Focus is whether the scaling semantic is blurred or sharpened.

Third, Engagement is “concerned with the ways in which resources such as projection, modality, polarity, concession and various comment adverbials position the speaker/writer with respect to the value position being advanced and with respect to potential responses to that value position” (Martin and White, 2005, p.36).

In the present study, Attitude will be mainly adopted to analyze the text because Attitude is related to registering positive/negative feelings. Since the thesis aims to unveil the ambivalent attitude of Nick towards Gatsby, an approach based on the attitudinal subsystem of Appraisal theory would be an appropriate methodology.

Before applying the attitudinal subsystem of Appraisal framework, there are two key points that need to be shared. First, “individual lexical items typically do not have fixed attitudinal meanings that are stable across all textual settings” (White, 2015, p.3). Different settings and contexts can impose different attitudinal meanings on the same lexical terms.
Accordingly, the evaluations rely on the contexts in which the words are used. Second, attitudinal meaning is either “inscribed” or “evoked” (White, 2015, p.3) through the lexical items. Feelings can be either detected from the explicitly inscribed lexical items or evoked through the certain phrases.

3.2 A Corpus-based approach

Due to innovations in computer software, texts can be converted to electronic files that can be analyzed at the linguistic level with a computer. Corpus stylistics is “the linguistic analysis of electronically stored literary texts” (Fisher-Starcke, 2010, p.1). It pursues how meanings are encoded in literary texts using appropriate techniques. The computer-based methodology is useful for observing and interpreting the features of languages in literary texts (Balossi, 2014).

The computer-based methodology is called “corpus linguistics, which is useful for observing, describing, and interpreting the stylistic features of language in literary and non-literary texts” (Balossi, 2014, p.41). A corpus approach to the literary texts is a quantitative/statistical approach (Fisher-Starcke, 2010; Gries, 2009). Corpus linguistics is based on two assumptions. One is that frequency of words is statistically meaningful, and the other is that the form and the meaning of the word are identical (Fisher-Starcke, 2010). Corpus linguistics is helpful to analyze the “patterns through frequency, statistical significance and word alignment techniques” (Gregori-Signes, 2017, p.25).

Concordance is an important term in corpus linguistics. It refers to “a list of target words extracted from a given text, or set of texts, often presented in such a way as to indicate
the context in which the word is used. This format of presenting information is called ‘KWIC’: Key Word In Context” (Corrigan, Buchstaller, Mearns, and Moisl, 2012). There are several concordance programs such as Wordsmith Tools, Coh-Metrix, and AntConc. Thanks to the technological advance, researchers are able to process a large portion of texts in a short time. Also, researchers become able to conduct an empirical test about the claims on the text.

Kies and Kies (n.d.) summarize advantages of concordance programs as follows:

Concordancers

1. allow for the study of real language (eliminating the hunches, guesses, and impressionistic responses to the corpus),
2. remove the interpersonal variability entailed by having different readers/researchers responding to the same corpus or piece of literature, and
3. allow us to make accurate predictions about the corpus/writer based on explanatory principles gleaned from rigorous, principled study of the texts.

3.2.1 AntConc

The corpus methodology adopted in the present study is AntConc, which is a concordance program developed by Dr. Laurence Anthony (2014). It allows analyzing a text on a large scale with comparison to large reference corpora. The following webpage provides the download and web tutorials on AntConc:

http://www.antlab.sci.waseda.ac.jp/antconc_index.html. It provides several useful tabs as in Table 2.
Table 2.


<table>
<thead>
<tr>
<th>TAB</th>
<th>FUNCTION</th>
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</thead>
<tbody>
<tr>
<td>Concordance</td>
<td>displays search text in context</td>
</tr>
<tr>
<td>Concordanse Plot</td>
<td>displays the distribution of the search text through the corpus as an image</td>
</tr>
<tr>
<td>File View</td>
<td>shows the search term within the corpus as a whole</td>
</tr>
<tr>
<td>Clusters /N-Grams</td>
<td>displays which words will cluster with the search term within n words of the search term</td>
</tr>
<tr>
<td>Collocates</td>
<td>displays statistical information about which words are more or less likely to occur with the search term</td>
</tr>
<tr>
<td>Word List</td>
<td>displays all the words in the corpus</td>
</tr>
<tr>
<td>Keyword List</td>
<td>displays which words appear at a higher frequency than &quot;normal&quot; when the study corpus is compared to a normative corpus</td>
</tr>
</tbody>
</table>

The electronic text of *The Great Gatsby* was obtained in Oct 2017 from the Project Gutenberg Australia website ([http://gutenberg.net.au/ebooks02/0200041.txt](http://gutenberg.net.au/ebooks02/0200041.txt)). *Guardian* 1998-2004 is used as a reference corpus. Sardinha (2000) says that the Guardian corpus is “the most typical kind of reference corpus used by applied linguists” due to its easy accessibility (p.9).
CHAPTER 4: AMBIVALENCE IN THE GREAT GATSBY

The greatest pleasure in reading The Great Gatsby arises from finding ambivalence in the novel. The Oxford English dictionary defines ambivalence as “the state of having mixed feelings or contradictory ideas about something or someone.” For example, it is possible to love and hate someone simultaneously. Nick admires and is repulsed by Gatsby at the same time. Since Nick has an ambivalent attitude and inconsistency towards Gatsby, readers might feel tension from it.

4.1 Introduction to Ambivalence

Fitzgerald emphasized the capacity for ambivalence as a mark of intelligence (Fitzgerald, 1936; Hays, 2011; Leslie, 2013). In The Crack up (1936), Fitzgerald wrote

The test of a first-rate intelligence is the ability to hold two opposed ideas in mind at the same time and still retain the ability to function. One should, for example, be able to see that things are hopeless and yet be determined to make them otherwise. This philosophy fitted on to my early adult life, when I saw the improbable, the implausible, often the “impossible,” come true. Life was something you dominated if you were any good. Life yielded easily to intelligence and effort, or to what proportion could be mustered of both… (1936, para 2.)

…I must hold in balance the sense of futility of effort and the sense of the necessity to struggle; the conviction of the inevitability of failure and still the determination to “succeed” — and, more than these, the contradiction between the dead hand of the past and the high intentions of the future… (1936, para 4.)

Fitzgerald believed that an intelligent person can understand contradictory ideas; so, intelligent people should be determined to succeed despite “the inevitability of failure” like Gatsby was. However, holding contradictory ideas at the same time does not seem to be an
easy task. For example, cognitive dissonance theories contend that individuals prefer a balanced state without any inconsistency in their ideas or feelings, and such an inconsistency in a person’s attitudes results in tension (McLeod, 2018). Festinger (1957) originally proposed cognitive dissonance theory which emphasizes our inner drive to avoid disharmony or inconsistency in our attitudes or behaviors. When disharmony or inconsistency occurs due to our contradictory attitudes or behaviors, we feel discomfort and try to eliminate the dissonance (Festinger, 1957). Thus, it can be inferred that holding opposite ideas causes tension and inconsistency in one’s mind. What Fitzgerald regards highly is the ability to endure such contradiction and inconsistency, calling it “the first rate intelligence.” It sheds a new light on understanding Nick because he is the one who does not dismiss either positive or negative views on Gatsby but holds an ambivalent attitude from the beginning to the end of the novel. Nick says that “I[Nick] I disapproved of him[Gatsby] from beginning to end (p. 164)” while he surely cares for him even after his death by trying to gather people for his funeral or erasing “obscene words” on the doorsteps on Gatsby’s mansion. For Fitzgerald, Nick is not just a narrator, but an ideally “intelligent” character who can hold an ambivalent attitude from beginning to the end and “still retain[s] an ability to function” (Fitzgerald, 1936, para 2.).

_The Great Gatsby_ tells two layers of stories: one is Gatsby’s story about a love for Daisy and the other is Nick’s story about “the first rate intelligence” (Fitzgerald, 1936, para 2.) that holds ambivalence. However, Fitzgerald doesn’t stop here but endows a task to readers in dealing with morally ambivalent characters. As previously mentioned in the introduction to this thesis, there have been vigorous debates on the controversial characters: for example, is Gatsby a romantic hero or a fallen criminal? Is Nick reliable or not? It is readers’
responsibility how to interpret them. Readers might take either a positive or a negative view on characters by dismissing the other side. Or they can try to hold the opposite views on characters simultaneously as Nick does towards Gatsby.

First, this chapter will explore how Fitzgerald encoded Nick’s ambivalent attitude towards Gatsby. Since Nick represents himself as “one of the most reliable people,” readers easily fall for what he says. From the beginning of the novel, Nick reveals his contradictory emotions towards Gatsby and shows how he goes back and forth between contempt and admiration towards Gatsby. Thus, the following discussion will include how Nick deals with the ambivalent feelings throughout the novel and reaches his own conclusion.

While pursuing this, Appraisal theory will be applied to the text to unveil the embedded attitudes in language (Martin and White, 2005). Martin and White contend that speakers/writers encode their stances using evaluative language. A total of 20 excerpts that features Nick and Gatsby together or demonstrates Nick’s ambivalence towards Gatsby are chosen for the following analysis. For the quantitative analysis, a large corpus from a text is necessary. Among the three subsystems of Appraisal, an Attitudinal subsystem will be mainly used to explore Nick’s ambivalent attitudes towards Gatsby in the chosen excerpts. Since Attitude mainly concerns three feelings: Affect (emotions), Judgment (ethics), and Appreciation (aesthetics), Nick’s attitudes will be first divided into these three categories and then evaluated whether they are positive, negative, or ambiguous. Next, the specific phrases that represent Nick’s stance will be analyzed in semantic level: whether they are modifiers, nouns, or verbs. In doing so, Fitzgerald’s characteristics of Appraisal can be inferred.
However, as White points out (2015), understanding attitudinal meanings of the lexical item is complicated. Since Nick’s narration is a retrospective of two years after the incidents, there might be a slight difference in Nick’s attitudes between the two years. The effect of a two-year gap needs to be considered as well, and it adds difficulty in Appraisal. In addition, because attitudinal meanings are not only inscribed (explicitly) but also evoked (implicitly) (White, 2015), Nick’s behaviors that imply his stance implicitly also need to be considered in terms of evoking.

In the end, the stylistic effects of ambivalence will be discussed. Gatsby’s moral ambiguity gives enough room for readers to choose Gatsby as either a villain or a hero. However, embracing both sides of Gatsby as Nick does will trouble readers with cognitive dissonance but also enable readers to interpret the text more holistically. Thus, the significance of Nick’s role and ambivalence will be reevaluated in the end.

4.2 Nick’s ambivalent attitude towards Gatsby

From the beginning of the novel, Nick clearly expresses the dilemmas he has towards Gatsby. He shows both contempt and admiration for Gatsby. Even though Gatsby “represented everything for which I[Nick] have an unaffected scorn” (p.4), he still had “an extraordinary gift for hope, a romantic readiness such as I[Nick] have never found in any other person and which it is not likely I shall ever find again” (p.4).

Then how does Nick’s dilemma develop and can it be solved in the end? Ostensibly, Nick declares that his dilemma is solved by saying that “Gatsby turned all right in the end” (p.4) in the beginning of the novel. However, such a declaration seems to be contradictory to the tragic death of Gatsby. Since Gatsby gets murdered wrongfully and faces such a lonely
funeral, it might be more reasonable to conclude in the opposite way. Thus, it will be interesting to investigate how his emotions swing back and forth and how Nick ends up with such a declaration. From each chapter, the excerpts that display Nick’s attitudes towards Gatsby are chosen. Since Gatsby’s actual appearance is postponed until Chapter 3, the following analysis starts from Chapter 3 of *The Great Gatsby*.

**Chapter 3:** First, it is worth starting with the invitation to Gatsby’s party because this is where Nick’s first actual response towards Gatsby begins.

**Excerpt 4.1**

Gatsby’ invitation to the party

I had been actually invited. A chauffeur in a uniform of robin’s-egg blue crossed my lawn early that Saturday morning with a surprisingly formal note[negative appreciation] from his employer: the honor would be entirely Gatsby’s, it said, if I would attend his “little party” [negative appreciation] that night. He had seen me several times, and had intended to call on me long before, but a peculiar combination of circumstances had prevented it—signed Jay Gatsby, in a majestic hand[negative appreciation]. (p. 46)

Nick emphasizes the fact that he is ‘officially’ invited by the host while others aren’t.  
“Sometimes they came and went without having met Gatsby at all, came for the party with simplicity of heart that was its own ticket of admission”(p.45). Nick distances himself from other guests by emphasizing that he still respects the host, and he is also respected by the official invitation. Thus, “actually” put emphasis on the fact he is different from other guests, bragging of his superiority to other “impolite” guests.
However, Nick seems sarcastic on how the invitation is delivered. He is conscious of the formality of the invitation by saying “a surprisingly formal note” which was sent by “a chauffeur in a uniform of robin’s-egg blue.” Thus, Nick’s negative attitude is evoked from these conscious descriptions. While Gatsby tries to look humble and respectful to Nick by saying his “little party” and having all the formality, Nick doubts his authenticity and does not hide his sarcasm. Because obviously Gatsby’s party is far from being “little,” but extravagant and lavish, Nick seems offended by Gatsby’s exaggerated modesty.

Excerpt 4.2 Meeting Gatsby in person

Nick encounters Gatsby in the most unexpected way. Nick complains that the host is neglecting the guests to someone in the party who later turns out to be the host, Gatsby. Nick must be embarrassed by the sudden presence of Gatsby. The Appraisal analysis clearly shows that Nick’s attitude towards Gatsby is ambivalent.

‘I’m Gatsby,’ he said suddenly. ‘What!’ I exclaimed. ‘Oh, I beg your pardon.’

‘I thought you knew, old sport. I’m afraid I’m not a very good host.’

He smiled understandingly[positive appreciation] — much more than understandingly. It was one of those rare[intensified positive appreciation] smiles with a quality of eternal reassure[reassurance]intensified positive appreciation in it, that you may come across four or five times in life. It faced—or seemed to face—the whole external world for an instant, and then concentrated on YOU with an irresistible[positive appreciation] prejudice[negative appreciation] in your favor. It understood you just so far as you wanted to be understood, believed in you 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[positive appreciation]. Precisely at that point it vanished[negative appreciation]—and I was looking at an
elegant\textit{[positive appreciation]} young rough-neck\textit{[negative appreciation]}, a year or two over thirty, whose elaborate formality\textit{[positive appreciation]} of speech just missed being absurd\textit{[negative appreciation]}. Some time before he introduced himself I’d got a strong impression\textit{[negative appreciation]} that he was picking his words with care\textit{[negative judgment]}. (p.53)

Nick’s narration is full of mixed Appraisals of Gatsby and all of them belong to Appreciation: positive in the first half and negative in the second half. At first, Nick seems mesmerized by Gatsby’s smile that gives reassurance to a partner. A lot of Graduations (force: intensification) are observable here: much more than, eternal, one of those rare, four or five times in a life, at your best. However, negative Appraisal follows in the very next sentence which starts with “Precisely”. Dramatic change happens in an instant; while Nick praises Gatsby for his attractive smile that reassures people, he drags Gatsby down to the pretentious young lad.

Interestingly, Gatsby’s impressions are all described in abstract terms: reassuring, irresistible, prejudice, favor, elegant, absurd, formality, elaborate, strong. These lexical items are helpful to generate an abstract concept rather than a concrete image.

\textbf{Chapter 4:} This chapter provides various resources to unveil Gatsby’s mysterious identity: rumors surrounding Gatsby, Gatsby’s own speech, Nick’s travel to New York with Gatsby, and a story between Gatsby and Daisy revealed through Jordan. These incidents help Nick approach Gatsby’s identity. However, the more information Nick obtains, the more confused he gets because the information is so inconsistent that it is hard to synthesize. Having doubts in him, Nick shows an instant change in his attitude towards Gatsby. All of a sudden, a little clue or comment makes Nick drawn to Gatsby, even admiring him. The following is the
Appraisal analysis of when Gatsby discloses himself to Nick. One of the interesting parts is how Nick responds when he detects Gatsby’s lie.

Excerpt 4.3

And then came that disconcerting negative appreciation ride. We hadn’t reached West Egg village before Gatsby began leaving his elegant positive appreciation sentences unfinished negative judgment and slapping negative judgment himself indecisively negative judgment on the knee of his caramel-colored suit.

‘Look here, old sport,’ he broke out surprisingly negative judgment. ‘What’s your opinion of me, anyhow?’

A little overwhelmed negative affect, I began the generalized evasions negative appreciation which that question deserves negative appreciation.

‘Well, I’m going to tell you something about my life,’ he interrupted negative judgment. ‘I don’t want you to get a wrong idea of me from all these stories you hear.’

So he was aware of the bizarre accusations negative appreciation that flavored conversation in his halls.

‘I’ll tell you God’s truth.’ His right hand suddenly ordered divine positive appreciation retribution negative appreciation to stand by. ‘I am the son of some wealthy people in the middle-west—all dead now. I was brought up in America but educated at Oxford because all my ancestors have been educated there for many years. It is a family tradition.’

He looked at me sideways negative judgment—and I knew why Jordan Baker had believed he was lying negative judgment. He hurried the phrase negative judgment ‘educated at Oxford,’ or swallowed it negative judgment or choked on it negative judgment as though it had bothered negative judgment him before. And with this doubt negative appreciation his whole statement fell to pieces negative appreciation and I wondered negative affect if there wasn’t something a little sinister negative appreciation about him after all.

‘What part of the middle-west?’ I inquired casually negative affect/Hiding his doubt.

‘San Francisco.’

‘I see.’ ambiguous judgment: omitting Nick’s reaction
‘My family all died and I came into a good deal of money.’

His voice was solemn as if the memory of that sudden extinction of a clan still haunted him. For a moment I suspected that he was pulling my leg but a glance at him convinced me otherwise.

‘After that I lived like a young rajah in all the capitals of Europe - Paris, Venice, Rome - collecting jewels, chiefly rubies, hunting big game, painting a little, things for myself only, and trying to forget something very sad that had happened to me long ago.’

With an effort I managed to restrain my incredulous laughter. The very phrases were worn so threadbare that they evoked no image except that of a turbaned ‘character’ leaking sawdust at every pore as he pursued a tiger through the Bois de Boulogne.

‘Then came the war, old sport. It was a great relief and I tried very hard to die but I seemed to bear an enchanted life. I accepted a commission as first lieutenant when it began. In the Argonne Forest I took two machine-gun detachments so far forward that there was a half mile gap on either side of us where the infantry couldn’t advance. We stayed there two days and two nights, a hundred and thirty men with sixteen Lewis guns, and when the infantry came up at last they found the insignia of three German divisions among the piles of dead. I was promoted to be a major and every Allied government gave me a decoration—even Montenegro, little Montenegro down on the Adriatic Sea!’

Little Montenegro! He lifted up the words and nodded at them—with his smile. The smile comprehended Montenegro’s troubled history and sympathized with the brave struggles of the Montenegrin people. It appreciated fully the chain of national circumstances which had elicited this tribute from Montenegro’s warm little heart. My incredulity was submerged in fascination now; it was like skimming hastily through a dozen magazines: unfamiliar simile.

(p.71)
There are three characteristics in the Excerpt 4.3.

First, Fitzgerald used more Judgment and Appreciation than Affect for Nick’s narration. All the negative Judgments are found when Nick describes Gatsby’s behaviors that breach upper class-social manners. While Gatsby uses a positive Appreciation for his past, Nick responds with a negative Affect towards it. Instead of explicitly revealing Nick’s emotions, the author indirectly encoded his stances in Judgment and Appreciation. In other words, Fitzgerald preferred embedding Nick’s Appraisal implicitly in language.

Second, Nick’s evaluation on Gatsby changes over time: it develops from negative to worse, and then turns into positive. Nick’s oscillating emotions are enough to confuse readers and increase ambiguity in a character.

In addition, Nick hides his doubt and pretends to believe when Gatsby lies about his upbringing. When Gatsby says that he comes from the Midwest, especially, San Francisco, Nick probably notices his lie. Because Nick is from the Midwest as well and an intelligent Yale graduate, he might have enough geographical knowledge to detect the lie. However, he does not embarrass Gatsby by pointing out his lie. Instead, he simply answers, “I see” without further description about his reaction. Omitting the important description will be dealt later in the chapter about ambiguity.

Chapter 5: Gatsby finally meets Daisy and develops their romantic relationships as he wishes. In doing so, Gatsby discloses his mask and reveals what he truly wants and who he is unconsciously. Thus, it is important to observe Nick’s response to Gatsby’s unveiling himself.
In addition, another Nick’s response in terms of Gatsby’s reunion with Daisy needs to be compared to that of Tom’s affair with Myrtle. Since both relations are extramarital affairs, why Nick responds differently to the similar cases needs to be explored.

There is another characteristic in Nick’s attitude towards Daisy. In his narration, Nick describes Daisy’s face and voice in every detail and even appreciates them. While he seems mesmerized by Daisy’s charms, he is ignorant of her snobbish behaviors or remarks. Therefore, his narration is devoted to appreciating her charms and skips any reaction to her snobbish words or actions. Nick’s failure to capture Daisy’s arrogance seems awkward because he never fails to acknowledge ambivalence towards Gatsby. It is probably related to his attitudinal change towards Gatsby. Since he is so drawn to Gatsby and identifies himself with Gatsby now, he might dismiss any negative response to Daisy unconsciously.

Excerpt 4.4 Gatsby’s nervousness and Nick’s sympathy for Gatsby

"Your place looks like the World's Fair," I said.

"Does it?" He turned his eyes toward it absently [negative judgment]. "I have been glancing into some of the rooms. Let's go to Coney Island, old sport. In my car."

"It's too late[negative appreciation]."

"Well, suppose we take a plunge in the swimming-pool? I haven't made use of it all summer."

"I've got to go to bed."

"All right."

He waited, looking at me with suppressed[negative judgment] eagerness[positive appreciation].

"I talked with Miss Baker," I said after a moment. "I'm going to call up Daisy to-morrow and invite her over here to tea."
"Oh, that's all right," he said 

[carelessly[negative judgment]]. "I don't want to put you to any trouble."

"What day would suit you?"

"What day would suit YOU?" he corrected me quickly

[negative judgment]. "I don't want to put you to any trouble, you see."

"How about the day after to-morrow?" He considered for a moment. Then, with reluctance

[negative judgment]:

"I want to get the grass cut," he said.

We both looked at the grass--there was a sharp line where my ragged

[negative appreciation] lawn ended and the darker, well-kept expanse

[positive appreciation] of his began. I suspected that he meant my grass.

"There's another little thing," he said uncertainly, and hesitated

[negative judgment].

"Would you rather put it off for a few days?" I asked.

"Oh, it isn't about that. At least----" He fumbled with a series of beginnings

[negative judgment]. "Why, I thought--why, look here, old sport, you don't make much money, do you?"

"Not very much."

This seemed to reassure him and he continued more confidently

[positive judgment].

"I thought you didn't, if you'll pardon my--You see, I carry on a little business on the side, a sort of side line, you understand. And I thought that if you don't make very much--You're selling bonds, aren't you, old sport?"

"Trying to."

"Well, this would interest you. It wouldn't take up much of your time and you might pick up a nice

[positive appreciation] bit of money. It happens to be a rather confidential sort of thing."

I realize now that under different circumstances that conversation might have been one of the crises

[negative appreciation] of my life. But, because the offer was obviously and tactlessly for a service to be rendered, I had no choice except to cut him off

[negative affect] there.

"I've got my hands full," I said. "I'm much obliged but I couldn't take on any more work."

"You wouldn't have to do any business with Wolfshiem." Evidently he thought that I was
shying away from the "gopnection[negative appreciation]" mentioned at lunch, but I assured him he was wrong. He waited a moment longer, hoping I'd begin a conversation, but I was too absorbed to be responsive, so he went unwillingly [negative judgment] home.

The evening had made me light-headed and happy[positive affect]. (pp 88-89)

In an earlier scene, Gatsby is so anxious to ask Nick to set up a meeting with Daisy that he does everything to attract Nick’s attention. For example, he lights the whole mansion and appears at two in the morning as if it were a coincidence. However, Nick notices what Gatsby wants from his cautious behaviors: for example, with reluctance; suppressed eagerness; he said uncertainly and hesitated; He fumbled with a series of beginnings. These phrases are rather ambiguous Appraisals because Nick senses Gatsby’s awkwardness exactly but are not sarcastic or critical of him. Since these examples can be both positive and negative in Appraisal depending on the contexts, they are possible to be interpreted in both ways. On the other hand, Nick clearly senses Gatsby’s awkwardness and his evaluation are encoded with negative language. Despite the negative evaluation, Nick does not seem to be sarcastic or critical of him. From Nick’s voluntary behavior to help reuniting Gatsby with Daisy, Nick’s attitude can be understood to be close to sympathy. For example, Nick voluntarily suggests Gatsby that he would invite Daisy to tea. Since Nick has heard from Jordan that Gatsby wants Daisy’ love back, it is not appropriate for him to help their reunion that might develop into an extramarital affair later. Nick’s intervention is not only morally inappropriate but also contradictory to his previous negative reaction to the affair between Tom and Myrtle. In Chapter 4, Nick feels disgusted by the fact that Tom and Myrtle is having an extramarital affair, deceiving Daisy. Nick’s contradictory responses signal the fact that now Nick is somewhat fascinated by Gatsby who shows his “romantic readiness”(p.4) and has achieved
all the wealth to make his dream come true. Nick gets even more supportive when Gatsby and Daisy reunite: Nick tries to calm the nervous Gatsby with advising, “You’re just embarrassed, that’s all,” “Daisy’s embarrassed too” (p. 94); “he went out in the rain for half an hour to give them privacy”; he left Gatsby’s mansion alone “to leave them there together” (p. 103).

Another clue that Nick’s attitude towards Gatsby develops from doubt into sympathy is the omission of Nick’s evaluative narration on Gatsby’s awkward behaviors. While Nick’s narration on Tom in Chapter 3 includes negative Affect and Appreciation to some extent, it is different on Gatsby. In the dialogue between Nick and Gatsby in Excerpt 5, there are some moments when Nick could have responded in a negative way; however, Nick doesn’t. For example, when Gatsby “fumbled with a series of beginnings” (p. 88), Nick “reassure[d] him” and let him “continue confidently” (p. 88). Even when Gatsby offers a secret business “tactlessly”, Nick does not seem to be offended. Instead, he politely rejects it by saying, “I’ve got my hands full. I’m much obliged but I couldn’t take on any more work.” In the end, Nick finds that “the evening had made [himself] light-headed and happy” (p. 89). This type of pattern continues throughout Chapter 5. Nick becomes more generous to Gatsby’s vulnerability and nervousness, finally embracing him.

Excerpt 4.5 Preparing the meeting with Daisy in Nick’s house

‘Is everything all right?’ he asked immediately.

‘The grass looks fine, if that’s what you mean.’

‘What grass?’ he inquired blankly [negative judgment]. ‘Oh, the grass in the yard.’ He looked out the window at it, but judging from his expression I don’t believe he saw a thing.

‘Looks very good,’ he remarked vaguely [negative judgment]. ‘One of the papers said they
thought the rain would stop about four. I think it was ‘The Journal.’ Have you got everything you need in the shape of—of tea?’

I took him into the pantry where he looked a little reproachfully[reproachfully] at the Finn. Together we scrutinized the twelve lemon cakes from the delicatessen shop.

‘Will they do?’ I asked.

‘Of course, of course! They’re fine!’ and he added hollowly[hollowly], ‘…old sport.’

The rain cooled about half-past three to a damp mist through which occasional thin drops swam like dew. Gatsby looked with vacant eyes[vacant eyes] through a copy of Clay’s ‘Economics,’ starting at the Finnish tread that shook the kitchen floor and peering toward the blear ed windows from time to time as if a series of invisible but alarming happenings were taking place outside. Finally he got up and informed me in an uncertain voice[uncertain voice] that he was going home.

‘Why’s that?’

‘Nobody’s coming to tea. It’s too late!’ He looked at his watch as if there was some pressing demand on his time elsewhere. ‘I can’t wait all day.’

‘Don’t be silly; it’s just two minutes to four.’ (p. 90-91)

Similar to Excerpt 4.4, the contradiction between Nick’s evaluation and his attitude continues in Excerpt 4.5 as well. Appraisal analysis demonstrates that many negative judgments on Gatsby’s behaviors have been encoded in Nick’s narration: blankly, vaguely, horribly, reproachfully, with vacant eyes, in an uncertain voice. Gatsby reveals his vulnerability prior to meeting Daisy. Fitzgerald encoded Gatsby’s vulnerability with Nick’s negative evaluative language. However, Nick’s negative evaluation contradicts to his cooperative behaviors. For example, when Gatsby is too nervous to wait, Nick calms him down, saying “Don't be silly; it's just two minutes to four.”

Excerpt 4.4 and 4.5 hint at the difficulty in Appraisal analysis that White mentioned (2015). Lexical items do not have fixed or stable attitudinal meanings. Even though some lexical items seem to reflect negative attitude, different contexts endow another meanings.
After Nick forms fondness and sympathy for Gatsby, the Appraisals tend to be ambiguous or contradictory to what the word explicitly says.

Excerpt 4.6 Gatsby finally meets Daisy

We went in. To my overwhelming surprise the living room was deserted. ‘Well, that’s funny!’ I exclaimed. ‘What’s funny?’ She turned her head as there was a light, dignified knocking at the front door. I went out and opened it. Gatsby, pale as death, with his hands plunged like weights in his coat pockets, was standing in a puddle of water glaring tragically into my eyes.

With his hands still in his coat pockets he stalked by me into the hall, turned sharply as if he were on a wire and disappeared into the living room. It wasn’t a bit funny.

Aware of the loud beating of my own heart I pulled the door to against the increasing rain.

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.

Gatsby, his hands still in his pockets, was reclining against the mantelpiece in a strained counterfeit of perfect ease, even of boredom. His 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 who was sitting frightened[negative affect] but graceful[positive appreciation] on the edge of a stiff[positive appreciation] chair.

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

‘I’m sorry about the clock,’ he said.

My own face had now assumed a deep tropical burn[negative appreciation]. I couldn’t muster up a single commonplace out of the thousand in my head[negative affect].

‘It’s an old clock,’ I told them idiotically[negative judgment].

I think we all believed for a moment that it had smashed in pieces on the floor.

‘We haven’t met for many years,’ said Daisy, her voice as matter-of-fact[positive appreciation] as it could ever be. ‘Five years next November.’

The automatic[negative appreciation] quality of Gatsby’s answer set us all back at least another minute. I had them both on their feet with the desperate[negative affect] suggestion that they help me make tea in the kitchen when the demoniac[negative appreciation] Finn brought it in on a tray.

Amid the welcome confusion of cups and cakes a certain physical decency[positive appreciation] established itself. Gatsby got himself into a shadow[negative appreciation] and while Daisy and I talked looked conscientiously[positive judgment] from one to the other of us with tense unhappy[negative affect] eyes. However, as calmness wasn’t an end in itself I made an excuse at the first possible moment and got to my feet. (p. 92-93)

This excerpt is significant because Nick’s sympathy for Gatsby develops more and Nick even feels the same as Gatsby does. So far, Nick’s attitude can be summarized to evolve from doubt, sympathy, to identification with Gatsby in the end.
Gatsby finally meets Daisy, making his dream come true. He has been waiting for this moment for the past five years but he shows nothing but awkwardness and nervousness. Nick makes negative appraisals on Gatsby’s awkward behaviors. However, Gatsby’s series of behaviors also deliver tactless and vulnerable emotions. Gatsby seems so genuine and far from his calculated words before. For example, Gatsby disappears and then reappears at the front door as if he just arrived when Daisy arrives. But he is “pale as death, with his hands plunged like weights in his coat pockets, was standing in a puddle of water glaring tragically into [Nick’s] eyes.” He tries to look natural in the presence of Daisy by reclining against the mantelpiece with his hands on the pocket but he drops the clock and his “distraught eyes” only makes Daisy frightened. Appraisal analysis shows that many of Gatsby’s behaviors are far from positive. All of the negative Appraisals indicate how nervous Gatsby is.

However, Nick is not critical or scornful of Gatsby’s nervousness. On the contrary, Nick seems more nervous than Gatsby. Nick does not enjoy Gatsby’s funny reappearance, saying “It wasn’t a bit funny.” Nick is “aware of the loud beating of [his] own heart.” Previously when Nick is with Daisy, he is not nervous at all. However, all of a sudden, Nick feels as nervous and unsecure as Gatsby does. Facing Gatsby’s embarrassing mistake, Nick finds his own face like “a deep tropical burn” and can’t “muster up a single commonplace out of the thousand in [his] head.” Despite himself, Nick seems to deeply sympathize on Gatsby and feels the same as he does. This scene is noteworthy because Nick starts to identify himself with Gatsby at this point. In addition, he is drawn to Gatsby not because of his money or manners but his innocence, passion and vulnerability. Consequently, the negative evaluations on Gatsby’s vulnerability and sympathy for him contribute to Nick’s ambivalent attitude towards Gatsby.
Another interesting result that Appraisal analysis suggests is that Nick is very judgmental, unlike what he claims himself to be in the beginning of the novel: “I’m inclined to reserve all judgments” (p.3). Almost every sentence in Nick’s narration includes explicit evaluative language.

Excerpt 4.7 Gatsby’s shirts

Recovering himself in a minute he opened for us two hulking patent cabinets which held his massed suits and dressing-gowns and ties, and his shirts, piled like bricks in stacks a dozen high.

‘I’ve got a man in England who buys me clothes. He sends over a selection of things at the beginning of each season, spring and fall.’

He took out a pile of shirts and began throwing them, one by one before us, shirts of sheer linen and thick silk and fine flannel which lost their folds as they fell and covered the table in many-colored disarray. While we admired he brought more and the soft rich heap mounted higher—shirts with stripes and scrolls and plaids in coral and apple-green and lavender and faint orange with monograms of Indian blue. Suddenly with a strained sound, Daisy bent her head into the shirts and began to cry stormily.

‘They’re such beautiful shirts,’ she sobbed, her voice muffled in the thick folds. ‘It makes me sad because I’ve never seen such—such beautiful shirts before.’

After the house, we were to see the grounds and the swimming pool, and the hydroplane and the midsummer flowers—but outside Gatsby’s window it began to rain again so we stood in a row looking at the corrugated surface of the Sound. (p. 99)

It is quite surprising that Nick does not dismiss any negative Appraisal of Gatsby even though Nick is drawn to him. In this excerpt, Nick’s narration seems positive with details such as sheer linen and thick silk and fine flannel. However, Appraisal analysis suggests that
Nick still holds a negative stance towards Gatsby’s showing off: *hulking, massed, or disarray.* Gatsby’s clothes “* piled like bricks in stacks a dozen high*” imply his wealth. Although Nick almost identified himself with Gatsby a few moments ago, he still holds ambivalent attitude towards Gatsby, which is an extraordinary quality that Fitzgerald proposed in his concept of “*intelligence*” in his book, *The Crack Up* (1936).

In addition, attention needs to be paid to the change in Nick’s attitude towards Daisy. While positive Appraisals are encoded in Nick’s narration in Excerpt 7, rather ambiguous Appraisals are found in this excerpt. For example, “[s]uddenly with a strained sound, Daisy bent her head into the shirts and began to cry stormily” sounds comic and pathetic.

When Gatsby displays his shirts to show off his wealth to Daisy, she doesn’t miss it. She is overwhelmed by his abundant and luxurious shirts and cries, saying “[i]t makes me sad because I’ve never seen such—such beautiful shirts before.” She didn’t cry when she reunited with Gatsby but she cries over the extravagant materials. It could be a foreshadowing that Daisy is not genuinely in love with Gatsby. Person (2010) also shares the view that Daisy’s cry over the shirts implies that “Gatsby and Daisy will be inevitably split away” (p.261).

Chapter 6

Excerpt 4.8 Gatsby’s past (1)

I suppose he’d had the name ready for a long time, even then. His parents were shiftless and unsuccessful farm people [*negative appreciation*]—his imagination [*positive appreciation*] had never really accepted them as his parents at all. The truth was that Jay Gatsby, of West Egg, Long Island, sprang from his *Platonic conception* [*positive appreciation*] of himself. He was a son of God [*positive appreciation*]—a phrase which, if it means anything, means just that—and he must be about His Father’s Business [*positive appreciation*], the service of a vast,
vulgar and meretricious beauty.[ambivalent appreciation]. So he invented[positive judgment] just the sort of Jay Gatsby that a seventeen-year-old boy would be likely to invent[positive judgment], and to this conception he was faithful[positive appreciation] to the end. (p.105)

This excerpt illustrates well how Nick evaluates Gatsby’s fabrication of his past.

Gatsby reveals where he is from in this excerpt. His real name is James Gatz from North Dakota and his parents are “shiftless and unsuccessful farm people,” which is the only negative Appraisal in this excerpt. In other words, Nick discovers that Gatsby lies about his past when they are riding to New York. However, it is worthwhile paying an attention to Nick’s choice of language to describe Gatsby’s story. Positive Appraisals are made on Gatsby’s efforts to fabricate his past such as “his Platonic conception, God, His Father’s Business, invent or conception he was faithful to the end” instead of negative Appraisals like ‘fabrication’ or ‘charade.’ Nick is not even vexed by the fact that Gatsby initially tried to deceive him. Rather Nick seems to admire the fact that the young boy could create such an image and realize it in his life. So, he elevates Gatsby to “a son of God.” On the other hand, Nick narrates that Gatsby dedicated his life to “His Father’s Business, the service of a vast, vulgar and meretricious beauty.” However, the oxymoron, “vulgar and meretricious beauty,” is used again. Such a contradictory expression reflects that Nick holds conflicting minds for Gatsby. Eble says that Fitzgerald revised the original long pages that are devoted to Gatsby’s past into a shorter length.

Gatsby’s past is compressed into three pages of swift exposition punctuated by the images of his Platonic self, of his serving “a vast, vulgar, and meretricious beauty,” and of Dan Cody and “the savage violence of the frontier brothel and saloon” from which he had come. (2010, p. 154)
While Gatsby’s images of his Platonic self and his service earns positive Appraisal from Nick, the other images related to Dan Cody earns the opposite Appraisal. The following two excerpts about how young Gatsby met Dan Cody illustrate such a contrast.

Excerpt 4.9 Gatsby’s past (2) - Dan Cody

To the young Gatz, resting on his oars and looking up at the railed deck, the yacht represented all the beauty and glamour in the world [positive appreciation]. I suppose he smiled [positive affect] at Cody—he had probably discovered that people liked [positive affect] him when he smiled. At any rate Cody asked him a few questions (one of them elicited the brand new name) and found that he was quick, and extravagantly ambitious [positive appreciation]. A few days later he took him to Duluth and bought him a blue coat, six pair of white duck trousers and a yachting cap. And when the TUOLOMEE left for the West Indies and the Barbary Coast, Gatsby left too. (p.101)

Appraisal on young Gatsby is all positive: like, smile, all the beauty and glamour in the world; he was quick, and extravagantly ambitious. Nick evaluates that Gatsby had his own charms that were irresistible to people even before encountering Dan Cody. In other words, Dan Cody only facilitates Gatsby’s transformation and Gatsby is the one who enabled the transformation. Goldsmith also says, “[a]llowing Dan Cody to outfit him with a new set of clothes, Gatsby, like Levinsky and the ex-colored man, capitalizes on his homosocial, professional, and personal associations to facilitate his social mobility” (2003, p.448).

In this excerpt, Nick fills in the gap when Gatsby met Cody. Nick does not simply retell what he heard from Gatsby; he goes beyond by putting himself in young Gatsby’s shoes. “I suppose he smiled at Cody – he had discovered that people liked him when he smiled” is what Nick projects for the moment when Gatsby and Cody met for the first time. It achieves
two stylistic effects. One is solving the mystery of Gatsby to some extent. The other is revelation that Nick understands Gatsby so well that now he can even identify himself with Gatsby. This is not the first time Nick identifies himself with Gatsby. His identification with Gatsby continues and it fills the gap about Gatsby’s unknown past. In other words, Nick’s sympathy for Gatsby enables him to imagine how Gatsby felt in the past without being told from him. In addition, it also serves to compensate for the limitation that the first person narrator has, and expands the horizon of the narrator.

Excerpt 4.10  Gatsby’s past (3) - Dan Cody

I remember the portrait of him up in Gatsby’s bedroom, a grey, florid[negative appreciation] man with a hard empty[negative appreciation] face—the pioneer debauchee[negative appreciation] who during one phase of American life brought back to the eastern seaboard the savage violence[negative appreciation] of the frontier brothel and saloon[negative appreciation]. It was indirectly due to Cody that Gatsby drank so little. Sometimes in the course of gay parties women used to rub champagne into his hair; for himself he formed the habit of letting liquor alone. (p. 107-108)

Nick’s Appraisal on Dan Cody is all negative: for example, a grey, florid man; a hard, empty face; the savage violence of the frontier brothel and saloon. Cody is also represented as an alcohol addict that made Gatsby abhor drinking later on. Ironically, Nick’s negative stance towards Cody highlights Gatsby’s strength of self-control on alcohol. Callahan (1972) says that Nick’s attitude endows Gatsby the image of “pure and distinct from the world” (p.34). Nick’s contrasting Appraisals on Cody and Gatsby imply that Nick romanticizes Gatsby (Callahan, 1972).
Excerpt 4.11  Clearing misconceptions about Gatsby

He[Gatsby] told me all this very much later, but I’ve put it down here with the idea of exploding[\textit{negative judgment}] those first wild rumors[\textit{negative appreciation}] about his antecedents, which weren’t even faintly true[\textit{negative judgment}]. Moreover he told it to me at a time of confusion[\textit{negative appreciation}], when I had reached the point of believing everything and nothing about him. So I take advantage of this short halt, while Gatsby, so to speak, caught his breath[\textit{positive judgment}], to clear[\textit{positive judgment}] this set of misconceptions[\textit{negative appreciation}] away. (p. 108)

It is clear that Nick advocates Gatsby to readers in order to give him time to \textit{catch} his breath and even breaks his own narrating rule of chronology (Miller, 2006). Appraisal analysis demonstrates that positive Appraisals are made on the action that helps Gatsby: caught his[Gatsby’s] breath, to clear this set of misconceptions away. On the other hand, negative Appraisals are made on the rumors circulating around Gatsby because Nick does not want readers to believe the false ideas of Gatsby: exploding those first wild rumors; misconceptions. At this point, Nick is definitely not the person who “reserves his judgments on others”(p.3). Rather he wants to help Gatsby by clear[\textit{ing}] this set of misconceptions away. Even at the moment of being a passionate advocate of Gatsby, Nick still holds an ambivalent attitude towards him: a time of confusion, when I had reached the point of believing everything and nothing about [Gatsby]. The word, confusion, indicates Nick’s ambivalent state and he uses oxymoron again, believing everything and nothing. Repeated use of oxymoron serves well to reflect the ambivalent feelings of Nick. However, Gatsby’s confession about his past is enough to shock Nick but not enough to change Nick’s stance towards Gatsby because Nick seems already falls for him. Regardless of Gatsby’s past, Nick is ready to believe in Gatsby and support him. Miller emphasizes the importance of this
excerpt because it amplifies the myth of Gatsby and marks the first half of the novel that inflates mystification of Gatsby. While the first part “is devoted to the inflation of the myth of Gatsby,” the second half “gradually deflates this myth through the revelation of the deepness of the roots of Gatsby’s dream in the deprivations of his past” (Miller, 2006, p.110). Miller assesses Nick’s role as clearing away the legendary rumors about Gatsby “so that there might be room for the truth to emerge” (2006, p.110).

Thus, Nick’s narration in the rest of the novel serves the deflation of Gatsby’s myth. The following analysis will be focused on how Nick responds to the gradual destruction of the illusion that Gatsby has built.

Excerpt 4.12 Four characters meet finally in Gatsby’s party

They arrived at twilight and as we strolled out among the sparkling hundreds Daisy’s voice was playing murmurous tricks in her throat.

‘These things excite me so,’ she whispered. ‘If you want to kiss me any time during the evening, Nick, just let me know and I’ll be glad to arrange it for you. Just mention my name. Or present a green card. I’m giving out green——’

‘Look around,’ suggested Gatsby.

‘I’m looking around. I’m having a marvelous——’

‘You must see the faces of many people you’ve heard about.’

Tom’s arrogant eyes roamed the crowd.

‘We don’t go around very much,’ he said. ‘In fact I was just thinking I don’t know a soul here.’

‘Perhaps you know that lady.’ Gatsby indicated a gorgeous, scarcely
human orchid\textit{[negative appreciation]} of a woman who sat in state under a white plum tree. Tom and Daisy stared, with that peculiarly unreal\textit{[negative appreciation]} feeling that accompanies the recognition of a hitherto ghostly\textit{[negative appreciation]} celebrity of the movies.

‘She’s lovely,’ said Daisy.

‘The man bending over her is her director.’ He took them ceremoniously from group to group:

‘Mrs. Buchanan … and Mr. Buchanan——’ After an instant’s hesitation\textit{[negative judgment]} he added: ‘the polo player.’

‘Oh no,’ objected\textit{[negative affect]} Tom quickly, ‘Not me.’

But evidently the sound of it pleased\textit{[positive affect]} Gatsby for Tom remained ‘the polo player’ for the rest of the evening.

‘I’ve never met so many celebrities!’ Daisy exclaimed\textit{[positive affect]}. ‘I liked that man—what was his name?—with the sort of blue nose.’

Gatsby identified him, adding that he was a small producer.

‘Well, I liked him anyhow.’

‘I’d a little rather not be the polo player,’ said Tom pleasantly, ‘I’d rather look at all these famous people in—in oblivion\textit{[negative appreciation]}.’

Daisy and Gatsby danced. I remember being surprised by his graceful, conservative \textit{[positive appreciation]} fox-trot—I had never seen him dance before. Then they sauntered over to my house and sat on the steps for half an hour while at her request I remained watchfully in the garden: ‘In case there’s a fire or a flood,’ she explained, ‘or any act of God.’ (p. 112-113)

In this excerpt, Nick is a faithful “peripheral first person narrator”, the narrator as well as the minor character that observes other characters in the novel (Fludernik, 2009, p.100). According to Gérard Genette’s theory of narrative, Nick’s narration in this excerpt can be characterized as focalized and elliptical (Fludernik, 2009).
First, Nick’s narration is focalized on the interaction between two pairs: Gatsby and Tom; Gatsby and Daisy. While Nick seems mesmerized by Daisy’s voice: “Daisy’s voice was playing murmurous tricks in her throats,” Gatsby isn’t attracted by it at all. Gatsby incessantly interrupts her: “[l]ook around; [y]ou must see the faces of many people you’ve heard about.” Gatsby’s interruption is marked with “-----” in the text. Obviously, Gatsby is not listening to her and not interested in what she says. Celebrities are Gatsby’s asset which East Eggers do not have. However, there is no negative Appraisal on Gatsby’s behaviors.

Nick also senses the tension between Gatsby and Tom since he notices that “the sound of it [the polo player] pleased [Gatsby].” However, Nick seems to favor Gatsby to Tom because the description of Tom is full of negative Appraisals: arrogant, roamed, or in oblivion. Nick’s favoring Gatsby over Tom explains why Nick helps Daisy and Gatsby spend time together by watching out for them: “Then they sauntered over to my house and sat on the steps for half an hour while at her request I remained watchfully in the garden.” Here again Fitzgerald omits the details of the moments when Gatsby and Daisy had together. He intended Nick’s narration to be selective, which is the second characteristic that Genette’s model defines. It prevents readers from paying attention to the parts that are regarded unnecessary by the author.

Excerpt 4.13 Tension between Tom and Nick regarding Gatsby’s identity

‘Who is this Gatsby anyhow?’ demanded Tom suddenly. ‘Some big bootlegger[ negative appreciation]?’

‘Where’d you hear that?’ I inquired.

‘I didn’t hear it. I imagined it. A lot of these newly rich people are just big bootleggers, you know.’
‘Not Gatsby,’ I said shortly[negative affect].
He was silent for a moment[negative affect]. The pebbles of the drive crunched[negative appreciation] under his feet.

‘Well, he certainly must have strained[negative judgment] himself to get this menagerie[negative appreciation] together.’ (p. 115-116)

Appraisal analysis shows that negative Affect is made on the feelings of Nick. This is one of few excerpts that include Affect. So far most of the Appraisals belong to Judgment or Appreciation, rarely to Affect, which means Fitzgerald preferred inexplicitly embedding the evaluation in language to directly showing emotions. Nick reveals how he was offended by Tom’s remarks through negative Affect. Tom suggests that Gatsby’s true identity might be an illegal bootlegger. Strictly speaking, Nick must have noticed it earlier because he had an exclusive close contact with Gatsby. He overheard the telephone conversation in Chapter 5 that hints that he was looking for another bootlegging place in a small city. Despite the evidence, Nick rejects it firmly: “Not Gatsby,” I said shortly. This is another crucial moment that proves Nick built a strong bond with Gatsby.

However, Tom’s suspicion on Gatsby’s identity is significant because it also deflates Gatsby’s illusion (Miller, 2006) and destroys Gatsby’s self-made present (Qin, 2018).

Qin insists that due to Tom’s challenge, “[t]he story itself comes as a deconstruction between the reinvented past and the disillusioned present, leaving a nebulous boundary in between (p. 1685).” Appraisal analysis demonstrates that Nick does his best and advocates for Gatsby to sustain Gatsby’s past.
Excerpt 4.14  Can’t repeat the past?

I stayed late that night. Gatsby asked me to wait until he was free and I lingered in the garden until the inevitable swimming party had run up, chilled and exalted\textsuperscript{negative appreciation}, from the black\textsuperscript{negative appreciation} beach, until the lights were extinguished in the guest rooms overhead. When he came down the steps at last the tanned skin was drawn unusually tight on his face, and his eyes were bright and tired\textsuperscript{ambivalent appreciation}.

‘She didn’t like it,’\textsuperscript{negative appreciation} he said immediately.

‘Of course she did.’

‘She didn’t like it,’\textsuperscript{negative appreciation} he insisted\textsuperscript{negative judgment}. ‘She didn’t have a good time.’

He was silent and I guessed at his unutterable depression\textsuperscript{negative affect}.

‘I feel far away from her\textsuperscript{negative affect},’ he said. ‘It’s hard to make her understand.’

‘You mean about the dance?’

‘The dance?’ He dismissed\textsuperscript{negative judgment} all the dances he had given with a snap of his fingers. ‘Old sport, the dance is unimportant\textsuperscript{negative appreciation}.’

He wanted nothing less of Daisy than that she should go to Tom and say: ‘I never loved you.’ After she had obliterated\textsuperscript{negative judgment} three years with that sentence they could decide upon the more practical\textsuperscript{positive appreciation} measures to be taken. One of them was that, after she was free\textsuperscript{positive appreciation}, they were to go back to Louisville and be married from her house—just as if it were five years ago.

‘And she doesn’t understand\textsuperscript{negative judgment},’ he said. ‘She used to be able to understand. We’d sit for hours——’

He broke off\textsuperscript{negative judgment} and began to walk up and down\textsuperscript{negative judgment} a desolate\textsuperscript{negative appreciation} path of fruit rinds and discarded\textsuperscript{negative appreciation} favors and crushed\textsuperscript{negative appreciation} flowers.

‘I wouldn’t ask too much of her,’ I ventured. ‘You can’t repeat the past.’

‘Can’t repeat the past?’ he cried incredulously\textsuperscript{negative affect}. ‘Why of course you can!’

He looked around him wildly\textsuperscript{negative judgment}, as if the past were lurking\textsuperscript{negative
Here in the shadow[negative appreciation] of his house, just out of reach of his hand.

‘I’m going to fix everything just the way it was before,’ he said, nodding
determinedly[positive judgment]. ‘She’ll see.’ (p.118)

Appraisal Analysis turns out to be full of negative Appraisals: Gatsby’s frustration is conveyed with negative Affect; Nick’s disagreement to Gatsby is conveyed with negative Judgment and Appreciation on Gatsby’s behaviors.

After Daisy left, Gatsby realizes that Daisy did not like his party much. She complemented about interesting people “with an effort”. Since the whole party is to impress Daisy and get back her, the failure seems to be quite a blow to Gatsby. “[Gatsby] wanted nothing less of Daisy than that she should go to Tom and say: “I never loved you.” Why Nick’s Appraisals on Gatsby’s behavior are mostly negative is that he thinks there is a slim chance for Gatsby to win back Daisy’s love. So far, Nick has been sympathetic to Gatsby and even denied Tom’s suspicion about Gatsby on behalf of him. However, Nick can still hold the ambivalent attitude towards Gatsby and gives a genuine piece of advice to Gatsby: “I wouldn’t ask too much of her; I ventured. ‘You can’t repeat the past.’” Now Nick detaches himself from Gatsby and provides more realistic and practical views. Why does he suddenly distance himself from Gatsby even though he still advocates Gatsby to others? It is probably because Nick understands exactly the answer to Gatsby’s question: ‘Can’t repeat the past?’

Qin (2018) assesses the meaning of Gatsby’s past as follows:

By reliving the past he can re-experience the vitality of youth, as well as an aspiration for the future. Such an aspiration will in turn keep his present moment alive, and endow him with the meaning of life. Nevertheless, Gatsby can never relive his past, as the past he reinvents is merely a castle in the air, and the present is perpetually a combination of the past. (p.1686)
Chapter 7

Excerpt 15. Daisy’s voice

They went upstairs to get ready while we three men stood there shuffling the hot pebbles with our feet. A silver curve of the moon hovered already in the western sky. Gatsby started to speak, changed his mind [negative judgment], but not before Tom wheeled [negative judgment] and faced him expectantly.

‘Have you got your stables here?’ asked Gatsby with an effort [negative judgment].

‘About a quarter of a mile down the road.’

‘Oh.’

A pause [negative judgment].

‘I don’t see the idea of going to town,’ broke out [negative judgment] Tom savagely [negative judgment]. ‘Women get these notions in their heads——’

‘Shall we take anything to drink?’ called Daisy from an upper window [negative judgment].

‘I’ll get some whiskey,’ answered Tom. He went inside.

Gatsby turned to me rigidly [negative affect]: ‘I can’t say anything in his house, old sport.’

‘She’s got an indiscreet [negative judgment] voice,’ I remarked. ‘It’s full of——’

I hesitated [negative affect]: Tom broke out

‘Her voice is full of money,’ he said suddenly.

That was it. I’d never understood before. It was full of money—that was the inexhaustible charm [positive appreciation] that rose and fell in it, the jingle [positive appreciation] of it, the cymbals’ song [positive appreciation] of it…. High in a white palace the king’s [positive appreciation] daughter, the golden [positive appreciation] girl….(p.128)

Appraisal analysis shows that Nick still holds a negative stance towards Tom.

Surprisingly, Nick finds Gatsby’s comments on Daisy’s voice very captivating and renders positive Appraisals on it: “Her voice is full of money.” It is interesting that it is Gatsby who penetrates the characteristics of Daisy’s voice, not Nick. Previously Nick sensed an allusion
to happiness from her voice but failed to capture that the allusion is false and empty: “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 (p.11).” Thanks to Gatsby, Nick realizes that Daisy lives in a King’s palace like a fairy tale. Thus, Nick’s positive Appraisal in apposition phrases does not seem really positive; rather satiric on her false happiness.

Excerpt 4.16 Tom Challenges Gatsby

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

‘Not exactly.’

‘Oh, yes, I understand you went to Oxford.’

‘Yes—I went there.’

A pause. Then Tom’s voice, incredulous and insulting:

‘You must have gone there about the time Biloxi went to New Haven.’

Another pause. A waiter knocked and came in with crushed mint and ice but the silence was unbroken by his ‘Thank you’ and the soft closing of the door. This tremendous detail was to be cleared up at last.

‘I told you I went there,’ said Gatsby.

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

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

Tom glanced around to see if we mirrored his disbelief. But we were all looking at Gatsby.

‘It was an opportunity they gave to some of the officers after the Armistice,’ he continued. ‘We
could go to any of the universities in England or France.’

I wanted to get up and slap him on the back. I had one of those renewals[positive appreciation] of complete faith[positive appreciation] in him that I’d experienced before[intensified graduation].

Daisy rose, smiling faintly[negative appreciation], and went to the table.

‘Open the whiskey, Tom,’ she ordered. ‘And I’ll make you a mint julep. Then you won’t seem so stupid to yourself…[negative appreciation] Look at the mint!’ (p. 137-138).

While Tom attempts to destroy Gatsby’s past again, Nick advocates for Gatsby against Tom. Nick still holds an ambivalent attitude towards Gatsby’s past: he understands that Gatsby cannot relive his past but helps to sustain his made-up past.

Tom relates Gatsby with Biloxi who fabricated a story about his study at Yale and challenges the fact that Gatsby studied at Oxford: “You must have gone there about the time Biloxi went to New Haven.” However, others are already on the side of Gatsby whatever his past is: “Tom glanced around to see if we mirrored his unbelief. But we were all looking at Gatsby.” At this moment, whatever Gatsby says about his past, others are willing to accept it and support him against Tom. Gatsby tells the truth that “[i]t was an opportunity they gave to some of the officers after the Armistice,” which is contradictory to what Gatsby said before: it was a family tradition to study at Oxford. However, the fact that Gatsby told Nick a lie before does not seem to vex him at all. On the contrary, Nick wanted to get up and slap him on the back. I[Nick] had one of those renewals of complete faith in him that I[Nick]’d experienced before. Since Nick deeply understands “Gatsby's effort to certify his social status in language (Will, 2005, p.140)” using expressions such as “old sport or “Oxford man,” he advocates for Gatsby.
Excerpt 4.17  Gatsby confronts Tom over Daisy

‘What kind of a row [negative appreciation] are you trying to cause [negative appreciation] in my house anyhow?’

They were out in the open at last and Gatsby was content [positive affect].

‘He isn’t causing a row.’ Daisy looked desperately [negative affect] from one to the other.
‘You’re causing a row [negative judgment]. Please have a little self control.’

‘Self control!’ repeated Tom incredulously [negative affect]. ‘I suppose the latest thing is to sit back and let Mr. Nobody from Nowhere [negative appreciation] make love to your wife. Well, if that’s the idea you can count me out…. Nowadays people begin by sneering [negative judgment] at family life and family institutions and next they’ll throw everything overboard [negative judgment] and have intermarriage between black and white [negative appreciation].’

Flushed with his impassioned gibberish [negative judgment] he saw himself standing alone [negative appreciation] on the last barrier of civilization.

‘We’re all white here,’ murmured Jordan.

‘I know I’m not very popular [negative appreciation]. I don’t give big parties [negative appreciation]. I suppose you’ve got to make your house into a pigsty [negative appreciation] in order to have any friends—in the modern world.’

Angry [negative affect] as I was, as we all were, I was tempted to laugh [negative affect] whenever he opened his mouth. The transition from libertine [negative appreciation] to prig [negative appreciation] was so complete. (p. 138-139)

Finally Gatsby and Tom confront each other over Daisy. However, Tom loses his temper and goes out of his self-control. Appraisal on Tom is full of negative feelings: impassioned gibberish; libertine; prig. Even Jordan mocks Tom’s gibberish by murmuring, ‘We’re all white here.’ Tom’s repulsive remarks made everyone angry so Nick was tempted to laugh whenever he [Tom] opened his mouth. There is other narration that reveals Nick’s contempt on Tom for his pretentious actions: “Tom tapped his thick fingers together like a
clergyman and leaned back in his chair; He nodded sagely” (p.139). Nick seems to dislike Tom due to his pretense while Nick likes Gatsby due to his traits that are “pure and distinct from the world” (Callahan, 1972, p.34) in Excerpt 4.10.

Excerpt 4.18 Nick’s thirtieth birthday

‘Nick?’ He asked again.

‘What?’

‘Want any?’

‘No … I just remembered that today’s my birthday.’

I was thirty. Before me stretched the portentous menacing[negative appreciation] road of a new decade.

It was seven o’clock when we got into the coupé with him and started for Long Island. Tom talked incessantly[negative judgment], exulting and laughing, but his voice was as remote[negative appreciation] from Jordan and me as the foreign clamor on the sidewalk or the tumult of the elevated overhead[negative appreciation]. Human sympathy has its limits and we were content to let all their tragic arguments fade[negative appreciation] with the city lights behind. Thirty—the promise of a decade of loneliness[negative appreciation], a thinning[positive appreciation] list of single men to know, a thinning[positive appreciation] brief-case of enthusiasm, thinning[positive appreciation] hair. But there was Jordan beside me who, unlike Daisy, was too wise ever to carry well-forgotten[negative appreciation] dreams from age to age. As we passed over the dark[negative appreciation] bridge her wan[negative appreciation] face fell lazily[negative appreciation] against my coat’s shoulder and the formidable[negative appreciation] stroke of thirty died away with the reassuring[positive appreciation] pressure of her hand. (p. 145)

Interestingly Nick distances himself from Gatsby and immerses himself in the future ahead.

This is possible because Nick is also a character in the story. Fitzgerald juxtaposed Nick’s pessimistic attitude with Gatsby’s inexhaustible optimism.
Suddenly Nick remembers that it’s his thirtieth birthday. The notion brings him back to reality, distancing him from the current event. However, the fact that he enters his thirties is described with negative appraisal: *Before me stretched the portentous menacing road of a new decade; Thirty—the promise of a decade of loneliness, a thinning list of single men to know; a thinning brief-case of enthusiasm, thinning hair.* So far he has led a life without much difficulty. Why is he afraid of his future all of a sudden? Something tragic will happen? Nick repeats a modifier *thinning* three times to describe his upcoming thirties. It gives a sense of gradual decline and implies his future will not be promising. Nick’s pessimistic attitude contrasts with Gatsby’s optimism. Rowe (2006) also shares this view.

Gatsby’s romantic energy resonates against Nick’s own muted but responsive sensibility. Indeed, Nick’s most immediately distinguishing trait, his consciousness of the flux of time as a series of intense, irrecoverable moments, is keyed to a romantic pessimism whose melancholy note is struck on his thirtieth birthday, when he envisions his future as a burden of diminishing returns leading inexorably to loneliness, enervation, and death. (p.120)

However, Nick has already hinted that Gatsby is blinded by his optimism and he will be destroyed (Miller, 2006). Thus, Nick’s pessimism can be also regarded more realistic and intelligent than Gatsby’s blind optimism.

**Chapter 8**

**Excerpt 4.19  Dawn**

I couldn’t sleep all night; a fog-horn was *groaning incessantly*[negative appreciation] on the Sound, and I tossed *half-sick*[negative affect] between *grotesque*[negative appreciation] reality and *savage frightening*[negative appreciation] dreams. Toward dawn I heard a taxi go up Gatsby’s drive and immediately I jumped out of bed and began to dress—I felt that I had something to tell him, something to *warn*[negative judgment] him about and morning would be *too late*[negative appreciation]. (p. 157)
So far Nick has been a faithful narrator who reports the events regarding Gatsby. But he seems to change because he starts talking about himself: what happened to him and how he felt. He used all the negative Appraisals to describe how he felt during the night. Negative evaluations not only imply Nick’s worries but also foreshadow Gatsby’s tragic future ahead. Nick’s role has been shifted from a narrator to a character that worries for his friend, Gatsby. Nick has something to tell him, something to warn him about. Nick is not a reliable narrator any more who tries to hold an objective view on others. Now he is a character who genuinely cares for Gatsby more than anybody else.

Excerpt 4. 20

‘You ought to go away,’ I said. ‘It’s pretty certain they’ll trace your car.’

‘Go away NOW, old sport?’

‘Go to Atlantic City for a week, or up to Montreal.’

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.

It was this night that he told me the strange story of his youth with Dan Cody—told it to me because ‘Jay Gatsby’ had broken up like glass against Tom’s hard malice and the long secret extravaganza was played out. I think that he would have acknowledged anything, now, without reserve, but he wanted to talk about Daisy. (p. 157)

There are so many negative Appraisals that imply Gatsby’s pursuit of Daisy’s love will never be fulfilled (Person, 2010). Since Gatsby was clutching at some last hope, Nick felt sorry for not being able to shake him free. This is one of the rare scenes that Nick expresses his emotion explicitly: negative Affect. As Fludernik (2009) defined Nick as a peripheral first
person narrator, a narrator as well as a minor character in the story, Nick is effectively switching his roles between the narrator and the character. In this excerpt, as a character who truly understands Gatsby’s motives and pursuits, Nick tries his best to prevent Gatsby’s tragedy. Even though Gatsby acknowledges that he will be defeated by “Tom’s malice,” he still fights for his dream, clinging to his last hope. As Fitzgerald mentioned in *The Crack Up* (1936), Gatsby does what the intelligent does: “the conviction of the inevitability of failure and still the determination to succeed” (para. 4).

To Nick, Gatsby is not an unrealistic or dreamy person, but he is a hero who understands what life is for. Regarding this, Nick’s conclusion on Gatsby in the beginning of the novel makes sense: “Gatsby turned all right at the end (p.4).” In other words, Gatsby is truly GREAT because he devoted himself to succeed and win Daisy’s love despite the inevitable failure. To Nick, Gatsby is entitled to the epithet, *The Great Gatsby*.

On the other hand, Nick is also GREAT because he endures cognitive dissonance and holds an ambivalent attitude to the end, which is another component of *intelligence* according to Fitzgerald’s *The Crack up* (1936). Consequently, Nick also deserves the epithet, *The Great*.

**4.3 The characteristics of Appraisal Analysis on Nick’s narration**

First, Appraisal analysis on Nick’s attitude towards Gatsby shows the different dependence on the subsystems of Appraisal; while Judgment and Appreciation are frequently observed, Affect is rarely used in the excerpts above. Martin and White (2005) state that Affect is concerned with feelings; Judgment assesses human behaviors regarding ethics;
Appreciation assesses objects, state of affairs, or processes regarding aesthetics. Thus, the rare use of Affect suggest that Nick is very careful not to deliver feelings directly but he expresses his stance in indirect ways with Judgment and Appreciation. (It was mentioned in Chapter 3 Research Methodologies)

Expressions of Affect that encode Nick’s feelings are found only in three excerpts: 4.3, 4.13, and 4.20. First, in Excerpt 4.3, Nick reveals his negative feelings towards Gatsby when Gatsby lies about his past. For example, he restrains his laughter or wonders in disbelief. These behaviors suggest his feelings inexplicitly compared to Affects in Excerpt 4.13 and 4.20. Second, in Excerpt 4.13, Nick shows his anger explicitly when Tom tries to destroy Gatsby’s past. Even though Tom’s suspicion about Gatsby’s education in Oxford is valid, Nick ferociously denies and advocates for Gatsby. This is the first scene when Nick strongly expresses his attachment to Gatsby. Last, in Excerpt 4.20, Nick expresses his frustration because he fails in persuading Gatsby to desert his dream: I couldn’t bear not to shake him free. It can be inferred that Nick tries not to display his feelings but he cannot help expressing it at the end of the story. In other words, even though he tries to be an objective observer with suppressing his feelings, his strong attachment and fondness of Gatsby let him release his feelings at the end.

Next, Judgment (regarding ethics) and Appreciation (regarding aesthetics) are mostly expressed in language using modifiers rather than nouns or verbs. Usually adjectives that modify nouns and adverbs that modify the other parts of the speech are used: for example, ..broke out Tom savagely(adverb); an indiscreet(adjective) voice.
Table 3.

**Grammatical classification of words used for Judgment and Appreciation**

<table>
<thead>
<tr>
<th>Grammatical category</th>
<th>Examples (needs to fill in more examples)</th>
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<tbody>
<tr>
<td></td>
<td><strong>positive</strong></td>
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<tr>
<td><strong>adjective</strong></td>
<td></td>
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<tr>
<td>Implicitly</td>
<td>A light, dignified knocking</td>
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<td></td>
<td>An elaborate formality</td>
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<td></td>
<td>Eternal reassurance</td>
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<td></td>
<td>A solemn note</td>
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<td></td>
<td>a clear and artificial note</td>
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<td></td>
<td>A rare smile</td>
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<td></td>
<td>The golden girl</td>
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<td></td>
<td>Well-forgotten dreams</td>
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<td></td>
<td>The sparkling voice</td>
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<td></td>
<td>Graceful, conservative fox-trott</td>
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<td>The practical measures</td>
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<tr>
<td><strong>adverb</strong></td>
<td>Smile understandingly</td>
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<tr>
<td></td>
<td>Continued more confidently</td>
</tr>
<tr>
<td>Noun</td>
<td>Explicitly</td>
</tr>
<tr>
<td>------------</td>
<td>------------------------------------------</td>
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<tr>
<td>Nod</td>
<td>determinedly</td>
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<tr>
<td></td>
<td>Told idiotically / Endured horribly</td>
</tr>
<tr>
<td></td>
<td>Cry stormily / Turned absenty</td>
</tr>
<tr>
<td></td>
<td>Inquire blankly / Remarked vaguely</td>
</tr>
<tr>
<td></td>
<td>Added hollowly / Looked reproachfully</td>
</tr>
<tr>
<td></td>
<td>Broke out savagely / Fell lazily</td>
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<tr>
<td></td>
<td>Turned to me rigidly</td>
</tr>
<tr>
<td></td>
<td>Talked incessantly</td>
</tr>
<tr>
<td></td>
<td>Looked desperately</td>
</tr>
<tr>
<td></td>
<td>Repeated incredulously</td>
</tr>
<tr>
<td></td>
<td>Objected quickly</td>
</tr>
<tr>
<td></td>
<td>Said shortly</td>
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</tbody>
</table>

| Noun       | Eagerness, Fascination, decency, Imagination, invention, Beauty, glamour, enthusiasm | Gibberish, Prig, boredom, Libertine, struggle, Accusation, rough-neck, Doubt, disarray, unbelief, bootlegger, Debauchee, a loneliness, Hesitation, depression, menagerie, misconceptions |

| Verb       | Vanish, Disappear, Bother, Hurried the phrase, Restrain, Fumble, hesitate |
As shown in Table 3, Fitzgerald preferred embedding Nick’s stance implicitly in modifiers. ‘A voice’ does not deliver any stance in it, but an evaluative adjective ‘indiscreet’ attached to the noun certainly conveys a stance in it. Likewise, adding an evaluative adverb to a verb yields similar effects. ‘Broke out’ is a neutral verb in terms of stance, but an adverb ‘savagely’ adds a negative stance to the predicate. In the case of explicit assessment, nouns like gibberish, libertine, or prig are used. Although these nouns contain negative connotation, the usage of these nouns are limited and confined to Tom in Excerpt 4.17.

In summary, limited use of Affect and adopting modifiers like adjective and adverb instead of noun and verb suggest that Fitzgerald avoided expressing Appraisal directly. These characteristics align with Nick’s claim about himself: “I’m inclined to reserve all judgments”(p.3). Since Fitzgerald put an audacious claim about Nick from the beginning of the novel, ostensibly he chose a tactic to embed Nick’s stance implicitly in language. However, frequent appearance of Judgment and Appreciation in Nick’s narration also suggest that Nick is judgmental, which is opposite to his claim.

4.4 Difficulties in Appraisal Analysis

White (2015) mentioned the difficulties in understanding attitudinal meanings of the lexical items. He emphasized two things: (1) the same lexical items can convey different attitudinal meanings depending on the context and (2) the attitudinal meanings are not only inscribed but also evoked. In The Great Gatsby, difficulties mainly arise from that since Nick’s narration is a retrospective that expresses nostalgia (Salmose, 2014). Thus, Nick’s elegiac and nostalgic tone (Caldicott, 2005; Coleman, 2010) sometimes obscures Appraisals.
Although Nick assesses Gatsby’s ignorance of upper class social norms negatively, he does not criticize Gatsby, but rather sympathizes with him, embracing him in the end. Consequently, sometimes Appraisals on Gatsby’s misbehaviors cannot be dichotomized into either positive or negative. They fall on the grey area when the ostensible Appraisals and Nick’s behavioral responses contradict. For example, when Gatsby was on the verge of a nerve-breaking meeting with Daisy, Nick’s Appraisals on him are close to disapproval but Nick acts in an opposite way, comforting him: “You’re just embarrassed, that’s all” (p.94). Next, when Gatsby fabricates his past, Nick notices his lie at once but just pretends to believe it and avoids embarrassing him: “With an effort I managed to restrain my incredulous laughter” (p.71). Later when Tom challenges Gatsby about his education in Oxford, Nick clearly takes a side with Gatsby: “I had one of those renewals of complete faith in him that I’d experienced before” (p.138). Since Nick gradually forms fondness towards Gatsby, he acts in favor of Gatsby contrary to his negative appraisal on Gatsby’s misbehaviors.

Overall, Nick delivers Gatsby’s story in an elegiac and nostalgic tone (Caldicott, 2005; Coleman, 2010; Salmose, 2014). The Keyword List using AntConc (Figure 3) also supports this idea. When excluding characters’ names and verbs from the Keyword List, now and time ranks 2nd and 5th respectively as shown in Figure 3 below. The frequent use of these two words, now and time, implies that Nick’s narration is retrospective and nostalgia is added to the tone (Salome, 2014), which contributes to the ambivalence of Nick’s Appraisals.
In other words, since Nick writes the story two years after Gatsby dies, the time gap contributes to forming nostalgia for Gatsby. Thus, the elegiac tone sometimes overrides the negative appraisals on Gatsby, creating a discrepancy between literal appraisals and the actual responses.

4.5 Stylistic Effects of Ambivalence

Ambivalence contributes to understanding the characters, Nick and Gatsby, and to understanding the themes holistically. Appraisal analysis in Chapter 4 in this study illustrates
how Nick’s ambivalent attitude towards Gatsby is formed and changed throughout the story. Even though Nick says that “I disapproved of him[Gatsby] from beginning to end ” (p. 164), he stays to the last moment of Gatsby’s funeral and concludes that “Gatsby turned all right at the end ”(p.4). Ambivalence is the key to understand how Nick reaches his conclusion and what his role is for the readers to understanding Gatsby. In addition, Nick’s ambivalence towards Gatsby leads the readers to comprehend Gatsby and the themes of the novel holistically.

Creating ambivalence is also deeply interwoven with literary devices such as oxymoron and ellipsis. The literary devices will be dealt in detail in Chapter 5 of this study.

4.5.1 Nick

Appraisal theory framework helps to detect the sources to evoke Nick’s ambivalent feelings towards Gatsby. Investigation on what evokes positive or negative feelings in Nick will follow. However, the sources do not evoke coherent feelings in Nick as Nick’s understanding of Gatsby grows. Since Nick gets to fully understand Gatsby in the end, his response to the same sources also changes.

First, Nick shows positive responses to Gatsby’s, “extraordinary gift of hope and romantic readiness”(p.4), and “pure and distinct quality from the world (Callahan, 1972, p.34).” In other words, Nick both romanticizes and idolizes Gatsby as a dreamer. When Gatsby’s effort to win back Daisy’s love is understood as an attempt to move to the upper social class, all Gatsby’s behaviors are linked to the pursuit of the American Dream. Gatsby is endowed with the positive image of the American Dreamer. Despite Gatsby’s lie about his past, his youth is viewed as pure and innocent, differentiated from Dan Cody or Mr. Wolfsheim who corrupts Gatsby later.
On the other hand, Nick shows negative responses when Gatsby breaches manners, shows his vulnerability, or fabricates his past. Nick feels disappointed when Gatsby fails to meet the standard for the upper class’s social behaviors. Nick’s negative stance reflects his prejudice on the social class. Nick previously says,

I snobbishly repeat a sense of the fundamental decencies is parcelled out unequally at birth (p.4).

He thinks that “fundamental decencies” only belong to a certain social class and they cannot be obtained by efforts. Thus, Gatsby’s behaviors that remind Nick of the different social class bother him, resulting in the negative responses in Nick. Nick seems not only to approve for the different social classes but also to prioritize the upper class.

However, Nick shows his self-contradictions on the ideas about social class. First, Nick gets to approve Gatsby’s invention of self-image. Nick states his contradiction as follows:

Only Gatsby, the man who gives his name to this book, was exempt from my reaction—Gatsby who represented everything for which I have an unaffected scorn. (p.4)

In other words, Gatsby becomes an exception for his scorn for lower social class. Nick gradually understands the importance of the past that Gatsby made up since Gatsby has an aspiration to relive the past. Thus, from Excerpt 8, Nick shows a positive response to Gatsby’s past. Where Gatsby is originally from does not matter to Nick anymore because Gatsby’s traits transcend his social class. The change in Nick’s response is also related to Gatsby’s strength: “extraordinary gift of hope and romantic readiness (p.4).” Although
Gatsby’s attempt to “repeat the past” is destined to fail, his optimism and struggle to achieve his dream deserves respect, Nick thinks.

Another contradiction is found in negative Appraisal about Tom. Throughout the story, Nick always takes a negative stance towards Tom: he even prefers Gatsby to Tom in Excerpt 12, 13, 16, 17, and 20. Since Tom represents the upper social class from East Egg, Nick’s ideas on social class reveal self-contradiction.

Deconstructive theory provides a way to understand Nick’s self-contradiction. For example, ‘lower class VS upper class’ could be a pair of binary opposition in terms of deconstructive theory (Tyson, 2006; Qin, 2018). Nick obviously thinks he belongs to the upper class based on his birth, family, and education at Yale. In the case of Gatsby, he belongs to the lower social class despite his wealth because he is “Mr. Nobody from Nowhere” (p.138) who is ignorant of the upper class social norms. However, Nick also acknowledges the malice and carelessness that upper class people such as Tom, Daisy, and the Sloanes show. Consequently, Nick’s ambivalence reflects the destruction of his ideology on the social class, which is one of the themes in the novel (Callahan, 1996; Kern, 1972).

Nick’s role as an ambivalent narrator seems as important as the protagonist, Gatsby, to the author in constructing the novel from a holistic viewpoint. As Fitzgerald mentioned in *The Crack up* (1936), he thought intelligence came from the capacity to hold contradictory feelings and to retain the thinking function. Then it is Nick who best represents the genuine intelligence that Fitzgerald proposed because Nick maintains the ambivalent attitude throughout the story: both admires and is repelled by Gatsby from beginning to end. Bolton (2010) also points out that Nick is excellent in keeping the right distance from Gatsby as a narrator: while both involving and detaching himself, Nick’s ability to observe a life of
Gatsby is equal to that of poets who can see life as a whole. Unlike many critics who debate whether Nick is a reliable narrator or not (Booth, 1961; Boyle, 1969; Cartwright, 1984; Murphy, 2012), I believe Nick deserves a better discussion beyond the controversial debates. Fitzgerald seems to invite the readers to follow Nick’s ambivalent attitude and challenge the readers to embrace both emotions at the same time.

4.5.2 Gatsby

Nick’s ambivalence ultimately provides a holistic view on Gatsby. Although Gatsby’s moral ambiguity creates numerous debates on whether Gatsby is either a villain or a hero (Batchelor, 2014, Ryan, 1999; Tyson, 2006; Will, 2005), Nick’s efforts to embrace both sides of Gatsby draw the readers into a deeper level of understanding him. As mentioned earlier in Appraisal analysis in Excerpt 20 in this chapter, Gatsby can be regarded as another figure that represents the concept of intelligence that Fitzgerald proposed in The Crack Up (1936). While Nick represents the ability to hold ambivalent attitudes despite the cognitive dissonance, Gatsby represents “the conviction of the inevitability of failure and still the determination to succeed” (Fitzgerald, 1936, para. 4). Fitzgerald focused on the contradictions that humans face in life. How painful it is to acknowledge both sides of things, maintaining ambivalence is a prerequisite to life. Nick satisfies the first step. However, Fitzgerald pushed further for the pursuits in life: “One should be able to see that things are hopeless and yet be determined to make them otherwise” (Fitzgerald, 1936, para. 2). Gatsby fulfills this qualification. Although, facing the doomed day in Excerpt 20, Nick tries to “shake him[Gatsby] free” (p.157), Gatsby shows his determination to pursue one more time. Fitzgerald renders Gatsby the quality of intelligence, the greatness, which ordinary people
cannot attempt to do. That is why Nick assesses that “Gatsby turned all right at the end” (p.4) despite his tragic and sudden death. Gatsby is able to understand the ambivalence of life and pushes forward his life despite the odds. Since Gatsby’s determination to succeed implies the pursuit of the American Dream (Will, 2005), the disintegrated American Dream in the 1920s is also regarded as another theme of the novel (Kern, 1972; Qin, 2018).

To sum up, ambivalence is the key perspective to put an end to the controversial debates on characters and provide a holistic view in understanding the characters and themes. Both Nick and Gatsby deserve the epithet, The Great.
5.1 Introduction to Ambiguity

…he stretched out his arms toward the dark water in a curious way, and far as I was from him I could have sworn he was trembling. Involuntarily I glanced seaward—and distinguished nothing except a single green light, minute and far away, that might have been the end of a dock. When I looked once more for Gatsby he had vanished, and I was alone again in the unquiet darkness. (p. 24)

The excerpt above is the first appearance of Gatsby in *The Great Gatsby* at the end of Chapter 1. Gatsby makes a mysterious gesture toward the dark water and then disappears. He even seems to tremble in the darkness but readers don’t have why. Thus, readers are supposed to fill the gaps in the narrative. Does Gatsby see find something in the dark? Does something frighten him? His mysterious first appearance evokes curiosity in readers, engaging them into reading actively. In this excerpt, Fitzgerald used ellipsis which is a narrative technique that omits further explanation and creates ambiguity. As well as ambivalence, ambiguity also contributes to allowing several possible interpretations of a text. This chapter will start from the definition of ambiguity and explore it in terms of a literary text. The following analysis aims to investigate how ambiguity is created through the various literary devices and the characteristics of Fitzgerald’s use of them. At the end, the stylistic effect of literary devices that contribute to creating ambiguity will be discussed.
5.1.1 Definition of Ambiguity

First of all, a Cambridge Dictionary of English (n.d.) defines *ambiguity* as “the fact of something having more than one possible meaning and therefore possibly causing confusion.”

Ambiguity derives from the multiple meanings that open a possibility of various interpretations. The following excerpt can be a good example for how ambiguity derives from the multiple meanings of a word, *bitch*. In Chapter 2 of *The Great Gatsby*, Myrtle wants to buy a dog in New York train station.

‘I think it’s cute,’ said Mrs. Wilson enthusiastically.
‘How much is it?’
‘That dog?’ He looked at it admiringly. ‘That dog will cost you ten dollars.’
The airedale—undoubtedly there was an airedale concerned in it somewhere though its feet were startlingly white—changed hands and settled down into Mrs. Wilson’s lap, where she fondled the weather-proof coat with rapture.
‘Is it a boy or a girl?’ she asked delicately.
‘That dog? That dog’s a boy.’
‘It’s a bitch,’ said Tom decisively. ‘Here’s your money. Go and buy ten more dogs with it.’
(p. 31)

According to a Cambridge Dictionary (n.d.), *bitch* means: (1) a female dog; (2) an unkind or unpleasant woman; (3) (informal) something that causes difficulties or problems, or that is unpleasant; (4) (very informal) the act of complaining or talking unkindly about people. Thus, *bitch* can be interpreted in different ways depending on the contexts. In the excerpt above, *bitch* seems to refer to a female dog. However, Coleman (2010) says that it refers to Myrtle, “unkind or unpleasant woman”, who wants to buy the dog to show off her newly earned power, not from a genuine love for dogs. While other characters use the words, *a boy or a girl* for dogs in the excerpt, Tom refuses to use *a girl* but *decisively says a bitch.*
On the other hand, it could mean “something that causes difficulties, or that is unpleasant.” From the context, Tom could have felt to be bothered by Myrtle who insisted on buying a dog all of a sudden. He knows that ten dollars is a rip-off for such a mixed breed dog and displays his anger toward Myrtle and vendor in this way. Donaldson (2006) shares this view because Tom makes his “characteristic insult” for the situation because he pays “the inflating price” (p.123). As we can see from the example, a word that has multiple meanings can be the source of ambiguity.

5.1.2 Ambiguity as a literary device

Ambiguity is an important literary device in literature (Bartoloni and Stephens, 2010; Brooks, 2010; Dracopoulos, 2010). Authors intend to use ambiguity that helps to engage readers in more active reading. Facing undecided meanings, readers tend to resort to their experience or background knowledge (Ryan, 1999; Tyson, 2006). In other words, the literary device of ambiguity is deeply associated with Derrida’s concept of undecidability (Dracopoulos, 2010). Derrida insists that the combination of signifier and signified is not solid as we believe and the versatility of the word allows multiple interpretations (Bressler, 2007; Ryan, 1999; Tyson, 2006). Bartoloni and Stephens (2010) point out that “the literary ambiguity” serves for “its rhetorical and poetic purposes” (p.5). They state the connotative meanings of poetic language come from ambiguity. Dracopoulos (2010) opposes to the attempt to clarify the ambiguity in literary texts because he believes that none of the meanings that derive from ambiguity takes priority. He insists that literary ambiguity constructs the various perspectives that allow multiple interpretations. Thus, literary ambiguity enables readers to explore the literary text in a more active way pursuing of the
meanings and elevate the text into a poetic level.

In this Chapter, various techniques that cause ambiguity in *The Great Gatsby* will be explored. First of all, ellipsis in the narration will be studied with the specific excerpt. Ellipsis is a narrative technique that omits a sequence of events (“Literary Devices”, 2017). Fitzgerald used ellipsis in Nick’s narration and left many things unsaid, which draws readers to the text to fill the gaps (Bolton, 2010). Next, apposition, a sequence of units with identical reference and grammatical function (Meyer, 1987), will be investigated since it has been used for 87 times, which is an excessive use in a relatively short novel (Posse, 1994). In addition, figurative languages such as oxymoron, paradox, and simile will be investigated. A Cambridge Dictionary (n.d.) defines a figure of speech as “an expression that uses words to mean something from their ordinary meaning.” A figure of speech generates different meanings from the literary meanings in the text. It encompasses various rhetorical devices such as metaphors and similes that are comparison, or oxymoron and paradox that are self-contradictory.

5.2 Ellipsis

*The Great Gatsby* is confined to the events that happened in the summer of 1922. Nick’s narration carefully focuses on the events that are meaningful in the construct of Gatsby, thus omitting many parts. Bolton says “[a]s a great short novel, *The Great Gatsby* gathers force and power not only from what it says, but also from what it chooses not to say” (2010, p.190). A Cambridge Dictionary (n.d.) defines ellipsis as “a situation in which words are left out of a sentence but the sentence can still be understood.” Ellipsis can be understood from the subsequent parts; thus, readers are endowed with the role to fill the gaps.
However, some parts are omitted not because they are insignificant but because omission serves the stylistic affects that authors aim. Hemingway, who was a contemporary writer to Fitzgerald, is famous for his ellipsis narrative technique (Smith, 1983). Smith argues that Hemingway constructed his “theory of omission” (p.271) with “a variety of things left out” (p.270) and focusing on the surface structure which leaves the underlying themes inexplicit. Thus, his minimalistic writing style achieves the effect that the omitted parts illuminate (Smith, 1983).

The chapter will discuss the omitted events in Nick’s narration that evoke ambiguity because the ellipsis in narration is intended by the author (Smith, 1983; Bolton, 2010). The literary ambiguity clearly serves for the purpose of engaging readers to the text because readers try to fill the gaps in the narrative by resorting to their experience and prior knowledge (Bressler, 2007; Bolton, 2010). Deconstruction theory also focuses on the undecidability of meanings. Various interpretations of ambiguous words or situations reveal the hidden ideologies that are embedded into the text (Bressler, 2007; Ryan; 1999; Tyson, 2006; Qin, 2018).

5.2.1 Analysis of Ellipsis

The following excerpts show examples of ellipsis. The stylistic effects of ellipsis in each excerpt will be discussed.

Excerpt 5.1 Nick and McKee

‘Come to lunch some day,’ he suggested, as we groaned down in the elevator.
‘Where?’
‘Anywhere.’
‘Keep your hands off the lever,’ snapped the elevator boy.

‘I beg your pardon,’ said Mr. McKee with dignity, ‘I didn’t know I was touching it.’

‘All right,’ I agreed, ‘I’ll be glad to.’

…I was standing beside his bed and he was sitting up between the sheets, clad in his underwear, with a great portfolio in his hands.

‘Beauty and the Beast…Loneliness…Old Grocery Horse…Brook’n Bridge…’

Then I was lying half asleep in the lower level of the Pennsylvania Station, staring at the morning Tribune, and waiting for the four o’clock train. (p. 42)

Nick leaves Tom’s apartment in New York and gets in the elevator with McKee who lives the downstairs. Fitzgerald particularly used the mark “…” in front of “I was standing” to indicate the time ellipsis in the narration. Right before the ellipsis, Nick and McKee reach a sort of agreement: ‘All right,’ I agreed, ‘I’ll be glad to.’ What happen in the meantime? In the subsequent scene, Nick is standing by McKee’s bed and McKee is wearing only his underwear. Wasiolek says that the omitted parts imply that Nick is homosexual (1992). Then is Nick gay? If yes, the positive answer explains why Nick is drawn to Gatsby who is gentle and attentive. There are other parts that support the queerness of Nick. For example, Nick “registers for the aggressive masculinity of Tom and the repugnance he feels for Tom’s dirty love”(Wasiolek, 1992, p.18). Wasiolek points out another interesting fact that there had not been any critic who questioned Nick’s sexuality until Fraser pointed out it in his essay, “Another reading of The Great Gatsby”(1979). The fact that the people started to suspect Nick’s queerness might be related to the ideology of homophobia (Bourne, 2018). Bourne also argues that the widespread homophobia in the 1920s prevented Fitzgerald from writing explicitly about homosexuality and critics as well as readers from linking the scene to queerness. The homophobic ideology hindered the alternative perspective of interpreting it from queer reading. However, this is only one of the possible interpretations of the excerpt.
since Fitzgerald didn’t mention it explicitly. Whether Nick is homosexual or not depends on the readers who have different perspectives.

Excerpt 5.2 A phone call

I was going to ask to see the rubies when the phone rang and Gatsby took up the receiver. ‘Yes…. Well, I can’t talk now…. I can’t talk now, old sport…. I said a SMALL town…. He must know what a small town is…. Well, he’s no use to us if Detroit is his idea of a small town….’ He rang off. (p.100-101)

Gatsby receives a call and talks about his business. However, Gatsby only repeats a small town and hung up the phone, leaving the conversation ambiguous. It is not clear whether a small town is related to illegal bootlegging or not from the given text. Throughout the text, Fitzgerald never clearly mentioned what the source is for Gatsby’s wealth, only implying that it might be related to crime. Bolton says that Fitzgerald left Gatsby’s negative side that is involved in crime in a grey area, thus intriguing the readers (2010). Ellipsis of the telephone conversation creates ambiguity and invites readers to fill in the gap. Thus, it is readers’ responsibility to decide whether he is a romantic hero or an illegal bootlegging criminal (Batchelor, 2014).

Excerpt 5.3 After the reunion of Gatsby and Daisy

I went in—after making every possible noise in the kitchen short of pushing over the stove—but I don’t believe they heard a sound. They were sitting at either end of the couch looking at each other as if some question had been asked or was in the air, and every vestige of embarrassment was gone. Daisy’s face was smeared with tears and when I came in she jumped up and began wiping at it with her handkerchief before a mirror. But there was a
change in Gatsby that was simply confounding. He literally glowed; without a word or a gesture of exultation a new well-being radiated from him and filled the little room.

‘Oh, hello, old sport,’ he said, as if he hadn’t seen me for years. I thought for a moment he was going to shake hands.

‘It’s stopped raining.’

‘Has it?’ When he realized what I was talking about, that there were twinkle-bells of sunshine in the room, he smiled like a weather man, like an ecstatic patron of recurrent light, and repeated the news to Daisy. ‘What do you think of that? It’s stopped raining.’

‘I’m glad, Jay.’ Her throat, full of aching, grieving beauty, told only of her unexpected joy.

‘I want you and Daisy to come over to my house,’ he said, ‘I’d like to show her around.’

‘You’re sure you want me to come?’

‘Absolutely, old sport.’ (p. 95-96)

A dramatic change has occurred to Gatsby and Daisy when Nick returns. 
*Embarrassment* is replaced by *joy* and *tears*. Just like the change in weather, Gatsby “*glows*” with joy. Readers remain curious about what happened to them while Nick was absent.

Although Fitzgerald employed dialogues extensively throughout the text, he omitted the important dialogue between Gatsby and Daisy, leaving readers wondering about their conversation. Of course, it is partly due to the limitation of the first person narrator that only conveys what he hears or sees. Instead, Fitzgerald could have arranged for Nick to overhear their conversation from the kitchen without leaving home. Their reunion is one of the most important scenes in the novel because Gatsby’s dream is finally realized at this moment.

Then why did Fitzgerald omit their dialogue? In a letter to Edmund Wilson, Fitzgerald wrote that he “had no feeling about or knowledge of. . . the emotional relations between Gatsby and Daisy from the time of their reunion to the catastrophe” (Fitzgerald, 1963, p.341-342). Tyson
(2006) states that “Fitzgerald was unable to provide us with an account of their emotional relationship because there is none” (p.48). He also adds

I’m not suggesting that Gatsby and Daisy don’t experience emotions, but that whatever they feel for each other is always a means of avoiding feeling the effects of something else, something profoundly disturbing that they want to keep repressed, for example, Gatsby’s unhappy youth, Daisy’s dysfunctional marriage, and both characters’ fear of intimacy. (p.48)

Although Fitzgerald was not interested in the emotions of Gatsby and Daisy, readers might be different. Since the whole story is ostensibly about Gatsby’s efforts to win back Daisy’s love, omission of their dialogue is successful in arousing curiosity in the readers. Since the narrator only delivers how they changed, not what they talked about, readers tend to wonder about their conversation that makes them change.

Excerpt 5.4 The conversation between Tom and Daisy

Daisy and Tom were sitting opposite each other at the kitchen table with a plate of cold fried chicken between them and two bottles of ale. He was talking intently across the table at her and in his earnestness his hand had fallen upon and covered her own. Once in a while she looked up at him and nodded in agreement.

They weren’t happy, and neither of them had touched the chicken or the ale—and yet they weren’t unhappy either. There was an unmistakable air of natural intimacy about the picture and anybody would have said that they were conspiring together. (p. 155)

In the excerpt above from Chapter 7, Fitzgerald used the limitation of the first person narrator and omitted the conversation between Tom and Daisy. Nick peeps at them from the window and delivers only their gestures that allow readers to fill the gap. Lack of explicit talk
between them achieves two stylistic effects: first, readers are informed of enough hints that
Daisy will not leave Tom; second, suspense is created due to the limited revelation. Daisy lets
Tom hold her hands and gives a nod to what he says while Gatsby is waiting for her outside
of her house. Positive Appraisals appear frequently in this short Excerpt: for example, his
hand had fallen upon and covered her own [positive judgment]; Once in a while she looked
up at him [positive judgment] and nodded in agreement [positive judgment]. Since it is a rare
case to observe a bond built between them, it could be a foreshadowing that they face a new
future that they were conspiring together. However, without the specific conversation
between them, it is ambiguous whether Tom persuaded her or Daisy voluntarily wanted to
leave with Tom. Despite the ellipsis, the subsequent description makes it obvious that they
are on the same page for their future. Daisy’s character remains ambiguous: whether she is a
victim of “dysfunctional marriage” (Tyson, 2006, p.48) or not. While many critics criticize
Daisy for her carelessness, Person introduces a different view on Daisy, asserting that she “is
victimized by a male tendency to project a self-satisfying, yet ultimately dehumanizing,
image on woman” (2010, p.262). He also adds that Gatsby’s love is not innocent because she
is a just “depersonalized” and “unwitting grail” to Gatsby (p.255). Daisy is conformer to the
patriarchal ideology that rules the 1920s (Tyson, 2006). As mentioned earlier, neither
interpretation can take priority.

Excerpt 4.5 Gatsby being murdered

The chauffeur—he was one of Wolfshiem’s protégés—heard the shots—afterward he could
only say that he hadn’t thought anything much about them. I drove from the station directly to
Gatsby’s house and my rushing anxiously up the front steps was the first thing that alarmed
any one. But they knew then, I firmly believe. With scarcely a word said, four of us, the
chauffeur, butler, gardener and I, hurried down to the 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 compass, a thin red circle in the water. (p. 172-173)

In Chapter 8, Fitzgerald omitted the moment when Gatsby is murdered by Wilson. The second paragraph is the finest description that suggests Gatsby’s death. Without mentioning Gatsby’s dead body or his blood, Nick only describes the water in the pool in a peaceful way to deliver Gatsby’s death: a faint, barely perceptible movement of the water; with little ripples; A small gust of wind that scarcely corrugated the surface; The touch of a cluster of leaves revolved it slowly. All these expressions show the subtle movement in the water, which ironically adds a peaceful atmosphere to the scene. Nothing alive is in the water. The restrained movement reminds one of losing a life, moving toward death. [T]he laden mattress is the only evidence that Gatsby is there. Parkinson praises that “in fact, the body is not mentioned, which again constitutes a tour de force on Fitzgerald’s part” (1987, p.59). Ellipsis of Gatsby being murdered rather creates a poetic effect to the text due to the peaceful description of the subsequent moment (Parkinson, 1987). Coleman (2010) says that

By his cable-cutting account of Gatsby’s death, Nick sets him spinning impossibly through a world disengaged from what we know of how things work-into the only world in which even Gatsby could happen and turn out all right at the end. (p.187)
5.2.2 Conclusion of Ellipsis

Analysis suggests that Fitzgerald frequently used ellipsis in Nick’s narration by omitting important parts or avoiding a certain type of description. However, to better understand the story, readers need to explore both what has been said and what has been unsaid (Coleman, 2010). Ellipsis in narration turns out to serve three purposes: adding ambiguity to characters, adding a poetic mood to the text, and implying the hidden author’s intention.

First, Excerpts 5.1, 5.2, and 5.4 are related to adding ambiguity to characters. For example, ellipsis in Excerpt 1 suggests Nick’s homosexuality ambiguously. In addition, the omission of the details on Gatsby’s phone call in Excerpt 2 adds ambiguity to whether Gatsby is related to crime. Lastly, omitted conversation between Tom and Daisy in Excerpt 4 makes Daisy’s character ambiguous. Ambiguity in characters not only triggers controversial debates on characters but also engages readers deeply in the reading by resorting to their own experience and knowledge to interpret characters.

Next, ellipsis also provokes poetic effects to the text. Smith says that a minimalistic writing style achieves the effect that the omitted parts shine (1983). Excerpt 5 illustrates the shining effect well by omitting the moment that Gatsby is murdered. Without a single description of cruel words of death, Gatsby’s death is delivered to the readers in a peaceful and quiet mood.

Finally, ellipsis often suggests what the author chooses to emphasize. With the omitted conversation between Daisy and Gatsby in Excerpt 5.3, Fitzgerald intended not to
focus on their emotions. It suggests that what he weighs is not their love story, but the events that go underneath their affair.

5.3 Apposition

Sometimes Nick’s narration seems “reluctant to end” (Liu, 2010, p.665) due to the appositive phrases. According to a Cambridge Dictionary (n.d.), “when we use two noun phrases (NP) next to each other in a clause, and they refer to the same person or thing, we call it apposition.” Thus, an appositive phrase redefines or adds explanations to a noun or NP. It is also a literary device that “provide(s) information, which is either essential or additional” (“Literary Devices”, 2013). It usually enhances the meaning of a sentence with more information.

According to Posee (1994), Fitzgerald used apposition 82 times in The Great Gatsby, which can be estimated a lot compared to the short length of the novel and 63 out of 82 occurrences are used in Nick’s narration. Thus, apposition can be regarded as a characteristic of Nick’s narration. However, Fitzgerald’s heavy use of lengthy or double apposition in Nick’s narration gives an impression that the sentence does not seem to finish. His excessive use of apposition contributes to “lyricism” (Liu, 2010, p.665), rather than clarification of a meaning of a sentence. Since many critics note that Nick’s language is lyrical (Bolton, 2010; Kerr, 1996; Levitt, 2012; Liu, 2010; Tyson, 2006; Will, 2005), the relation between apposition and lyricism will be explored in this section. The following analysis on apposition focuses on how hard Nick tries to deliver as much information as possible to readers and how his ambivalent emotion toward Gatsby is embedded in the lyrical language. The following analysis will be based on two articles, Posse (1994) and Liu (2010), which explore the characteristics of apposition in The Great Gatsby.
5.3.1 Grammatical Definition of Apposition

Apposition is “commonly used in grammar to refer to a sequence of units (usually noun phrases, NP) with identical reference and grammatical function”(Meyer, 1987). Posse proposes a wider definition of apposition than Meyer does. The following is how Posse (1994) categorizes apposition in terms of grammar.

- Two units of apposition (U1 and U2) may belong to the same or to different syntactic classes.
- U1 and U2 are juxtaposed or can be juxtaposed without forming an unacceptable sentence.

In addition, U1 and U2 are “co-referential” and U2 provides new information about U1.

According to Posse’s definition of apposition, Fitzgerald adopted apposition 82 times in total; 4 appositive phrases belong to different syntactic classes and about 20% of appositive phrases are unjuxtaposed. We may infer that Fitzgerald enjoys variation of apposition by not juxtaposing and different syntactic classes.

The following analysis on the functions of apposition will enhance understanding the effect of apposition. Most of them are noun phrases, which does nominal function (92.6%).

Table 4.

<table>
<thead>
<tr>
<th>TYPE OF FUNCTION</th>
<th>OCCURRENCES</th>
<th>PROPORTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>31</td>
<td>37.8%</td>
</tr>
<tr>
<td>Complement of preposition</td>
<td>23</td>
<td>28.04%</td>
</tr>
<tr>
<td>Direct object</td>
<td>13</td>
<td>15.8%</td>
</tr>
<tr>
<td>Subject complement</td>
<td>9</td>
<td>10.9%</td>
</tr>
<tr>
<td>Adverbial</td>
<td>6</td>
<td>7.3%</td>
</tr>
<tr>
<td>Total</td>
<td>82</td>
<td>100%</td>
</tr>
</tbody>
</table>

As shown in Table 4, about 40% of apposition serves as Subject. When we divide subject functions into two groups, existential and non-existential, non-existential functions take up 87%
in *The Great Gatsby*. However, an adverbial function takes up only 7.3%. Among 6 times, 4 cases are about place and 2 other cases are about time.

Even though many cases of apposition serve as non-existential Subject in the text, they still promote end-weight by using unjuxtaposing (Posse, 1994). The term, end-weight, refers to “the tendency for bulkier constituents to occur at the end of sentences” (Eitelmann, 2016, p.395). Liu (2010) also points out the principal of end-weight: “the continuation of sentences seemingly reluctant to end” (p.665). In terms of grammar, apposition is redundant. Then what can be achieved by end-weight apposition, which seems grammatically redundant? In this case, approach from semantic level is more helpful to understand the possible effect of end-weight apposition. According to Meyer, the semantic relationship between U1 and U2 can be divided into three groups depending on the degree of specificity of the second appositive unit: more specific, less specific, and equally specific.

**Table 5.**

*Semantic Relationship between U1 and U2 in appositive phrases*

<table>
<thead>
<tr>
<th>More specific</th>
<th>Identification (45): Gravely the men run in at a house-the wrong house.</th>
</tr>
</thead>
<tbody>
<tr>
<td>-59 occurrences</td>
<td>Appellation (10): <em>The sister, Catherine,</em> was a slender, worldly girl of about thirty…</td>
</tr>
<tr>
<td>- 71.9%</td>
<td>Particularization (2): I was promoted to be a major, and every <em>Allied government</em> gave me a decoration- even <em>Montenegro, little Montenegro down on the Adriatic sea!</em></td>
</tr>
<tr>
<td></td>
<td>Exemplification (2): After that I lived like a young rajah in <em>all the capitals of Europe-Paris, Venice, Rome</em>…</td>
</tr>
<tr>
<td><strong>Less specific</strong></td>
<td><strong>Characterization (14)</strong>: No telephone message arrived, but the butler went without his sleep and waited for it <em>until four o’clock – until long after there was anyone to give it to if it came.</em></td>
</tr>
<tr>
<td>------------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>-14 occurrences</td>
<td></td>
</tr>
<tr>
<td>-17%</td>
<td></td>
</tr>
</tbody>
</table>
| **Equally specific** | **Paraphrase (4)**: I kept it *always* full in interesting people, *night and day.*  
**Reorientation (5)**: 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…  
**Self-correction (0)** |
| -9 occurrences   |                                                                                                                                                                                                  |
| -10.9%           |                                                                                                                                                                                                  |

*Note. Adapted from the article (Posse, 1994)*

As shown in Table 5, even though main semantic relationship between U1 and U2 is identification (More Specific), ‘Less Specific’ relationship outnumbers ‘Equally Specific’ relationship. This is why many appositions in *The Great Gatsby* increase ambiguity to the text.

### 5.3.2 Analysis of Apposition

Excerpt 5.5

> This is *a valley of ashes – a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens*.…. (p.26)

In the above excerpt, apposition intends to characterize a valley of ashes as “Less specific” according to Table 5, but the appositive phrase does not make sense in reality, but alludes to religion. While initial noun phrase (NP) refers to a actual place, the second NP “cultivates heightened sensitivity” (Liu, 2010, p.663).
Excerpt 5.6

For a while these reveries provided an outlet for his imagination; they were a satisfactory hint of the unreality of reality, a promise that the rock of the world was founded securely on a fairy’s wing. (p.106)

The appositive phrase starts with “a promise.” It elaborates “reveries” and “a hint.” However, the appositive phrase does not clarify the meaning. Rather it creates ambiguity because of oxymoron: “the unreality of reality, rock was founded on fairy’s wing.” This sentence illustrates how Nick feels about Gatsby’s love for Daisy. Nick thinks Gatsby’s love grows in his own imagination, and it would be hard to realize and hard to sustain even after the realization. However, due to apposition, Fitzgerald could avoid the lengthy explanation of Nick’s emotion and achieved lyrical romanticism that elevates the sentence to a poetic reality.

Excerpt 5.7

In Chapter 7, Nick uses apposition to elevate the description of Daisy’s voice into poetic level and to convey a lyrical rhythm.

‘Her[Daisy] voice is full of money,’ he[Gatsby] said suddenly.

That was it. I’d never understood before. It was full of money—that was the inexhaustible charm that rose and fell in it, the jingle of it, the cymbals’ song of it…. High in a white palace the king’s daughter, the golden girl…. (p. 128)

This excerpt is significant because it defines Daisy’s voice as “[being] full of money.” Surprisingly, Gatsby is the one who penetrates Daisy’s essence, money, and Nick cannot agree with him more. Nick elaborates using apposition: “that was the inexhaustible charm that rose and fell in it, the jingle of it, the cymbals’ song of it…. High in a white palace the king’s daughter, the golden girl…”, “[T]he inexhaustible charm that rose and fell in it, the
“jingle of it and the cymbals’ song of it” are all appositions of her voice. All appositive phrases include rhythmic movements in them, which fortifies the sound. The last apposition in this sentence, “[h]igh in a white palace the king’s daughter and the golden girl” is about Daisy and all appositions are related to color, white and yellow, which symbolizes Daisy. Thus, apposition adds a variety to sentences and allows a smooth reading.

Liu (2010) points out that

Nick tells Gatsby’s story in a lyrical style… but the second part - some drawn-out endings, often syntactically unnecessary - can go on to evoke accumulations of romantic sensitivity - feelings or indefinite excitements. These sentence endings frequently constructed with elaborate appositions cultivate heightened sensation, and reveal the romantic conceits and aspirations of these ambitious people. (p.665)

Liu also insists that double apposition like “the jingle of it, the cymbals’ song of it” gives impression to be reluctant to stop, thus continues to responds itself endlessly (2010).

5.3.3 Conclusion on Apposition

Fitzgerald’s use of apposition does not much contribute to clarifying the meaning of U1 because the appositive phrases tend to less specific. However, the repetitive use of appositive phases in a sentence produces lyrical rhythms to the text and adds a variety to sentences. In addition, apposition which is grammatically redundant and lexically abstract (Graesser, Dowell, & Moldovan, 2011) adds ambiguity to the meaning of a sentence, and produces a poetic effect. Apposition which is extensively used in Nick’s narration achieves a poetic reality and lyricism. End-weight appositive phrases are effective in delivering Nick’s “heightened sensation” (Liu, 2010, p.663) which emphasizes the poetic reality.
5.4 Oxymoron and Paradox in *The Great Gatsby*

Excerpt 5.8

But his heart was in a constant, turbulent riot. The most grotesque and *fantastic conceits* haunted him in his bed at night. A universe of *ineffable gaudiness* spun itself out in his brain while the clock ticked on the wash-stand and the moon soaked with wet light his tangled clothes upon the floor. Each night he added to the pattern of his fancies until drowsiness closed down upon some vivid scene with an oblivious embrace. For a while these reveries provided an outlet for his imagination; they were a satisfactory hint of the *unreality of reality*, a promise that *the rock of the world was founded securely on a fairy’s wing.* (p. 105-106)

Fitzgerald used paradox and oxymoron stylistically in *The Great Gatsby* (Roulston & Roulston, 1925). The above excerpt demonstrates how paradox and oxymoron are used extensively in the novel: for instance, “*fantastic conceits, ineffable gaudiness, unreality of reality, the rock of the world was founded securely on a fairy’s wing.*” These incongruous combinations of words make readers stop and think about what these expressions mean in the context. Using unfamiliar juxtaposition of words or creating illogical sentences can capture readers’ attention and let them explore the meanings.

5.4.1 Definition of Oxymoron and Paradox

First, A Cambridge Dictionary (n.d.) defines oxymoron as “a phrase or statement that seems to say two opposite things, as in agree to disagree.” It refers to the combination of incongruous words and usually indicates the two adjoining words of which modifiers do not match the noun and the juxtaposition is unfamiliar (“Literary Devices”, 2013). *Sweet sorrow,*
open secret, or a deafening silence is the frequently used well-known example of oxymoron and they are understood among readers without much difficulty. For example, since Shakespeare used *sweet sorrow* in *Romeo and Juliet* for the first time, it became a well-known expression. In *sweet sorrow*, a combination of contradictory emotions of pain and joy does not make sense literally but it successfully conveys how complicated loved is. So it is frequently used expression regarding love now (“Literary Devices”, 2013).

### 5.4.2 Analysis of Oxymoron and Paradox

However, Fitzgerald hardly resorted to the well-known oxymoron: rather he created his own oxymoronic phrases that cause difficulty for readers to figure out the meanings. For example, “the unreality of reality” from the above excerpt does not make sense on the surface level because it is a combination of two opposite words. Thus, it is ambiguous what reality and unreality refer to in the context. Hays (2011) insists that

Daisy embodies the idea of perfection for Gatsby, an almost unapproachable ideal of social success and self-realization. Thus his Grail is “the unreality of reality”, another paradox, and as Tom attacks him in the suite of the Plaza Hotel, “only the dead dream fought on as the afternoon slipped away. (p. 320)

However, the meanings of oxymoron are not fixed. Will (2005) suggests different interpretations on the oxymoronic expression: “the unreality of reality” (p.106). Since Gatsby firmly believes “that the rock of the world was founded securely on a fairy’s wing”(p.106), “what motivates Gatsby is not the desire for material betterment (‘food and bed’) but the evanescent and the intangible; what satisfies him is confirmation of the unreality of
reality” (Will, 2005, p.131). As we can see, meanings can be constructed in different ways depending on readers (Tyson, 2006). Thus, oxymoron is one of the sources that add ambiguity to the text.

While oxymoron is a combination of two contradictory words, paradox is “a statement or situation that may be true but seems impossible or difficult to understand because it contains two opposite facts or characteristics” according to the A Cambridge Dictionary (n.d.). Both of them are figures of speech, “a phrase that having different meanings than its literal meanings” (“Literary Devices”, 2013). From the excerpt above, “the rock of the world was founded securely on a fairy’s wing” is a paradox. It seems true at first but a close examination suggests that the hard and heavy rock cannot be securely founded on the weak and fragile wings of a fairy which even do not exist in reality. Another example can be “on a warm windy evening I drove over to East Egg to see two old friends whom I scarcely knew at all” (p. 9). The definition of friend contradicts the meaning that the subordinate clause carries. Even though it doesn’t make a literal sense, it could imply their superficial relationship that is kept under the name of friends. Still it carries different meanings depending on readers who might have various views on friendship.

Sometimes paradox can be found in the combination of sentences such as: “I like large parties. They are so intimate” (p. 54). These are the comments that Jordan Baker makes at Gatsby’s party. Because small parties are usually intimate, the relationship between the two sentences seems to be odd. Parkinson argues that Jordan is so independent that she finds her own way to enjoy Gatsby’s parties by roaming his gardens by herself (1987). As an independent young woman, Jordan can find the way to make herself feel large parties intimate. Or it could be understood as a sarcastic expression because she only maintains
superficial relationships with other guests, which are far from being intimate. Thus, the
paradox used in these sentences leads to an in-depth view on the characteristics of Jordan and
Gatsby’s parties.

5.4.3 Functions of oxymoron and paradox in *The Great Gatsby*

Despite the difficulties in making sense, paradox and oxymoron serve various purposes
in *The Great Gatsby*.

First, they highlight “doubleness” that the characters have (Hays, 2011). For example,
Nick narrates that Gatsby is both an attractive man with smiles that reassure people and is “an
elegant rough neck” at the same time.

Excerpt 5.9

He smiled understandingly—much more than understandingly. It was one of those rare smiles
with a quality of eternal reassurance in it, that you may come across four or five times in life.
It faced—or seemed to face—the whole external world for an instant, and then concentrated
on YOU with an irresistible prejudice in your favor. It understood you just so far as you
wanted to be understood, believed in you 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.
Precisely at that point it vanished—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. 53)

The excerpt above is when Nick meets Gatsby for the first time in person and narrates
about Gatsby’s first impression in two ways. First Nick starts with the admiration of Gatsby’s
smile that seems to understand all you want to convey. In other words, Gatsby is so
sophisticated that he can assure you are believed to be the impression “at the best, you hoped
to convey.” However, at the same time, Nick penetrates the fact that Gatsby is “an elegant young rough-neck.” According to A Cambridge Dictionary (n.d.), *roughneck* means “a person who is rough and rude.” If the second part that Gatsby is a *roughneck* is true, the first positive impression about Gatsby could be Nick’s illusion. Vice versa, if the first part is true, Gatsby cannot be a roughneck. Thus, the whole paragraph is a paradox. In addition, “elegant rough-neck” is an oxymoron with two opposing meanings. Pre-modifier, *elegant*, is contradictory to the head noun, *rough-neck*.

Oxymoron is used to express the duality of Daisy’s character. As mentioned in Chapter 4 in this thesis, “glaring tragically”, “awfully glad”, and “frightened but graceful” (p. 94-95) are the examples of oxymoron that are used to describe Daisy. The combinations of words are all incongruous but underline the complicated status in which Daisy stands. She is a beautiful lady who belongs to the high social class; but she feels miserable due to her husband’s infidelity (Person, 2010).

Second, oxymoron and paradox can be the linguistic markers that reflect Fitzgerald’s idea on *intelligence* (Hays, 2011). As mentioned earlier in Chapter 4 in this thesis, Fitzgerald thought highly of holding two opposing ideas or emotions as means for better understanding in *The Crack up* (1936). Since oxymoron juxtaposes two opposing concepts, it challenges our *intelligence*. Paradox also expresses two different ideas in a sentence level, it also represents *intelligence* linguistically.

Third, the illusions of the American Dream and dilemmas of the changing society are well represented through oxymoron and paradox. Hays says about the 1920s: “the changes in reality were not accompanied by corresponding changes in the national myths” (2011, p.323). Due to the booming economy and consumerism, everything seemed possible with money and
opportunities seemed wide open to anybody regardless of their social class. However, there were still clear distinctions in social classes, which were represented as East Egg and West Egg in The Great Gatsby. Parkinson insists that Fitzgerald was once an embodiment of the Jazz Age as an ambitious middle class person, however, with his financial crisis, he witnessed the other side of Jazz Age which seemed all illusionary. The American Dream seemed hard to realize without illegal ways and high social class still held prestige over nouveau riches (1987). Women also seem to be emancipated enough to freely enjoy drinking and smoking in open spaces, but they are still confined to the patriarchal ideology (Person, 2010; Parkinson, 1987). Daisy talks about her daughter: “I hope she’ll be a fool—that’s the best thing a girl can be in this world, a beautiful little fool” (p. 20). Daisy’s remark best represents how frustrated Daisy feels as a woman living with a patriarchal husband.

5.4.4 Conclusion on oxymoron and paradox in The Great Gatsby

Oxymoron and paradox in The Great Gatsby not only adds ambiguity to the text but also contributes to other purposes: highlighting the doubleness of characters, representing Fitzgerald’s concept of intelligence, and the illusions and changes in the American society in the 1920s. Oxymoron and paradox have a startling effect on readers by making them stop and think about the contradictory relations. They provide readers with a chance to reflect on the paradoxes and ambivalences that characters face or that the 1920s have.
5.5 Simile: A Corpus-based Analysis

Simile is another literary device that Fitzgerald used frequently in Nick’s narration in order to create ambiguity. Like oxymoron or paradox, simile is one of the figures of speech that compare two things to produce rhetorical effect. According to a Cambridge Dictionary (n.d.), simile means “(the use of) an expression comparing one thing with another, always including the words ‘as (if)’ or ‘like’” For example, ‘red like roses’, ‘cry like a baby’, or ‘deep like an ocean’ are commonly used similes.

However, Fitzgerald did not resort to the frequently used similes: rather he created his own expressions. Nick says he comes to East because “[t]he Middle West now seemed like the ragged edge of the universe” (p. 15). The Middle West is compared to the worn end of the world. It implies that the Middle West is peripheral or a place with no significance. It also justifies why Nick leaves the Middle West which is doomed to end soon. However, the combination of the head noun and an adverbial phrase sounds incongruous and strikes the readers because the universe is regarded not to have any boundary or edge. Thus, people might have never imagined that the edge of the universe is worn out like clothes.

Another famous sentence that introduces Valley of Ashes also uses simile in it: “[t]his is a valley of ashes – a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens” (p. 26). Valley of Ashes is compared to an illusionary farm where ashes grow like plants. Since ashes are just grey or black powder, the image of growing ashes creates a grotesque image. Have you ever imagined the garden made of grey ashes? It provokes the readers’ imagination. Even though it can create a colorful vivid image to the readers, the individual image might differ among the readers. Thus, it will remain ambiguous.
The remainder of this chapter will investigate three things. First, the result of corpus-based analysis using AntConc will be discussed. Next, the characteristics of simile that Fitzgerald used will be inferred from the specific examples from the text. Finally, the stylistic effects of simile in the text will be discussed.

### 5.5.3 Computer-based analysis using AntConc and its relationship to simile

In corpus linguistics, the correlation between the frequency of words and their significance is the basic assumption (Fischer-Starke, 2010). A Corpus-based analysis using AntConc yields an interesting result. AntConc provides a Word List and a Keyword List, which are the most frequently used tools in corpus analysis (Fischer-Starke, 2010). And the comparison of two lists can guide us to the words that might have significance in the text.

In short, the analysis of the Word List and Keyword List provides a hint that high frequency of the linguistic makers of simile, “*like*” and “*as*”, imply the extensive use of simile by Fitzgerald in the text.

First, **Word List** “displays all the words in the corpus” and **Keyword List** “displays which words appear at a higher frequency than ‘normal’ when the study corpus is compared to a normative corpus. (Kies and Kies, n.d.)” In other words, Word List shows the actual frequencies of the words in the text and Keyword List shows the relative importance of the words in the text. It is likely that Keyword List provide more meaningful lexical items which need to be paid more attention.

Next, when the two lists are compared, words on the lists can be divided into two groups: one is the group where a Keyword List ranking is higher than that of a Word List; the
other is the group where a Keyword List ranking is lower than that of a Word List. The first group where a Keyword List ranking is higher than that of a Word List will be the object to explore in the following discussion. The comparison between the two Lists is more meaningful than the simple focus on a Keyword List because it can highlight the significant words which are compared within the text. On the other hand, a Keyword List shows the importance when the target text is compared to the other norm texts.

Figure 4. Word List of The Great Gatsby using AntConc
When the two results are compared, there are 9 words that are more highly ranked in the Keyword List than the Word List: like (10\textsuperscript{th} in Word List / 4\textsuperscript{th} in Keyword List), man (9\textsuperscript{th}/5\textsuperscript{th}), little (14\textsuperscript{th}/7\textsuperscript{th}), now (15\textsuperscript{th}/8\textsuperscript{th}), house (12\textsuperscript{th}/10\textsuperscript{th}), eyes (17\textsuperscript{th}/11\textsuperscript{th}), old (20\textsuperscript{th}/15\textsuperscript{th}), way (26\textsuperscript{th}/18\textsuperscript{th}), car (20\textsuperscript{th}/19\textsuperscript{th}). For example, ‘like’ is the most significantly used word in the novel when we consider that the top three significant words are the names of the characters: Gatsby, Tom, and Daisy. In other words, like is the most salient item in the large corpora of The Great Gatsby, thus it needs further examination.
Table 6.

Nine words of which ranking in Keyword List is higher than that of Word List

<table>
<thead>
<tr>
<th></th>
<th>Word List</th>
<th>Keyword List</th>
</tr>
</thead>
<tbody>
<tr>
<td>Like</td>
<td>10&lt;sup&gt;th&lt;/sup&gt;</td>
<td>4&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>Man</td>
<td>9&lt;sup&gt;th&lt;/sup&gt;</td>
<td>5&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>little</td>
<td>14&lt;sup&gt;th&lt;/sup&gt;</td>
<td>7&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>now</td>
<td>15&lt;sup&gt;th&lt;/sup&gt;</td>
<td>8&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>house</td>
<td>12&lt;sup&gt;th&lt;/sup&gt;</td>
<td>10&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>eyes</td>
<td>17&lt;sup&gt;th&lt;/sup&gt;</td>
<td>11&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>old</td>
<td>20&lt;sup&gt;th&lt;/sup&gt;</td>
<td>15&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>way</td>
<td>26&lt;sup&gt;th&lt;/sup&gt;</td>
<td>18&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>car</td>
<td>20&lt;sup&gt;th&lt;/sup&gt;</td>
<td>19&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
</tbody>
</table>

In order to explore the context in which *like* is used, it is useful to use the concordance tab, which “displays search text in context” (Kies and Kies, n.d.).
An AntConc concordance shows a result that *like* has been used 122 times in the novel. According to a Cambridge Dictionary (n.d.), the usages of *like* in the text belong to three different grammatical categories in the text: (1) verb (37 times), (2) conjunction (1 time), and (3) preposition (84 times). In other words, preposition usage takes up almost 70%, and verb usage is only 30%. The dominant usage of preposition leads to the in-depth Concordance analysis. According to an analysis, *like* as a preposition means “similar to; in the same way or
manner as”, it indicates simile, a figurative language that compares one thing to another using *like* or *as*. The fact that Fitzgerald heavily adopted a simile using *like* in the text implies that he also might use *as/ as if*, too. AntConc results show that *as* has been used 272 times in total, and *as if* takes up 50 times among them. Since ‘as’ is included in a stoplist in AntConc, it has been excluded from a Wordlist and a Keyword List. All 50 cases of *as if* turn out to be examples of similes in the text. Thus, the study will explore the similes in *The Great Gatsby* based on the Concordance analysis of *like* and *as*.

Table 7.

**Different grammatical category of “Like”**

<table>
<thead>
<tr>
<th>Grammatical category of <em>like</em></th>
<th>Token (times)</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>verb</td>
<td>37</td>
<td>30.03</td>
</tr>
<tr>
<td>conjunction</td>
<td>1</td>
<td>0.008</td>
</tr>
<tr>
<td>preposition</td>
<td>84</td>
<td>68.85</td>
</tr>
<tr>
<td>total</td>
<td>122</td>
<td>100</td>
</tr>
</tbody>
</table>

First of all, simile using *like* will be discussed. Out of 70 % of preposition usage, Fitzgerald used the simple form (*like + noun*) 36 times and the extended form (*Like + noun + adjunct*) 48 times. Rather than the conventional expressions like “*cry like a baby,*” the author used more the extended form which constructs meanings with multiple layers: “*A damp streak of hair lay like a dash of blue paint across her cheek...*” (p.91).
Table 8.

*Two forms of the adverbial phrase using ‘like’*

<table>
<thead>
<tr>
<th>like</th>
<th>Token (times)</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simple form: like + noun</td>
<td>36</td>
<td>43</td>
</tr>
<tr>
<td>extended form: like + noun + adjunct</td>
<td>48</td>
<td>57</td>
</tr>
<tr>
<td>total</td>
<td>84</td>
<td>100</td>
</tr>
</tbody>
</table>

5.5.4 Similes in *The Great Gatsby*

The following analysis will try to look for the characteristic ways Fitzgerald uses similes in the text. Overall, similes that Fitzgerald used in *The Great Gatsby* are so unique that readers might not have been seen them before. Usually, comparison to another object aims to give a clear image and to make an easier impression. What if the target domain is not easy to visualize? Or what if the two compared domains (source and target) share little similarity between them? It might not achieve the original objective that similes aimed for in the text. Thus, the analysis will be based on the answers to the two previous questions.

Excerpt 5.10

‘It’s stopped raining.’

‘Has it?’ When he[Gatsby] realized what I was talking about, that there were twinkle-bells of sunshine in the room, he smiled like a weather man, like an ecstatic patron of recurrent light, and repeated the news to Daisy. (p.96)
“[H]e smiled like a weather man, like an ecstatic patron of recurrent light...” includes two literary devices, both simile and apposition which is the repetition of a simile. The first simile, “like a weather man”, is relatively easy to picture while the second simile, “like an ecstatic patron of recurrent light” is difficult to visualize and hard to associate with the source domain, Gatsby’s smile. Next, readers are invited to guess how Gatsby can be related to “a weather man” and “a patron”. And then readers need to figure out why Gatsby becomes an “ecstatic patron of light” and what “recurrent light” means to understand the similes used here.

The two facts that Gatsby is joyful to reunite with Daisy and that the sun comes out after the rain provide the clues to understand the similes. First, Gatsby is compared to a weather man who probably smiles delivering the fine weather. Second, Gatsby’s excitement and joy is compared to that of patron who is generous to support anything good (Podis, 1977). Recurrent light seems like a symbol that there is always hope that is reachable. Thus, this sentence includes a symbol within a simile, which makes it much more difficult for readers to understand the meaning. A loose connection between Gatsby and the target domains, a weather man and a patron, makes readers resort to their own experience and knowledge to figure out the links between them. Therefore, various interpretations are inevitable depending on different readers.

Excerpt 5.11

‘After that I[Gatsby] lived like a young rajah in all the capitals of Europe—Paris, Venice, Rome—collecting jewels, chiefly rubies, hunting big game, painting a little, things for myself only, and trying to forget something very sad that had happened to me long ago.’

With an effort I managed to restrain my incredulous laughter. The very phrases were worn so threadbare that they evoked no image except that of a turbaned ‘character’ leaking sawdust at every pore as he pursued a tiger through the Bois de Boulogne. (p. 71)
Gatsby tells his fabricated past to Nick. The sentence that includes a simile in it has a structure of Adverbial phrase (time) + Subject + Verb + Adverbial Phrase (Preposition ‘like’ + a head noun + adjunct). However, the length of adjunct takes up most of the sentence. Despite the lengthy explanation of Gatsby, Nick doesn’t believe him at all and restrains his laughter. The image evoked by the simile to Nick is only ‘a turbaned man’, which is far from the speaker’s original intention. While Gatsby intends that he is from a wealthy family using a simile, the simile only creates a funny clown-like image to the listener, Nick.

Excerpt 5.12

[T]here 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. (p. 5)

Gatsby’s sensitivity to hope is compared to a seismograph using the simile linguistic marker, ‘as if’ (Reynolds, 2001). The relative clause that starts with ‘as if’ is very long because it contains a subordinate clause, and apposition. The lengthy phrase makes readers take a while to get to the target image. In order to reach an image of a seismograph, readers have to go through at least three steps: first, guess what ‘an intricate machine’ could be; move to ‘an earthquake’; and then imagine the distance of ‘ten thousand miles away.’ Besides, ‘hope’ is not measurable like a magnitude of an earthquake. Thus, the transition from the source domain, hope, to the target domain does not flow smoothly. Even though it is hard to visualize the completed image, the process is poetic in relating the source domain with various target concepts. The meaning is constructed through the multiple stages, being amplified in the end. Consequently, Fitzgerald risked the prolonged process of a simile in order to get a sophisticated image.
There was nothing to look at from under the tree except Gatsby's enormous house, so I stared at it, like Kant at his church steeple, for half an hour (p.94).

Fitzgerald brought Kant, a German philosopher, into the comparison. Even though readers may not be aware of the details of the philosophic theory of Kant, they might be well aware of a famous philosopher. However, Fitzgerald used a very specific phrase “Kant at his church steeple” rather than ‘a philosopher’. Then what is the difference between like a philosopher and like Kant at his church steeple? They both evoke the image of a person pondering a mystery of life, but the image of Kant engages readers more deeply into the text because readers have to understand what Kant did at his church steeple. Knowledgeable readers might succeed in bringing the schemata that Kant used to think about his philosophic theory while gazing at the church steeple outside from his window (Kruse, 2003). However, many readers might end up not knowing the implication of the church steeple. In this case, the shortage of schemata interrupts readers in fully understanding the meaning of the simile. Fitzgerald might know that there would be many readers who fail to construct meanings from this simile. Despite the projection, he chose to use the specific name and the detailed incidents in a shortened form that lacks further explanation. In other words, Fitzgerald risked the failure of conveying meanings using a simile in order to achieve amplifying the meanings of Nick’s behavior up to the level of a famous philosopher. The interpretations of a simile can be various depending on the knowledge of readers: the simile creates ambiguity in unknowledgeable readers while it successfully amplifies the meanings in knowledgeable readers.
5.5.5 **Characteristics of simile in *The Great Gatsby***

Some of the characteristics can be inferred from the previous analysis. Fitzgerald did not resort to the conventional expressions that are commonly used in similes. He ventured to create new ones with linking two things that do not share much similarity as in Excerpt 1 and 3. Since the relations between the two domains are ambiguous, the target images that readers make might be various, not coherent. Second, the relative clause or adverbial phrase that contains similes tends to be very lengthy due to apposition or adjunct attached to it as in Excerpt 1, 2, and 3. Thus, it might take a long time to visualize the target image going through several steps. Third, he sometimes mixed two or more literary devices: mixing a simile and an apposition or mixing a metaphor and a simile as in Excerpt 1 “like a weather man, like a patron of recurrent light”. Finally, some similes require in-depth knowledge to fully comprehend the comparison as in Excerpt 4. In summary, Fitzgerald risked a failure of similes being understood by readers and focused on creating a sophisticated and sensitive image.

5.5.6 **Stylistic Effects of similes**

As mentioned before, Fitzgerald ventured to employ similes that are new to the readers and sometimes hard for readers to understand. His technique used in similes is contrary to the common usage of similes that is to create a clear and familiar image in readers. He rejected depending on the cliché of similes, but created his own which had never been used before. Thus, Fitzgerald achieved uniqueness in language use and created new ways of constructing meanings. In *The Great Gatsby*, similes clarified, obscured, or amplified the meanings, contributing to Fitzgerald’s unique writing style.
CHAPTER 6: DISCUSSION

The purpose of the study was to investigate the ambivalence and ambiguity that are prevalent throughout *The Great Gatsby* and to find the stylistic effects they produce. The study started from curiosity about what makes *The Great Gatsby* a timeless classic of American literature. Although previous studies focused on the controversial issues that characters and themes carry, there have been few attempts to provide a holistic view embracing both contradictory sides. Thus, the present study focuses on Nick’s ambivalent attitude towards Gatsby and various literary devices that create ambiguity in the text. Fitzgerald effectively used ambivalence and ambiguity as resources that serve for multiple understanding of the text.

Consequently, the following were the research questions for the present study.

1. How did Fitzgerald encode Nick’s ambivalent attitude towards Gatsby in the text and what seems to provoke Nick’s ambivalent attitude?
2. Why is ambivalence significant in understanding the text?
3. What kinds of literary devices did Fitzgerald use to create ambiguity?
4. What are stylistic effects of adding ambiguity to the text?

In order to take a more objective approach, Appraisal theory (Martin & White, 2005) and a corpus based analysis using AntConc (Lawrence, 2014) are adopted. Even though there is a great deal of research on *The Great Gatsby*, there are few studies using quantitative
approaches like a corpus analysis or Appraisal theory framework (Graesser, Dowell, & Moldovan, 2011). Adopting new methodologies are expected to shed a new light on the text. The following are the other reasons why these methodologies are appropriate for the research questions above.

First of all, since the study aimed to investigate Nick’s ambivalent attitude, Appraisal theory framework that is related to stance (Martin & White, 2005) seemed appropriate. Martin and White explain that speakers /writers use linguistic resources to encode their stances toward something (2005). Thus, an Appraisal framework could highlight those evaluative languages that form Nick’s stances towards Gatsby from the text. Next, corpus analysis using Anthony Lawrence’s AntConc was effective as the means to address the important lexical items that need in-depth examination. Since a Keyword List is widely used in text analysis (Gregori-Signes, 2017), the selection of lexical items started from a Keyword List and its Concordance analysis.

6.1 Findings

The Appraisal analysis of ambivalence in Nick’s narration in Chapter 4 and the stylistic analysis of various literary devices related to ambiguity in Chapter 5 yield numerous findings.

6.1.1. Ambivalence

Regarding ambivalence in Nick’s attitude towards Gatsby, three findings emerge.

First of all, Appraisal analysis of ambivalence in Nick’s narration illustrates how Fitzgerald
encoded Nick’s ambivalent attitude towards Gatsby in the text. There are two characteristics. One is that Fitzgerald preferred indirect ways in expressing Nick’s stance by using Judgment (regarding ethics) and Appreciation (regarding aesthetics) more than Affect (regarding feelings) in terms of subsystems of Appraisal. The other is that Fitzgerald expressed Judgment and Appreciation implicitly by using of modifiers like adjectives or adverbs. In other words, limited use of Affect and adopting modifiers like adjective and adverb instead of noun and verb suggest that Fitzgerald embedded Nick’s evaluation rather implicitly. These findings support Nick’s claim about himself: “I’m inclined to reserve all judgments” (p.3).

Thus, it can be inferred that Fitzgerald deliberately chose to embed Nick’s stance implicitly to justify Nick’s claim. However, the frequent appearance of Judgment and Appreciation in Nick’s narration undeniably suggest that Nick is judgmental, which is opposite to his claim.

Second, an Appraisal theory framework enlightens the sources to evoke Nick’s ambivalent feelings towards Gatsby. First, Nick presents positive responses to Gatsby’s romantic, idealistic, and pure aspects which can be summarized as “extraordinary gift of hope and romantic readiness” (p.4), and “pure and distinct quality from the world” (Callahan, 1972, p.34). Next, Nick shows his negative responses to Gatsby’s behaviors which confirm that he belongs to the lower social class unlike Nick. Such responses in Nick reflect the prejudices or ideologies that Nick holds. Especially Nick’s negative response suggests that Nick’s prejudice on the social class. He thinks that “fundamental decencies” that belong to the upper social class are unobtainable by efforts. However, as Nick understands Gatsby gradually, Nick finds himself contradicted. Despite Nick’s prejudice on the social class, he later approves Gatsby’s invention of self-image. Nick confesses that Gatsby is the only one “exempt” from his “unaffected scorn” (p.4). Since Nick learns that Gatsby has an aspiration
to relive the past, Nick even shows a positive response to Gatsby’s past later in story. Gatsby’s traits like “extraordinary gift of hope and romantic readiness” (p.4) win over Nick’s prejudice on the social class.

Finally, the findings of Appraisal analysis illuminate the importance of ambivalence and enhance understanding the text holistically. First, Nick’s ambivalence reflects the destruction of the ideology on the social class and the social changes in the 1920s, which is one of the themes in the novel (Callahan, 1996; Kern, 1972). Second, Nick best represents the genuine intelligence that Fitzgerald proposed (1936) because Nick maintains the ambivalent attitude throughout the story. Nick’s ability to keep the right distance to Gatsby as a narrator and to observe a life of Gatsby is equal to that of poets who can see life as a whole (Bolton, 2010). Fitzgerald seems to set the readers to follow Nick’s ambivalent attitude and challenge the readers to embrace both emotions and see life holistically. Third, Nick’s ambivalent attitude towards Gatsby enables a holistic view on Gatsby. Gatsby is an embodiment of “the conviction of the inevitability of failure and still the determination to succeed” (Fitzgerald, 1936, para. 4). Despite the ambivalence of life, Gatsby pushes forward his life against the odds. Thus, Gatsby’s determination to succeed implies the pursuit of the American Dream (Will, 2005). The disintegration of the American Dream in the 1920s is also regarded as another theme of the novel (Kern, 1972; Qin, 2018).

In conclusion, ambivalence is the key perspective that provides a holistic view in understanding the characters and themes. Nick demonstrates how we can hold an ambivalent attitude towards life, and Gatsby embodies the indomitable will that beats the odds in life.
6.1.2 Ambiguity

Chapter 5 of this study overviewed the four literary devices that add ambiguity to the text: ellipsis, apposition, oxymoron, and simile. Because ambiguity opens a possibility of interpretations, captures readers, and makes them resort to their own experiences, it has become the other source that has drawn readers’ attention ever since the publication in 1925. The findings illustrate that each literary device contributes to ambiguity in a different way and yields different stylistic effects respectively. This study also finds that the literary devices are used in an unconventional way to create ambiguity and achieved his unique writing style.

6.1.2.1 Ellipsis

Fitzgerald frequently used omissions of the important parts or avoided further explanation. Since Fitzgerald incessantly revised the text (Tyson, 2006) and expressed his intention to omit certain parts in his letters (Fitzgerald, 1963), ellipsis in the narration is not accidental but carefully intended. Ellipsis contributes to the three stylistic effects: adding ambiguity to characters, adding a poetic mood to the text, and implying the hidden author’s intention. For example, ellipsis in the narration (Excerpt 1, 2, and 4 in Chapter 5 in this thesis) suggests ambiguously Nick’s homosexuality (Bourne, 2018; Fraser, 1979; Wasiolek, 1992), Gatsby’s crime (Bolton, 2010; Batchelor, 2014), and Daisy’s sincerity for Gatsby (Person, 2010; Tyson, 2006). In addition, the omission of the moment that Gatsby was murdered and the subsequent description of the empty pool create a poetic effect in the text (Coleman, 2010; Parkinson, 1987). Without a single comment on Gatsby’s corpse, the still waves, shadows, and the wind refer to the death of him. Parkinson says that “the scene is transformed, transfigured by rhythm and imagery and by the absence of detail (1982, p.60). Lastly, the
omission of the emotional part between Gatsby and Daisy reflects Fitzgerald’s intention not to focus on them (Fitzgerald, 1963; Tyson, 2006). What Fitzgerald wanted to tell is not their love story but something else that goes underneath their reunion. While ellipsis is used to skip an unimportant part to accelerate the development of the story in most of the time, Fitzgerald used it in an unconventional way. He rather skipped the important parts to draw readers’ attention, or used it to address where his focus is.

6.1.2.2 Apposition

Apposition usually provides additional information to U1 and makes the meaning of a sentence more specific. However, Posse’s analysis on apposition on *The Great Gatsby* shows that it does not contribute to clarifying the meaning of U1 because the appositive phrases tend to less specific (1994). In addition, Fitzgerald employed the double or more apposition in a sentence, a lengthy appositive phrase due to a long adjunct (Liu, 2010), and lexically abstract words (Graesser, et al., 2011). Thus, apposition constitutes lyrical rhythms and a variety in sentences, which create a poetic effect to the text (Liu, 2010).

6.1.2.3 Oxymoron and Paradox

Fitzgerald employed newly invented expressions of oxymoron and paradox in *The Great Gatsby* and they suggest the meanings that are not fixed (Heims, 2010; Will, 2005). Thus, they engage the readers deeply in interpretation of the ambiguous meanings (Heims, 2010; Tyson, 2006). Heims asserts that Nick’s narration “does not worry the reader with the awful consequences of the ambiguity of knowing. It seeks to excite the reader and to draw the
reader in” (2010, p.61). In addition to contributing to ambiguity, they also create other stylistic effects (Roulston & Roulston, 1925).

Fitzgerald used paradox and oxymoron stylistically in *The Great Gatsby* (Roulston & Roulston, 1925). Oxymoron and paradox also contribute to highlighting the doubleness of characters (Hays, 2011), representing Fitzgerald’s concept of *intelligence* (Fitzgerald, 1936), and the illusions and changes in the American society in the 1920s (Hays, 2011; Person, 2010; Parkinson, 1987).

6.1.2.4 Simile

Similes that are used by Fitzgerald have five characteristics: without resorting to commonly used clichés, inventing new expressions, a very complicated semantic structure, a mixed combination with other literary devices like a metaphor or an apposition simultaneously (Reynolds, 2001), and requiring an in-depth knowledge to understand similes (Kruse, 2003). Thus, similes in *The Great Gatsby* make it difficult to produce a common and clear image in readers, but open a possibility to interpret them in various ways by the readers. In addition, Fitzgerald achieved the uniqueness in the language use and created new ways of constructing meanings.

6.2 Limitations and suggestions for further research

Although the methodologies adopted in this study help to illuminate new insights, there are also limitations.
First, Appraisal theory has limitations when it is applied to the literary text. Unlike a TV script (Gregori-Signes, 2017) or journal articles, *The Great Gatsby* includes various literary devices that create ambiguity and ambivalence. Thus, its literal meaning may differ from the connotations. Appraisals based on the literal meaning need to be reevaluated based on the context in which they have been used (White, 2015). However, ambiguity in the meaning opens the possibility to various interpretations. Consequently, appraisals on the ambiguous meaning also lead to various interpretations and some of the appraisals fall in the grey area. Therefore, an effort to make quantitative statistics out of the Appraisal analysis turns out to be a failure.

However, a selective approach to the text *The Great Gatsby* might make a quantitative analysis possible. For instance, a selective analysis on the Direct Speech (DS) is worth exploring. *The Great Gatsby* includes a large portion of Direct Speech (DS) of characters and DS in the text is very straightforward and simple (Liu, 2010), contrary to the Nick’s narration which is ambivalent and ambiguous. Thus, a selective approach of Appraisal analysis on DS is expected to yield an interesting result that is quite different from that of Nick’s narration.

Next, among the three subsystems of an Appraisal framework, Attitude, Graduation, and Engagement, this study mainly adopts Attitude in order to effectively assess Nick’s ambivalent attitude towards Gatsby. Adopting the other subsystems might provide an in-depth analysis on the language use for how Fitzgerald embedded Nick’s stance.

Second, while the corpus-based analysis using AntConc is meaningful in addressing the keywords that need further analysis (Fischer-Starke, 2010), it does not provide the specific tools for in-depth analysis, but only hints at the possible direction for research. For
example, it turns out to be useful to find that simile is one of the dominant kinds of figurative languages that Fitzgerald adopted. Other words that appear on the Keyword list imply their significance in the text as well. However, without the researcher’s intuition and background knowledge on linguistics, the result tends to remain unclear. For further research, the other words on the Keyword List might be analyzed in terms of metaphors. Since metaphor does not have clear linguistic markers like simile, it is hard to detect. Rather than frequency, a Concordance Plot which displays the usage through the text might be a relevant tool for metaphor. Its relation between the frequency and Concordance Plot might shed a new light on the metaphors in *The Great Gatsby*.

Since its publication in 1925, *The Great Gatsby* has been the center of many controversial debates in terms of characters, a narrator, and the themes (Batchelor, 2014; Booth, 1961; Boyle, 1969; Cartwright, 1984; Murphy, 2012; Person, 2010; Ryan, 1999; Tyson, 2006; Will, 2005). Reading the text from a new perspective could resolve all these controversial debates. The present study aimed to provide a new perspective that is “ambivalence”. When ambivalence is understood as the main theme of *The Great Gatsby*, it can not only embrace the opposite sides of the debates but also explain the deep relation between the theme and the language used to deliver the theme. Fitzgerald invites the readers deeply into the reading by fusing ambiguity to the text. Literary devices that create ambiguous meanings to the text not only engage readers into the active reading but also make *The Great Gatsby* a classic in American literature by allowing numerous interpretations from the short story.
CHAPTER 7: CONCLUSION

The present study aimed to explore the role of ambivalence and ambiguity as a framework to understand F.S. Fitzgerald’s *The Great Gatsby* (1925). Ever since its publication in 1925, there have been many controversial debates on the characters and themes of *The Great Gatsby* (Batchelor, 2014; Booth, 1961; Boyle, 1969; Cartwright, 1984; Miller, 2006; Murphy, 2012; Person, 2010; Ryan, 1999; Tyson, 2006; Will, 2005; Qin, 2018), but there have been few studies that provide a holistic perspective that can embrace both sides of debates. In addition, despite the relatively short length of a novel, Fitzgerald’s unique writing style enabled readers to generate many interpretations due to its ambiguity in language use. Thus, ambivalence and ambiguity were chosen as keywords to explore the novel in an attempt to find a holistic perspective.

First, the study focused on Nick’s ambivalent attitude towards Gatsby since it could be used as a tool to understand the novel holistically. In order to assess Nick’s emotions embedded in language, Appraisal theory was employed. Among the three subsystems of Appraisal theory (Martin and White, 2005), an Attitude which evaluates feelings of writers/speakers was mainly adopted for Nick’s narration. Since there are not many linguistic approaches on *The Great Gatsby* (Liu, 2010), Appraisal analysis was expected to shed a new light on Nick’s ambivalence. Findings were limited use of Affect (expressing emotions) and adopting modifiers like adjective and adverb instead of noun and verb, which is a more implicit way to embed Nick’s stance in language. Despite the conflict, Nick holds an ambivalent attitude towards Gatsby from beginning to end, thus his ambivalence illuminates the ambivalence that Gatsby faces in his life.
Second, various literary devices such as ellipsis, apposition, simile, and oxymoron and paradox were investigated in relation to creating ambiguity to the text. Since Fitzgerald incessantly revised the text (Coleman, 2010; Eble, 2010; Parkinson, 1987; Tyson, 2006), stylistic analysis of literary devices were meaningful. Findings show that literary device is deeply interwoven with creating ambiguity and poetic effect in the text, which contributes to the unique writing style of Fitzgerald. Also, a corpus-based analysis using AntConc was adopted for addressing the words that need a further attention. Processing a large corpus at a time, AntConc provided a Keyword List that suggests the significance of words. As well as Appraisal theory, a corpus analysis was also a newly adopted methodology that was expected to be more objective approach to the literary text.

Although new methodologies adopted in this study contributed to finding a new perspective, there were also limitations. Both Appraisal theory framework and AntConc analysis can guide the directions of the research, but researchers’ intuition and linguistic knowledge are required for in-depth analysis. In Appraisal, attitudinal meanings are not fixed (White, 2015), researchers need to resort to the context for an exact analysis. Likewise, the Keyword list from AntConc only hints at the words of significance, but it is the researcher’s responsibility to interpret them using their linguistic knowledge.

In summary, ambivalence can provide a holistic perspective to understand both Nick and Gatsby. As Fitzgerald suggested the concept of intelligence in The Crack Up (1936), Nick represents intelligence by holding ambivalence to the end despite his inner conflicts. Gatsby also represents well the other aspect of intelligence by pursuing his dream despite the inevitable possibility of failure. Understanding the ambivalence of life, being able to hold it, and pushing forward through life may be what Fitzgerald wanted to say through Nick and
Gatsby in *The Great Gatsby*. In addition, Fitzgerald added ambiguity to the text using various literary devices, which contributes to engaging readers deeply into reading and constituting his unique writing style. Thus, I believe ambivalence and ambiguity are the keywords to understand the novel holistically and the reasons why *The Great Gatsby* is appreciated by so many readers over a century.
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