

Abstract

This research work is an attempt to show the importance of the use of the first person pronoun as a narrator when writing. In order to proceed into the work, I have chosen to divide it into three chapters in addition to the introduction (which is the part that puts us in the context of the novel and that of the present research work) and the conclusion. In the chapters, we have analysed the novel under study (The Great Gatsby) from a stylistic perspective. This analysis may help teachers of literature in the investigation of the novel.

Key words: I-narrator, narration, stylistic device, narration techniques, pragmatics.

Résumé

Ce travail a pour but de montrer l'importance de l'utilisation du 'je' narratif dans une histoire fictive. Afin de procéder à l'analyse de la narration dans The Great Gatsby (Gatsby le Magnifique), on a investi le côté stylistique du roman à travers les trois chapitres qui composent ce travail. Il s'agit d'une étude des différentes techniques de narration qu'utilise le narrateur 'Nick Carraway' dans 'The Great Gatsby'.

Mots clés : je-narratif, narration, outil stylistique, techniques narratives, pragmatique.

ملخص

إن البحث الذي بين أيدينا يتطلع إلى توضيح الهدف من استعمال ضمير المتكلم في أسلوب السرد القصصي، وذلك من خلال دراسة أسلوبية لقصة خيالية تنتمي إلى الأدب الأمريكي.

فهذا البحث هو دراسة للتقنيات السردية المستعملة من طرف السارد، هذا الأخير الذي نجده يلعب دوران في القصة: السارد الذي يحكي القصة و الشاهد على أحداث القصة.

كلمات المفاتيح: السارد، السارد، الأسلوبية، تقنيات السرد، البراغماتية.

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Abbreviations

| | |
|------|---------------------------------|
| DS | Direct Speech |
| FDS | Free Direct Speech |
| FIS | Free Indirect Speech |
| IS | Indirect Speech |
| NRA | Narrative Report of Action |
| NRSA | Narrative Report of Speech Acts |
| SAT | Speech Act Theory |

Words and expressions used interchangeably

First person narrator: I-narrator

Narrative: story, plot

Point of view: Focalization (Genette)

Projected clause (Halliday): reported clause (Leech & Short)

Projecting clause or quoting clause (Halliday): introductory reporting clause (Leech & Short)

Projection (Halliday): Report (Leech & Short)

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INTRODUCTION

Introduction

Literary works have always been a matter of study. A novel, for instance, can be investigated from different perspectives such as characterization, themes, setting, plot or style which is a key that opens the gate to various devices. Amongst those devices, we have chosen to shed some light on narration techniques as used in a literary corpus. The corpus is based on the twentieth century American novel entitled The Great Gatsby, written in 1925 by Francis Scott Fitzgerald.

The changes that occurred in the United States during the 1920's affected the society of that time and represent the first remarkable upset that happened after World War I (1914-1918). It was the reason for which the United States got out of its isolation from the rest of the world. The United States became a world power and the emergence of American imperialism began. The years following World War I were called the Roaring Twenties during which women obtained the right to vote and their emancipation was finally agreed. Meanwhile, a new Afro-American culture appeared and brought up what is known as Jazz music. F.S. Fitzgerald gave a new name to the period: The Jazz Age. At that time, new habits emerged in the American society such as women going to bars and parties, dancing, drinking and smoking. In addition to these, corruption of morals and a decline in the principles took place.

In such circumstances, a group of writers fled to Europe seeking a better life. They were called the Lost Generation. The name was given first by Gertrude Stein (1874-1936). Among the writers of the lost generation we can mention Ezra Pound (1885-1972), Ernest Hemingway (1899-1961), John Dos Passos (1886-1970), William Faulkner (1897-1962) and Francis Scott Fitzgerald (1896-1940). The latter wrote The Great Gatsby. His novel is chosen here to be analysed.

Francis Scott Fitzgerald was born on September 24th , 1896 in Saint Paul, Minnesota. He gave up the classical studies at Princeton University in New Jersey to teach writers and critics. In 1917, he left Princeton to become an officer in the army during World War I. He then wrote his first novel: This Side of Paradise (1920). The publication of this novel made him rich enough to marry Zelda Sayre, the lady he fell in love with when he was in a military camp in Alabama. In 1922, he wrote his second novel: The Beautiful and Damned, but it was not until 1925 that Fitzgerald published his masterpiece: The Great Gatsby. In 1929, Zelda fell into a mental collapse, Fitzgerald fell into alcoholism and the United States fell in an economic crisis. Later on, he wrote Tender is the Night (1934) and The Last Tycoon which he did not finish, was published after his death in 1941. He worked as a screenwriter in Hollywood in 1937. Fitzgerald died suddenly in 1940.

Fitzgerald wrote five novels (which are mentioned above), and many short stories but the work which is considered as the master piece of what he had written is his third novel: The Great Gatsby (1925). This novel presents memories of a Midwesterner character named Nick Carraway during the Summer of 1922 in a small village in the East. The themes being discussed in the story are mainly the failure of the American dream, corruption of morals, hope, disillusionment and love.

The Great Gatsby is a tragic story about a character called James Gatz who changes himself into a rich man with a new name: Jay Gatsby, and who tries to impress people and get their attention through the fabulous parties that he gives in his glamorous and big mansion. He does all these noticeable acts for nothing special but for the hope to get the affection, love and the heart of Daisy Buchanan- a beautiful woman from the upper class, cousin of Nick Carraway and married to Tom Buchanan. Many persons who visit Gatsby's house and live in the village

share part of the story or fiction. Even Nick Carraway, the narrator takes a share in the fiction and becomes a friend of Jay Gatsby. The Great Gatsby is a story which reflects the American society of the twenties and the Jazz Age.

The novel is divided into nine chapters; the first one is mostly devoted to Nick Carraway who seems to start writing his memoirs of the Summer 1922 in the East. He introduces himself, his family, and how he arrives to West Egg Village. Then, three other characters are introduced: Daisy, and Tom; her husband. They invite Nick for dinner in their house in East Egg and there he meets their friend: Miss Jordan Baker. At the end of the first chapter Nick sees Gatsby for a minute.

In Chapter Two, Nick spends an afternoon with Tom who takes him to New York. Tom calls Myrtle Wilson who is his mistress, takes her with them, and then they call Catherine her sister. Nick does not appreciate Tom and Myrtle's relation. They go to Catherine's apartment for a party. Catherine invites her friends: the McKees. Nick tells in the novel that it is the second time that he becomes drunk and that there is no special event to be reported except a little gossip about Daisy and Tom. Catherine tells him that if Daisy was not a catholic, Tom would divorce her but Nick argues that Daisy is not a catholic. By the end of the evening Tom and Myrtle get into a hot discussion about Daisy. This ends when Tom breaks her nose with his open hand. Nick, then, remembers his waiting for a train at the Pennsylvania station.

The Third Chapter takes place in Gatsby's house. Nick attends a party there after he was invited by Gatsby's chauffeur. During the evening he hears some rumours about Jay Gatsby and how he became rich. Then Nick meets Jay and has a short talk with him before they are interrupted by Jordan who spends a while with Gatsby and after she turns to Nick, she says that Gatsby has told her something

amazing. Part of this chapter relates Nick's daily life in West Egg. Nick starts spending time with Jordan and starts appreciating her company.

In Chapter Four, Nick lists the persons who come to Gatsby's house. One morning, Gatsby invites Nick for lunch. On the way, Gatsby tells his story about how he has become a rich person and that he has a request to make to Nick that afternoon. Gatsby does not say what the request is about but he mentions that Jordan will tell Nick later on. During lunch, Gatsby introduces a friend of his; Mr Meyer Wolfshiem. He says that he is a gambler. The afternoon Nick meets Jordan for tea and she tells him a story about a relation between Gatsby and Daisy before he went to war. Then Jordan makes the request and asks him to invite Daisy some afternoon and let Gatsby come over.

Chapter Five is the stage when Gatsby and Daisy meet. After Nick returns back home, he phones Daisy, invites her for tea and asks her not to bring Tom. Daisy agrees to meet Nick and she finds Gatsby with him. Nick leaves Gatsby and Daisy and returns later to find them enjoying the meeting. Gatsby invites Daisy and Nick to visit his house. Daisy admires Gatsby's possessions. After spending a while together in the music-room, Nick goes out under the rain leaving the two on their own.

In Chapter Six, Nick tells the story of Gatsby and how he changed his name and became a rich man. After a few weeks Nick goes to see Gatsby and finds Tom, a man called Sloane and a woman there. Another party in Gatsby's house shows Tom's disturbance and his dislike of Gatsby.

In Chapter Seven, Nick, Gatsby, and Jordan go to the Buchanan's house for lunch. Then Tom learns about his wife's relation with Gatsby. After a hot conversation they go to New York; Tom takes Gatsby's car and leaves his car for

the others. On their way they visit Mr Wilson's house. When in the city, Tom gets angry about the clear affection between Gatsby and Daisy. He starts shouting at them. Michaelis who is Wilson's neighbour visits Mr Wilson in the afternoon then he returns in the evening to hear him fight with his wife. She goes out just at the moment when two cars are passing and one of them hits her. It is Gatsby's car. Myrtle dies and her husband thinks that Tom is the driver. In fact, Gatsby was sitting next to Daisy who was driving.

Chapter Eight starts the next day. In the morning Nick goes to see Gatsby who tells him that Daisy was the first 'nice' girl he had known. The war made them distant from each other and he wanted to marry her after it ended but when he was back Daisy was married to Tom. After telling all this, Nick stands to go to work and Gatsby goes to his pool that he has not used all the summer. Meanwhile, Michaelis goes to see Wilson who thinks that his wife was killed. Michaelis tries to make him understand that it was an accident but Wilson does not accept the idea. Then, one of the watchers of that night comes to talk to Wilson. Michaelis goes to sleep. When he comes back in the morning, he finds that Wilson had already gone to shoot Gatsby and then shoot himself.

In the last chapter, Nick calls Daisy but he finds that she had gone with Tom. He calls Wolfsheimer who sends a letter telling that he cannot come. A man called Henry C. Gatz sends a telegram asking to wait for him for the Gatsby's funeral. It is Gatsby's father. Gatz talked about Gatsby's childhood and his pride of his son. He shows Nick a book that Gatsby had when he was a boy. At the back cover a time table is printed with some 'GENERAL RESOLVES'. A few days later, Nick goes to see Jordan. She tells him that she is engaged to another man. One day, he meets Tom in the street. Nick is sure that Tom told Wilson that it is Gatsby's car which had hit Myrtle. However, Tom denies the fact that he had said anything to Wilson. Nick feels a kind of affection toward Gatsby.

As mentioned above, the story- which is a fiction- is told by one character: Nick Carraway, who claims the ownership of the novel. At one point Nick Carraway is:

“reading over what I have written so far”

The Great Gatsby, (1925:56)

However, Nick Carraway is not only reporting the events but also explaining and sometimes interpreting what happens. He is a character and a witness who uses the first person point of view when narrating the story. This I-narrator uses different narration techniques according to three positions or situations:

1. Narrator in total control of report: here we find three varieties of report:

1.1 Narrative Report of Actions (NRA) as in:

“I followed him over a low whitewashed railroad fence, and we walked back a hundred yards along the road...”

The Great Gatsby, (1925:27)

1.2 Narrative Report of Speech Acts (NRSA):

“I believe that on the first night I went to Gatsby’s house I was one of the few guests who had actually been invited.”

The Great Gatsby, (1925:43)

1.3 Qualifying or embedded:

“So my first impression, that he was a person of

some undefined consequence, had gradually faded”

The Great Gatsby, (1925:63)

2. Narrator in partial control of events: at this level there are three devices:

2.1 Indirect Speech (IS):

“When I had finished, she told me without comment that she was engaged to another man.”

The Great Gatsby, (1925:168)

2.2 Free Indirect Speech (FIS):

“I had never met him, she said, and it was making me uneasy.”

The Great Gatsby, (1925:46)

2.3 Direct Speech (DS):

“What place is that?” I asked.”

The Great Gatsby, (1925:68)

3. Narrator not in control of events

3.1 Free Direct Speech (FDS):

*“Will you ring again?”
‘I’ve rung three times.’
‘It’s very important.’
‘Sorry. I’m afraid no one’s there.’”*

The Great Gatsby, (1925:156)

In the novel, there are situations in which the I-narrator imposes his presence by reporting the actions, the speech acts or facts, or when he speaks about himself.

In other situations, he reports what the other characters tell him or what he hears from them, and sometimes he is just part of a conversation or a dialogue. This stylistic change in narration technique leads to think of the reason behind such a use of the I-narrator.

In order to know the reason of using different narration techniques by the same narrator in different situations, we may set a problematic built around some questions and then try to answer them through the analysis of the novel. The questions are:

- 1- What are the narration techniques used in The Great Gatsby?
- 2- How does the narrator use the different narration techniques?
- 3- What is the impact or effect of such a use of narration on the reader?
- 4- What is the objective of the writer when he uses such a way of narration?

To answer the questions above, a hypothesis is suggested. It may be checked after the analysis of the novel has been conducted.

Usually, writers give information; try to persuade, or to convince readers on a point of view or an idea. For that, they use some stylistic devices. In The Great Gatsby, Fitzgerald uses the I-narrator in order to sympathise with the reader and get him involved in the plot. To illustrate this hypothesis we may give an example:

If we ask different persons to read an essay or a short story they will have probably various interpretations for the same written piece. Hence, if the author wants to lead the readers to one common understanding of what he writes, he will use a device or some devices in his style to keep the readers following his objective and to narrow their interpretations to the targeted one.

The hypothesis being suggested may be true or false and that is what we shall try to examine in the three chapters of this research work.

Summary of the Chapters

As more than one question is asked in the problematic, we have divided the study into three chapters:

Chapter I: The Theoretical Framework

The first chapter will be a presentation of the material or tools used in the study. The essential points of the first chapter are first, Rules of projection in Functional Grammar according to M. A. K. Halliday (1985), then, we will move to the presentation of speech following Leech and Short (1981). After this, we see some definitions about Pragmatics and the Speech Act Theory. Finally, part of this chapter is concerned with literary criticism analysis.

Chapter II: Analysis of the Narration Techniques in The Great Gatsby

The second chapter is devoted to the application of the theories mentioned in the first chapter and the verification of the narration techniques used in The Great Gatsby, in addition to some statistics of the types of report used by the narrator. We shall have also some passages from the novel and their analyses.

Chapter III: The Effects of the Narration Techniques Used in The Great Gatsby

In this chapter, we shall attempt to interpret the objective behind the change of narration techniques used by an I-narrator, and then we shall see the effects of such a change. This can be investigated through Pragmatics and the Speech Act Theory, Conversation between Authors and Readers, Linguistic and Literary Criticism.

CHAPTER I:

THE THEORETICAL FRAMEWORK

The Theoretical Framework

1. Halliday's Rules of Projection

1.1 Types of Projection

The analysis of a narration from a stylistic perspective needs theories in both linguistics and literary criticism. The first one helps to examine the structure of the novel and narration techniques used by the narrator, and the second one leads to interpret and understand them. As mentioned in the summary of the chapters, the first part in the first chapter concerns the rules of projection in Functional Grammar as presented in M.A. K. Halliday (1985). He refers to two kinds of projection:

- Verbal projection or locution.
- Mental projection or idea.

The two kinds are divided in terms of their speech function, their orientation, rank and taxis. In the speech function there are propositions (statements and questions), and proposals (commands and offers). The orientation concerns quote and report. As to the taxis, it has three parts; the paratactic (Free Direct), the hypotactic (Direct and Free Indirect) and embedded (qualifying). The final segmentation is the segmentation of the rank in which we find the clause complex and the nominal group. A table is suggested in Halliday (1985). This table indicates the types of projection proposed by Halliday. The examples are given in Halliday (1985: 242).

| Rank Orientation Type of projecting process Speech function | | Clause complex | | | Nominal group |
|---|-------------|--------------------------------|--------------------------------|--------------------------------------|--------------------------------------|
| | | Quotes | Report | | |
| | | Taxis: | | | |
| | | Paratactic | | Hypotactic | Embedded |
| Locution Verbal | Proposition | The nurse asked "Does it hurt" | The nurse asked did it hurt? | The nurse asked if it hurt | The nurse's question whether it hurt |
| | Proposal | The nurse said "Don't worry!" | The nurse said not to worry | The nurse told him not to worry | The nurse's injection not to worry |
| Idea mental | Proposition | "I shall fail," he thought | He would fail, he feared | He was afraid he would fail | his fear that he would fail |
| | Proposal | "You will succeed," he thought | He would succeed, she resolved | She determined that he would succeed | her determination for him to succeed |
| | | "direct" | "free indirect" | "indirect" | "indirect qualifying" |

Table 1
Types of Projection

Halliday (1985: .242)

1.2 Types of Projection Used in The Great Gatsby

In the case of narration in The Great Gatsby, there are quotes within Direct and Free Direct Speech; and report with Free Indirect and Indirect Speech. Concerning the projecting process, the study will focus on locutions. For this reason, we will not take the table in Halliday as a whole but we shall just consider what would be most suitable to our study. Accordingly, our table will be the following:

| orientation | | Quote | | Report | |
|-----------------|-------------|-----------------------|---------------------------------|-------------------------------|-----------------------------------|
| taxis | | Paratactic | | | Hypotactic |
| Locution Verbal | Proposition | “Does he know?” | “Does he know?” she asked | She asked if he knew. | She asked if he knew. |
| | Proposal | “Don’t talk so loud.” | “Don’t talk so loud.” She said. | She said not to talk so loud. | She told her not to talk so loud. |
| | | Free Direct | Direct | Free Indirect | Indirect |

Table 2
Types of Projection Used in The Great Gatsby

1.3 Quotes

By locution we mean the verbal projection. In quoting, the projection is paratactic i.e., words of the projected clause are the same as the source (utterance or sentence). In written form, the quotation marks indicate the projected clause - which is the wording - and the projecting clause which is the verbal process. Quoting involves Direct Speech and Free Direct Speech which are found in the narration techniques used in *The Great Gatsby*. Halliday says:

“Quoting is particularly associated with certain narrative registers, fictional and personal; it is used not only for sayings but also for thoughts”

Halliday (1985: 233)

According to Halliday (1985) the verbs used in quoting are:

- 1- Say
- 2- Say + circumstantial element: explain, reply, answer, interrupt, and warn.
- 3- Verbs with connotations: cry, shout, murmur, and insist.
- 4- Verbs of statements: observe, tell, remark.
- 5- Verbs of questions: ask, inquire, and demand.

1.4 Reports

On top of the projection of locutions is the report which may be paratactic or hypotactic. It is rather the projection of meaning than that of wording.

“Reporting, on the other hand, presents the projected element as dependent. It still makes a choice of mood; in a form which precludes it from functioning as a move in an exchange. And the speaker makes no claim to be abiding by the wording.”

Halliday (1985: 233)

In reports the wording may differ slightly but the meaning remains as the quoted one. Furthermore, in reported statements, the projecting clause and the projected one are usually joined by:

1. A ‘that’ clause in case of hypotactic or Indirect Speech as in:

‘..he told me that he had just bought a hydroplane,’

The Great Gatsby, (1925: 48)

We notice in the structure of the utterance that it is built of two parts (the projecting clause and the projected clause) which are linked by ‘that’. This structure indicates that the speaker has already learnt the information before telling it to us in his own words.

2. A comma in case of paratactic or Free Indirect Speech as in:

I had never met him, she said

The Great Gatsby, (1925: 46)

In example 2, there is no ‘that clause’ but just a comma which indicates that the speaker controls the situation. For instance, the speaker gives information which is not his and he uses his own words without marks that show his presence (‘that clause’ shows that the speaker is present).

In addition, the deictic elements are changed differently to the speech situation. This change consists in:

1. Tense which is related to time in that it establishes a grammatical distinction in time. In the case of The Great Gatsby, the tense of the narration is always the past except for the free direct speech in which there is no reporting verb and the words are reported verbatim.
2. Modality: it is concerned with modals (can/ could, may/ might, shall/ should, will/ would, must, ought to, etc). Modality shows us the evidence of an utterance as well as it demonstrates if it is an order, a polite request, permission or a necessity.
3. Time shifters¹: they constitute a category of deixis concerned with tense. They allow the speaker to indicate time like: the day before, later, the next week.
4. Place shifters: another category of deixis concerns position or place. Time shifters allow the speaker to indicate his position. In this category we find for example: this, that, these, those, here, there.

1.5 Projection of Proposals

The projection of offers and commands is called in Halliday (1985) “projection of proposals”. It can be paratactic or hypotactic. The changes that have been cited for reported statements are the same for reported proposals. However, we find verbs used for proposals with the meaning of the verb to ‘say’:

- Verbs of offers and commands: order
- Verbs + circumstantial features: vow

¹ Grammatical elements such as adverbs.

- Verbs + connotations: yell

1.6 Embedding

So far, we have seen the projection of locutions by either quoting or reporting them in complex clauses. Meanwhile, locutions can be embedded² if we use a nominal group as a qualifier.

Example: (a) – He promised that he would phone her.

(b) – His promise was that he would phone her.

In (a), the sentence is composed of two parts or clauses:

(a) 1: He promised

(a) 2: that he would phone her

Whereas (b) is only one sentence (or clause) beginning with a nominal group:

(b) His promise was that he would phone her.

There is no projecting clause in (b) but the nominal group functions as a qualifier which embeds the meaning of: 'He promised that'

1.7 Facts

The last point that Halliday refers to in projection is facts. The projection of facts does not necessarily imply verbal or mental processes³ but it implies just a status of fact. Example:

That Jay was angry was obvious.

In the example above we can add at the beginning of the statement: 'The fact'

In case of locutions we can say:

² "Like the three types of expansion, both locutions and ideas can be embedded." Halliday, (1985: 240)

³ "Thus verbal processes, and mental: cognitive processes project in the indicative mode (propositions), while verbal processes, and mental: affective processes, project in the imperative mode (proposals)." Halliday, (1985: 243)

The rumour that he is rich is a lie.

It is said that he is a soldier.

Until now, we have presented Halliday's (1985) rules of projection. This research work focuses on the quote as well as on two kinds of report; a paratactic one that is Free Indirect Speech and a hypotactic one that is Indirect Speech. The projection of offers will be analysed with statements in terms of Direct and Indirect Speech.

2. Leech and Short: Presentation of Speech Varieties

2.1 Direct and Indirect Speech

The second theory that will be used in the analysis of the narration techniques is that of *the presentation of speech* as proposed in Leech and Short (1981). First of all, they differentiate semantically⁴ between Direct and Indirect Speech.

“The essential semantic difference between direct and indirect speech is that when one uses direct speech to report what someone has said one quotes the words used verbatim, whereas in indirect report one expresses what was said in one's own words.”

Leech and Short, (1981: 318)

In Direct Speech (DS), the words uttered by someone are reported as they were said by the first source. There is no change occurring on the verb tense or

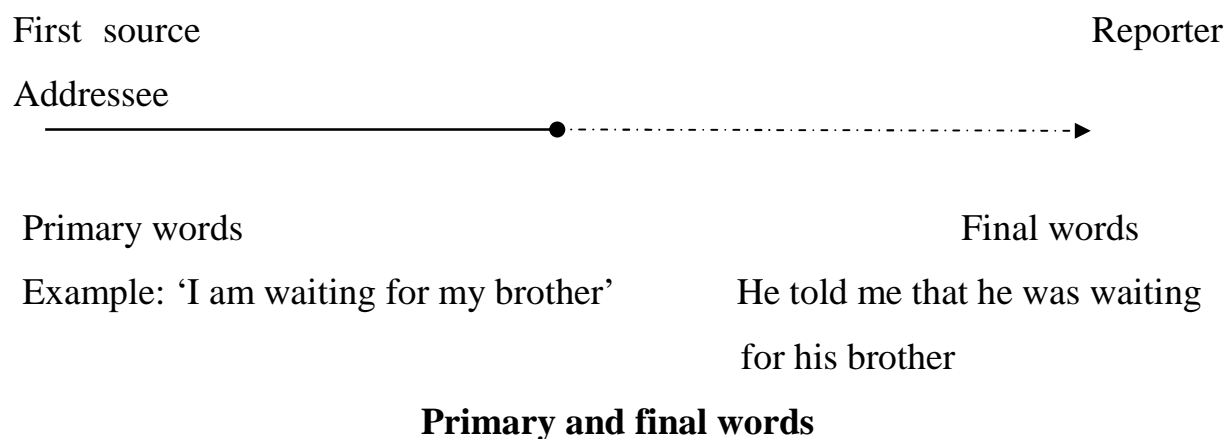
⁴ In the Indirect Speech, only meaning (which belongs to semantics) is reported the same as the first source whereas there are changes at the lexical level (words). Leech G. and Short, M. H. (1981: 318)

on the deictic (personal, time, place). Whereas in Indirect Speech (IS), there are changes that occur on the tense or on the deictic of the first utterance.

Example: - Gatsby: “wait until I am free”

- Gatsby asked me to wait until he was free.

In the example above the reporter has made the necessary changes to be relevant to the primary speech situation. Thus he not only has knowledge of the necessary linguistic features for the transformation to be produced but he also has knowledge of extra-linguistic features which are those of the context or the speech situation i.e., knowledge of grammar rules, tense, syntax; in addition to knowledge of the physical context or situation as the time when the utterance took place. In this case, the reporter intervenes between the first source and the final addressee i.e., between the primary words of the utterance and the person he is speaking to. The following figure illustrates the change.



We notice that the first utterance does not contain the same words as the final one, which is said by the reporter, though the meaning has not changed. The first utterance is composed of one single part whereas the second has two parts. The tense is changed in the second utterance as well as the pronoun ‘my’

into 'his'. This change caused a change in the form of the first utterance but it does not affect its meaning which remains the same.

According to Leech and Short (1981), if the reporter uses DS he has to:

- Report the meaning of what was said: being faithful to the content of the utterance.
- Report the exact words without change: being faithful to the primary form of the utterance.

And if the reporter uses IS, he only states what was said: the content is kept the same when reporting (the meaning does not change) but the form differs from that of the first utterance.

2.2 Degrees of Interference of the Narrator

Beside DS and IS, Leech and Short refer to the degrees of interference of the narrator in terms of control of report.

“So far we have only talked about direct and indirect speech, but the novelist does not just have two forms of speech presentation at his disposal. There are at least three other immediate possibilities, a more direct form than DS, a more indirect form than IS, and a mixed form somewhere between the two. And indeed all these forms occur in fiction”.

Leech and Short, (1981: 321)

In the quotation above Leech and Short explain that the reporter can be in a different position. That is, he has the choice of controlling his report instead of sticking only to Direct Speech or Indirect Speech. The change in the degree of

controlling the report is called 'Interference'⁵. In the narrator's interference we find:

2.2.1 Narrator in Total Control of Report

In this position the narrator shows his presence and controls the report as when he describes, interprets or just when he gives the meaning of the utterance in his own words. Under this heading, we have:

- NRA: Narrative Report of Action in which we find the description of characters' acts as in the next example where Nick is describing Gatsby's actions.

"Gatsby took an arm of each of us and moved forward into the restaurant,..."

The Great Gatsby, (1925: 68)

- NRSA: Narrative Report of Speech Acts. It is the report of an utterance in different words within the insertion of the way it is said in the primary source. The form of the reported utterance (the second one) indicates the manner in which the first or original one is said. In the following example, Nick does not report the primary words of Gatsby's and Tom's utterances. He reports the meaning using his own words to show the manner in which the utterances were said.

"At this point Jordan and I tried to go, but Tom and Gatsby insisted with competitive firmness that we remain..."

The Great Gatsby, (1925: 124)

⁵ "But as we move along the cline of speech presentation from the more bound to the more free end, his interference (the narrator's interference) seems to become less and less noticeable," Leech G. and Short, M. H. (1981: 324)

2.2.2 Narrator in Partial Control of Report

At this level the reporter interferes partially i.e., he does not change the meaning of the utterance but just some words in order to indicate the difference in time and the distance in position of characters as well as the relation between them. The three narration techniques that we find when the narrator is in partial control are:

- IS: Indirect Speech with the verb ‘to say’ which is the introductory reporting clause + the meaning of the primary utterance as in:

*“About this time an ambitious young reporter
from New York arrived one morning at Gatsby’s
door and asked him if he had anything to say.”*

The Great Gatsby, (1925: 94)

In the example above, the reporter’s words are not stated verbatim. Nick gives us the meaning of what was said by the reporter. By the use of the verb “*asked*” in the introductory clause, we can guess that the reporter’s utterance is a question.

- FIS: Free Indirect Speech in which there is no reporting verb; so no introductory reporting clause:

*“At this moment a voice, unmistakably
Wolfshiem’s, called ‘Stella’ from the other side of
the door.”*

The Great Gatsby, (1925: 161)

- DS: Direct Speech that consists in reporting verbatim what is said by mentioning the source (the one who says or produces the primary utterance) and adding speech marks:

“Who is he?” I demanded.”

The Great Gatsby, (1925: 50)

As shown in the example, in DS the utterance is reported as it was said by the source. There is no change in words. In addition, there is an introductory clause which explains the speaker’s attitude when saying his utterance.

2.2.3 Narrator not in Control of Report

In this narration technique, the narrator seems distant from the situation. In fact, there is no sign indicating the narrator presence in the conversation (there is no introductory clause and no reporting verb). In other words, the narrator is faithful to the form of the utterances. He reports them as they are said by the primary source without any change. The narration technique used here is:

- FDS: Free Direct Speech without introductory reporting clause but the speech marks are kept to show that the words are reported as the original ones.

*“I just got back from Monte Carlo.”
‘Really.’
‘Just last year. I went over there with another girl.’
‘Stay long?’
‘No, we just went to Monte Carlo and back. We*

went by way of Marseilles. We had over twelve hundred dollars when we started, but we got gyped out of it all in two days in the private rooms. We had an awful time getting back, I can tell you. God, how I hated that town!"

The Great Gatsby, (1925: 36)

In the example, we notice that the narrator is absent from the report. For instance, the characters are chatting without his interference. The introductory clauses are absent from the passage and there is no comment on the characters' manners.

2.3 Conversational Implicature

In Style in Fiction (1981), Leech and Short investigate the interpretation of conversation through pragmatics. They refer to speech acts (that we will see later on in this chapter under section 3.1.3) and Conversational Implicatures.

H. P. Grice (1975) suggests the term 'Conversational Implicature' and he sets up four 'Maxims' in order to communicate in a conversation. He suggests that in a conversation, there is a shared knowledge or an agreement that he calls the 'cooperative principle'. Thus, people taking parts in a conversation act according to maxims:

- The maxim of quality or evidence. In this maxim, the given information should be true. It should be with emphasis on evidence.
- The maxim of quantity concerns the required amount of information given. In order not to break the maxim of quantity, one must give the full information that is required, no more and no less.

- The maxim of relation or relevance to the context and the subject of discussion.
- The maxim of manner which requires order, no obscurity and no ambiguity.

In Chapter III, we will come back to Grice's maxims and verify each maxim by giving some conversations as examples from the novel. Conversations, also, are examined through pragmatics which builds the conversation and helps in its understanding.

3. Pragmatics and the Speech Act Theory

3.1 Definitions

3.1.1 Pragmatics

It is language at use. Pragmatics is a branch of linguistics that is concerned with the study of language in relation to its user, the setting, the context, the message and its effect on the receiver.

3.1.2 Semantics

Semantics is another branch of linguistics that studies meaning. Under this branch we can study the linguistic sign, the signifier and the signified. The study of meaning is also involved in pragmatics. Thus, we cannot make a pragmatic study without using semantics.

3.1.3 The Speech Act Theory

Austin (1962) introduces it with the study of the way language is used and its implicatures on the reader. Then, he distinguishes between constative and performative utterances. It is, therefore, part and partial of Pragmatics. Later on, three Speech Act Theory was developed by Searle (1969) who set up other notions, mainly:

‘Illocutionary force’ or the intention of the speaker; ‘perlocutionary effect’ or the effect of the utterance on the hearer and ‘locutionary meaning’, i. e., the meaning of the utterance.

3.2 Locution, Illocutionary Force, Perlocutionary Effect

When we speak about Pragmatics, we directly think about the message and the parts that participate in a conversation (sender and receiver). The sender (speaker or writer) has got an intention called the Illocutionary Force. The message being sent (be it oral or written) is the locution. The receiver of the message (hearer or reader) will have his own reaction towards the message and the sender. This reaction is called the Perlocutionary Effect.

“I may warn you in order to deter you but may in fact simply succeed in encouraging or even inciting you.

For this reason Austin feels it necessary to distinguish between perlocutionary object, basically the intended result of illocutionary act and perlocutionary sequel, the unintended or secondary result. Thus

The perlocutionary object of one illocution may be a sequel to another: for example, the perlocutionary object of warning, to alert someone,

may be a sequel of perlocutionary act which alarms
someone”.

Coulthard, (1977: 19)

The underlined lines are quoted in Coulthard from Austin (1962).

As the quotations above indicate, the addresser produces a locution within one illocutionary force. The same locution may have:

- a perlocutionary effect that corresponds to the illocutionary force.
- a perlocutionary effect that does not correspond to the illocutionary force.
- or no perlocutionary effect.

In Chapter II, the analysis of the narration techniques can give us the possible interpretation of their use.

By illocutionary force, we mean the intention of the addresser as a speaker or a writer. This intention may be stated clearly or implied in an utterance or in a statement. The addressee may react according to the addresser's intention, he may act differently from the intention of the addresser, or he may simply stay without any reaction.

The three points mentioned (illocution, locution, perlocution) help in the interpretation of conversations. However, if we want to interpret a whole novel, we need more tools and theories. Thus, we have devoted part of this chapter to Literary Criticism Analysis.

4. Literary Criticism Analysis

The fourth part of our study will be mainly based on literary criticism. The main critic that is followed in this part is Genette (1972). The very first question to be raised is the question of perspective i.e., whose perspective is the text seen from and who narrates it?

The text or the novel (The Great Gatsby in this case) is written by a real person and the story is narrated by a fictional one. The one who writes (Fitzgerald) is the one who sees the events and Nick is the speaker in the story. Accordingly, the text is seen from the writer's perspective; that is Fitzgerald's perspective. While Fitzgerald sees the events, Nick narrates them. At this point, we may have two positions as a narrator:

1- The first one is when the narrator is a character in the narration. In this sense, he can either narrate his own story i.e., he is the protagonist or the hero who analyses the events from the interior. Or he may narrate the story of another character so that the narrator is a witness and stands half inside and half outside the novel which is the case in The Great Gatsby.

2- The second one is the absence of the narrator from the plot and we find here the omniscient narrator who is interior to the plot, as it is the case when the author narrates the story from the exterior. These positions of the narrator lead us to introduce another point which is known as Point of view/ Focalization.

4.1 Point of view/ Focalization

In The Great Gatsby, the narrator 'Nick Carraway' is a witness of what happened in a village in New York during the summer 1922. He narrates the events of the plot so he is the 'speaker' but is he the one who orients the narration? Or is it his point of view that is expressed in the story? The question of point of view is discussed in Genette (1972). He gives the name of Focalization to mean Point of view. As a definition of the Point of view, we may say that it is the perspective from which the events are seen. In one narration, there may be different focalizations or different points of view within just one voice or speaker. This change consists in the change of the perspective of orientation of the story and not the change of the narrator. In the change of focalization, Genette (1972) proposes three types:

1- Zero focalization or the non focalized narration which concerns the narratives with an omniscient narrator who knows more than the other characters and who also reads their thoughts. In this kind of focalization, the narrator seems more or less objective. Non focalized sentences are also found in some descriptive instances as when the narrator describes a place from close to far or from far to near, so that every detail of the scene is stated clearly and perceived clearly as well.

2- External focalization: here, the narrator does not know more than what the characters know. He only reports what he sees from an external stand point. The narrator does not interpret but he observes from outside in relation to the characters. In sentences that are externally focalized, the narrator does not interpret or give judgement; he just reports the actions as he sees them.

3- Internal focalization: here there are two important points to be mentioned. The first is that the reporter may be an I-narrator or a first person narrator. The second is that the I-narrator is also a character who says what he sees and thinks.

The change of focalization sometimes allows the narrator to give more information than is required and at other times, he gives less information than is required. The reader in this case has to pay attention to the narrator's narration and not to confuse between the information given and the interpretation he is asked to make.

There is another feature upon which we can put the text into a definite frame. It is the tense in the narration. In this respect, there are four types of narration.

“Il faudrait donc distinguer, du simple point de vue de la position temporelle, quatre types de narration : ultérieure (position classique du récit au passé, sans doute de très loin la plus fréquente), antérieure (récit prédictif, généralement au futur, mais que rien n’interdit de conduire au présent,...), simultanée (récit au présent contemporain de l’action) et intercalée (entre les moments de l’action).”

Genette, (1972: 229)

Translation:

So, we have to distinguish, from the simple point of view of the temporal position, four kinds of narration: ulterior (narrative in the past), anterior (predictive narrative, generally in future time but it can lead to the present...), simultaneous (narrative in the contemporary present of actions) and intercalated between the

moments of actions).

Genette (1972) distinguishes four types of narration. This distinction is based on the tense in the narration. The most frequently used one is the narration in the past tense. This appears to be the case in The Great Gatsby. Narration in the first person and in the past tense serves to distinguish the time of narration from the time of the story. Concerning the second type of narration, i. e., the use of the future, it is an anticipation that sets clearly the difference between the real time of writing and the fictive time of the story being narrated. The third is narration in the present which concentrates on events more than on time. It is so simple that it does not focus on place shifters or on time shifters. The last type is the most complex because it consists of narration with different tenses.

4.2 Narrative Levels

At this point, the difference between narration and diegesis must be established. The first is the enunciation or as defined in the dictionary an account of events or a telling of a story, whereas diegesis is fiction per se. It is the object of narration or we can say that it is the fictive events which build the story.

The narrative levels are defined according to the position of the narrator in relation to the diegesis. In other words, the narrator can be part of the story or he can be distant from the events. When the story is narrated by one of the characters, the narrator is part of the diegesis. When the narrator is outside the story, he becomes an outsider to the diegesis.

Opposite diegesis, one may encounter cases of Extradiegesis. In this case, the narrator may be an anonymous voice which is an intermediate who can

comment on the events or characters. He calls the characters by their names and insists on indicating place names with reference marks such as: between, on the right, on the left, on the side. The following example illustrates a place name with reference marks.

“I lived at West Egg, the—well, the less fashionable of the two, though this is a most superficial tag to express the bizarre and not a little sinister contrast between them. My house was at the very tip of the egg, only fifty yards from the Sound, and squeezed between two huge places that rented for twelve or fifteen thousand a season. The one on my right was a colossal affair by any standard- it was a factual imitation of some Hôtel de Ville in Normandy, with a tower on one side, spanking new under a thin beard of raw ivy, and a marble swimming pool, and more than forty acres of lawn and garden. It was Gatsby’s mansion.”

The Great Gatsby, (1925: 10-11)

In the example, the place name is ‘West Egg’. The passage contains different reference marks: between, at the very tip, on my right, on one side, under. The narrator pays attention to the details in order to help the reader to imagine the place.

In case of Extradiegesis, the narrator is not part of the fiction i. e., he does not belong to the diegesis and therefore, the reader considers him as objective. He is called the Extradiegetic narrator or narrator of the first rank.

The second case that the reader may encounter is the Intradiegetic narrator. Here the narrator takes a share in the story. He is a character of the fiction. He

assumes the responsibility of commenting on situations, characters or events. The Intradiegetic narrator or narrator of the second rank is somehow an interlocutor who witnesses the events of the story. If we move to the relation between narrator and diegesis, we find:

- Heterodiegetic narrator: the narrator does not tell his story but he rather tells that of others. He stands outside the scope of the story.

- Homodiegetic narrator: the narrator is present in the story either as a hero or a protagonist who narrates his own story; we call him the Autodiegetic narrator. He can also be a character taking part in the story. The latter kind of narrator allows him to be an observer or a witness in the story who considers himself the author of the story. The narrator pretends to be the possessor of the narration.

Now if we relate the narrator's position to his relation to the diegesis, the result will be, according to Genette, (1972):

- Extradiegetic- heterodiegetic: a narrator telling a story to which he does not belong. He is absent from the diegesis.

- Extradiegetic- homodiegetic: first rank narrator telling his own story.

- Intradiegetic- heterodiegetic: second rank narrator telling a story in which he is absent.

- Intradiegetic- homodiegetic: second rank narrator telling his story.

Genette illustrates the four positions of the narrator in relation to the diegesis in a table which contains examples of novels in each type.

| <div style="text-align: center;"> <i>NIVEAU</i> <i>RELATION</i> </div> | <i>Extradiégétique</i> | <i>Intradiégétique</i> |
|---|----------------------------------|-----------------------------------|
| | <i>Homère</i> | <i>Schéhérazaïde</i> <i>C.</i> |
| <i>Homodiégétique</i> | <i>Gil Blas</i> <i>Marcel</i> | <i>Ulysse</i> |

Table 3
Narrative Levels

Genette, (1972: 256)

After seeing the different levels of narration, we can locate Nick Carraway, the narrator in *The Great Gatsby*, in the Intradiegetic- homodiegetic type of narrator. For instance, Nick is not only a character but he is also a witness and an observer who is telling his story. Nevertheless, he is not the protagonist. It is important to mention that the fact of classifying narrators as above is not done to know just the type of narrators that we have at hand but also to have an idea about the function of narrators.

In order to investigate the narrative functions, we have to go through some aspects of the story. The first aspect is the story or the plot and the appropriate function is the narrative function. The second aspect is the narrative discourse which concerns the outline and the structure of the narration and its function is the function of order or management of the text. Then, comes the aspect of the narrative situation. We can identify at this level two main parts. These are: the narrator and the reader.

The narrator may have two orientations: the first one is the orientation toward the reader. It consists in the establishment of contact with the reader and acting upon him. It has a communicative function, i. e., the orientation towards the reader builds the communication between the narrator and the reader. The narrator produces an illocutionary force in order to get an impact on the reader.

The second orientation is toward the narrator himself. It has different functions. One function is the emotive function in which the narrator undertakes an affective report or account for his story. Another function of the second orientation is the moral or the intellectual function. The narrator in this function is a witness of some events as when he tells his own memories.

The interventions of the narrator with regards to the story may be of an ideological function in which explanation and justification take a great part in discourse. Here, the narrator comments, gives his opinion and explains his point of view.

Like the narrator, the reader can take various positions in the narration. He is an element of the narrative situation and he can be intradiegetic or extradiegetic. The marks of the second person (you) in the text of the narration indicate an intradiegetic addressee who is a fictive reader imagined in the narrator's mind. The real reader is not taken into consideration by the narrator. However, the extradiegetic addressee is a virtual reader. He is indefinite and can be a real reader. In this type, the reader can judge, think and interpret in his own way.

Conclusion

In this chapter, we have introduced the theoretical framework on which this research will be based. This part takes from linguistics and literary criticism. We can say that we need both linguistics and literature in order to analyze the style of the novel, i.e., the narration techniques in The Great Gatsby.

On the one hand, linguistic theories help in dealing with the style of the novel, the structure of the narrative and the use of the first person narrator. On the other hand, literary criticism is a key of the interpretation of the narrator's reports.

Accordingly, in this research work, linguistics and literature are considered complementary so as to answer the questions being asked in the problematic. In the second chapter, we shall examine the different theories mentioned in the first chapter by taking a novel (The Great Gatsby) as a sample of analysis.

CHAPTER II:

ANALYSIS OF NARRATION IN

'THE GREAT GATSBY'

Analysis of Narration in The Great Gatsby

1. Structure of the narrative

In chapter one, we saw some rules concerning reports. These rules are going to be verified, in this chapter, on the novel. Before we move on to the application of Halliday's rules of projection, we shall first have a glance at the structure of the story. The American linguist William Labov suggests the following elements that construct a story. These elements are seen in relation to the novel under study, The Great Gatsby.

1.1 Abstract

The narrator starts by introducing himself and the story he is going to tell which is his personal experience in the East: New York. The abstract is situated at the beginning of the story. It is an introduction to the story. This introduction can be a general idea of what has happened or just some evaluative statements about what will come later in the narration.

The following is an illustration of an abstract.

*“In my younger and more vulnerable years my father gave me some advice that I have been turning over in my mind ever since.
‘Whenever you feel like criticizing anyone,’ he told me, ‘just remember that all the people in this world haven’t had the advantages that you’ve had.’”*

“ When I came back from the East last autumn I felt that I wanted the world to be uniform and at a sort of moral attention forever, I wanted no more riotous excursions with privileged glimpses into the human heart.” P.8

The Great Gatsby, (1925: 8)

The lines above show that the narrator, Nick Carraway, is going to tell a story in which he may criticise someone since he remembers his father’s advice. The second part of the quotation indicates that life in the East is not what he expected it to be. It is more or less clear that Nick is going to tell a sad story that he experienced in the East. It is a kind of introduction called the abstract of a story.

1.2 Orientation

In this second element, the narrator presents the setting, the time and the characters. We can say at this point that he presents the context⁶ of the story.

“Father agreed to finance me for a year, and after various delays I came East, permanently. I thought in the spring of twenty- two.”

The Great Gatsby, (1925: 9)

⁶ Setting, time and the characters taking part in the story.

Once Nick introduced the place and the time in which the events will take place, he moves on to introduce the characters participating in the events one by one through the first and the second chapters.

1.3 Complicating Action

The Complicating action is the events that build up the story are all set by the narrator. In *The Great Gatsby*, the complicating action covers the part from the end of the second chapter to the eighth chapter. It is the longest part of the narrative. When the events progress, in the complicating action, to reach a complex point or what is called the climax, another element can be included at this level: it is the peak of the story. The events at the peak⁷ are told in details the situation is carefully described as in the following passage.

*“You don’t understand,” said Gatsby, with a touch of panic. ‘You’re not going to take care of her any more.’
‘I’m not?’ Tom opened his eyes wide and laughed. He could afford to control himself now. ‘Why’s that?’
‘Daisy’s leaving you.’
‘Nonsense.’
‘I am, though,’ she said with a visible effort.*

The Great Gatsby, (1925: 127)

Tom, Gatsby and Daisy are confronted to say the truth to each other. The details concerning the manner of speaking are also mentioned to show the importance of the scene. For instance, the reader can understand that it is not easy for Gatsby to produce such a statement since he panics, and that Tom does

⁷ The more complicated event in the story. A complicated climax.

not want Daisy to leave him. Daisy's confusion is shown in her statement since she makes an effort to reply to Tom. This is just one part of the peak which is found, in *The Great Gatsby*, in Chapter Seven. It is an important situation in which the narrator uses Direct Speech in order to seem faithful to the conversation between the other characters. Nick uses this narration technique to show to the reader that he does not control the situation but he is just reporting the events.

1.4 Resolution

It comes at the end of the complicating action. Resolution is the part that reports the consequences happening after the peak. In our corpus which is *The Great Gatsby*, the resolution comes with the death of Gatsby and Mr. Wilson, the departure of Daisy and Tom; and it ends with Gatsby's funeral in Chapter Nine.

1.5 Evaluation

Evaluation is the expressive part in the story, i. e., the narrator can express all his feelings, remarks, judgements or his point of view at this level. Through evaluation, the narrator or the writer can sympathise with the reader and make him feel involved in the story.

“Labov insists that a narrative containing Orientation, Complication, and a Resolution is not a complete narrative; while such a text may carry out the REFERENTIAL function adequately, it lacks significance-it has no point. The point of a story, however, often transcends the events themselves: the narrative may be merely a vehicle for communicating the speaker's feelings about a

given state of affairs...Evaluation also has a conative function of involving the hearer in the story."

Fleishman S, (1990: 143)

The narrator's commentary on events and his interpretation are parts of evaluation. It can be done at the time of telling the story i.e., not in fictional time as in Chapter One when Nick remembers Gatsby and comments on him (Gatsby):

"...– it was an extraordinary gift for hope, a romantic readiness such as I have never found in any other person and which it is not likely I shall ever find again."

The Great Gatsby, (1925: 8)

The quotation above is an introduction that Nick tells before he starts narrating the fictive story or the diegesis. Thus, we can find evaluation in the beginning of the novel. However, we can find evaluation in the middle of the narrative as in this interpretation by the narrator:

"...I suppose, with the absence of lifting work in youth and, even more, with the formless grace of our nervous, sporadic games. This quality was continually breaking through his punctilious manner in the shape of restlessness."

The Great Gatsby, (1925: 62-63)

1.6 Coda

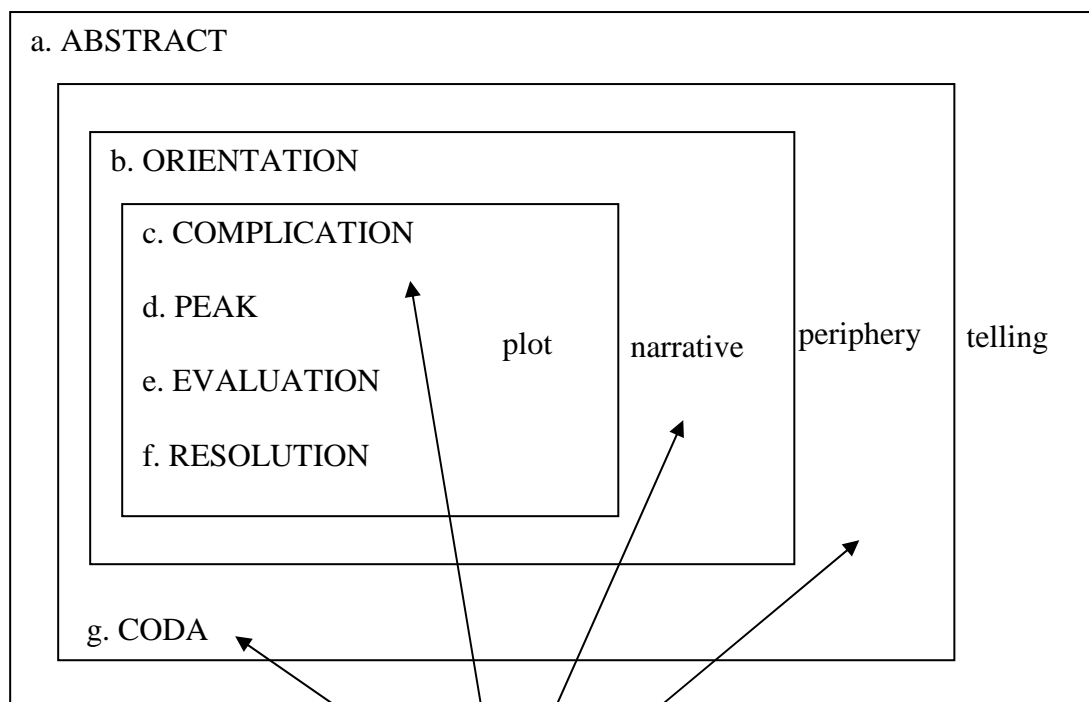
Coda is a connection between the past events of the narrative and the time of telling the story. We find the coda at the end of the story.

“So when the blue smoke of brittle leaves was in the air and the wind blew the wet laundry stiff on the line I decided to come back home.”

The Great Gatsby, (1925: 167)

Nick is making a bridge between the past story and the time in which he is narrating it by marking an end to his summer time spent in the East.

When analysing the elements that compose a narrative, we notice that the first and the last elements are related to the narrator and to the reader as well. The elements in between are related to the story itself. The narrator inserts some evaluation in the complicating action or in the resolution so that they may be evaluative. Polanyi (1986) explains the structure of a narrative in the following figure:



EVALUATION

The global structure of narrative. Following Polanyi 1986

Fleishman, (1990: 136)

The structure of The Great Gatsby resembles the global structure presented above. We notice that the story is carefully structured to suit the narrator who gives some freedom of interpretation to the reader. In fact, by using such a structure, Nick sets the events freely, conducts the development of the events and leads to what he wants to be understood from the novel.

2. Types of Projection Used in The Great Gatsby

So far, we have dealt with the structure of the narrative. As to the different narration techniques used in The Great Gatsby, we shall start by examining the types of projections proposed in Halliday (1985). Both the quote and the report are used in the novel with two taxis: the paratactic one and the hypotactic one.

2.1 The Paratactic Projection of Locutions

2.1.1 Free Direct Speech (F D S)

The Free Direct Speech is one of the frequent techniques used in the novel. It is found only in quotes as in:

‘Whenever he sees I’m having a good time he wants to go home.’

'Never heard any thing so selfish in my life.'
'We're always the first ones to leave.'
'So are we.'

The Great Gatsby, (1925: 53)

Sequences of Free Direct Speech are found in all the chapters of the novel. This type of projection is used by Nick Carraway, the narrator of the story, in instances where he is present as a character in the plot. In this case, Nick does not interpret, judge or explain. He is just part of a situation or a scene in the novel. Before each sequence of FDS, the narrator presents the characters involved in the discussion. We also notice the absence of the projecting clause.

"The reluctance to go home was not confined to wayward men. The hall was at present occupied by two deplorably sober men and their highly indignant wives. The wives were sympathizing with each other in slightly raised voices."

The Great Gatsby, (1925: 53)

Instances like the one shown above occur each time before FDS to put the reader into the adequate contextual situation and to show the characters who are speaking with each other. Accordingly, no confusion can arise between the characters' voices. The reader is asked to follow the events more than he is asked to know the characters and their voices. We find in the example above sentences which introduce a sequence of Free Direct Speech. When reading the utterances of Free Direct Speech in The Great Gatsby, considering the example

given, one will not have confusion to know that they are the wives (Daisy and the actress) who are speaking about their husbands.

2.1.2 Direct Speech (D S)

Direct Speech in *The Great Gatsby* is as frequent as Free Direct Speech (see the statistics on page 61). It is part of the quotes which is composed of a projecting clause and a projected one. The projected clause refers directly to the character who is speaking. The projecting clause contains a verb of projection that is sometimes used in association with other meanings that are specific to some contexts as in:

1. *“What’s the name of this place here?”*

demanded the officer.”

2. *“Going where?” asked the policeman keenly.”*

The Great Gatsby, (1925: 133)

In the two examples, the verbs in the projecting clauses (demanded, asked) are specific to questions. They are used to explain that the policeman is in a situation in which he is interviewing someone by asking questions.

We also find the verb ‘to say’ in many instances of Direct Speech:

‘No harm in trying,’ he said.

The Great Gatsby, (1925: 56)

In some instances the meaning of the verb ‘to say’ is related to a circumstantial element as in the following example:

*‘Well, I’m going to tell you something about my life,’
he interrupted*

The Great Gatsby, (1925: 63)

Interruption comes in a circumstance that is not ordered i.e., it is breaking someone's utterance before he finishes it.

Many connotations may be associated with the meaning of the verb 'to say'. These connotations concern the manner of saying an utterance. They show us the attitude and the intention of the speaker. The following three quotations are illustrative of this:

'The God damned coward!' he whimpered⁸.

The Great Gatsby, (1925: 135)

'Daisy! Daisy! Daisy!' shouted Mrs Wilson.

The Great Gatsby, (1925: 39)

'They'll keep out of my way,' she insisted.

The Great Gatsby, (1925: 59)

Another point which characterizes Nick's way of narrating is the description of the characters' manners and the way each one of them says something i. e., Nick adds another meaning to the meaning of the verb 'to say' of the quoting clause by using an adverb as in examples 1, 2, 3; or a phrase of manner as in 4, 5, 6.

1 'Who?' *he demanded rudely.* (p. 108)

⁸ whimpered: said with a weak or a crying sound.

2 *'What parts of the Middle West?' I inquired casually. (p. 64)*

3 *'you're crazy, Nick,' he said quickly. (p.169)*

4 *'To be continued,' she said, tossing the magazine on the table,...' (p. 23)*

5 *'Oh! I'll stay in the East, don't worry,' he said, glancing at Daisy then back at me,...' (p.15)*

6 *'Come on Daisy,' said Tom, pressing her with his hand toward Gatsby's car. (p.115)*

When using Direct Speech in the narrative, Nick moves from the position of a narrator to that of a character who is involved in the story because he reports what others say without changing the wording.

2.1.3 Free Indirect Speech (F I S)

Rarely used in *The Great Gatsby*, Free Indirect Speech is found only in few instances of the three first chapters and the last chapter. By the use of Free Indirect Speech, Nick puts himself in a position of a witness. He is more a narrator than a character. The use of the F D S and the D S gives the reader the opportunity to be in a direct contact with the characters without any interference. Contrary to the DS and the FDS, the F I S is of a low frequency in *The Great Gatsby* (see the table of statistics on page 62). Free Indirect Speech is a paratactic report composed of two parts: a projecting clause and a projected clause. All the kinds of projection that we have seen are part of paratactic projection.

The other narration technique used by Nick in The Great Gatsby is the IS. This technique does not belong to the types which keep the utterances verbatim. It is another kind which is more faithful to the meaning of the utterance than it does to its words. This type is called the hypotactic projection of locutions.

2.2 The Hypotactic Projection of Locutions

. Indirect Speech (I S)

In hypotactic report, we find the Indirect Speech in which only the meaning is reported the same but the wording is not kept as the original. This variation gives freedom of reporting to the narrator. His interpretations and opinions are so obvious that the reader may feel forced to follow the narrator's interpretation. However, Fitzgerald wants to convince the reader by sympathising with him and not by imposing directly his point of view. Thus, in The Great Gatsby, the use of Indirect Speech is not frequent. The following instances show that the narrator is the leader of the narrative.

“At eleven o’clock a man in a raincoat, dragging a lawn-mower, tapped at my front door and said that Mr Gatsby had sent him over to cut my grass.” (p. 81)

“Finally he got up and informed me, in an uncertain voice, that he was going home.” (p. 82)

In both sentences above, the verbs of the projecting clauses are in the past tense like all the other projecting verbs in the novel. Like the Free Indirect Speech, the Direct Speech is used by Nick when he narrates and not when he acts as a character. In addition to that, instances of Indirect Speech in the novel are few. That is because Nick relies more on quotes than on reports in his narration.

In *The Great Gatsby*, we find also few instances of the projection of facts as in:

“The fact that he had one was insisted upon wherever he was known. His acquaintances resented the fact that he turned up in popular cafés with her and, leaving her at a table, sauntered about, chatting with whomsoever he knew.” (p. 27)

Nick does not use a lot of projection of facts. He is a narrator who tries to impress and influence the reader. He lets the reader interpret some passages without intervening. The projection of facts shows Nick masters development of the events. It imposes a kind of judgement that the reader must take as such and since Nick wants to convey his ideas with sympathy, he does not make a frequent use of the projection of facts.

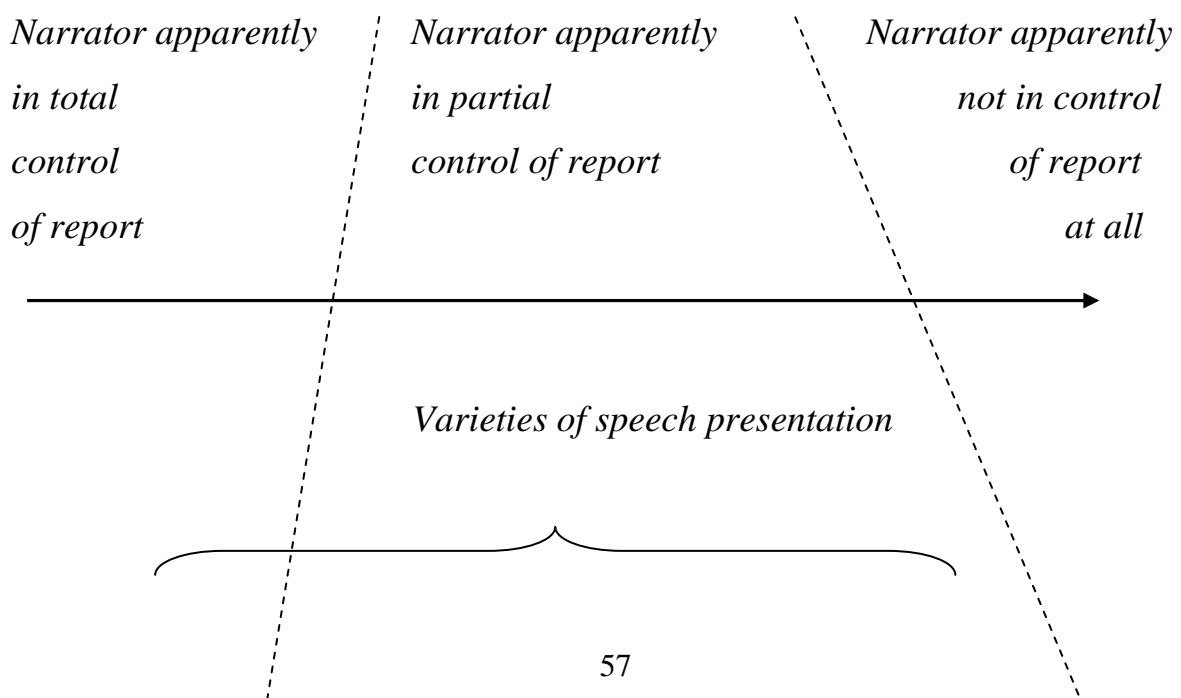
In order not to seem too possessive of the narration, Nick shifts from one technique to another. This change in the narration techniques allows the harmony of the narration. Nick can either impose his voice in and control the situation, or hide himself sometimes to vary the style of the narration. However, even when Nick is hidden, the narration remains his and he controls the development of the events. The shift from one technique to another can be

presented according to Nick's degree of interference in the situation. By having different degrees of interference in the different situations in the story, we obtain varieties of speech presentation in the novel.

3. Varieties of Speech Presentation in The Great Gatsby

3.1 The Cline of Interference

The types of projection that we have seen are not sufficient for the analysis of the whole novel. So that, we shall add another part of analysis which explains the use of different narration techniques. This analysis consists in the varieties of speech presentation in Leech and Short (1981). The first step in this analysis is to situate the narrator. They put three positions of the narrator according to his 'degree of interference' and they establish the following diagram:



The Cline of interference, Leech and Short: 1981

In the first position of the cline of interference, we have the Narrative Report of Actions and the Narrative Report of Speech Actions that we will see later (pp.59- 60).

The second one includes three varieties of speech that we have already seen and which will be analysed from another perspective. This perspective, according to Leech and Short (1981), is the control of the report by the narrator. Indirect Speech, Free Indirect Speech and Direct Speech are used when the narrator is in partial control of report i. e., he reports what others say, not always verbatim, and at the same time he may add his impressions, his remarks and his opinion. In The Great Gatsby, Nick does not use Indirect Speech and Free Indirect Speech very often but we find a great amount of Direct Speech.

In the following examples, we shall see the partial interference of Nick Carraway, narrator of The Great Gatsby.

1- *'Your face is familiar,' he said politely.* (p. 48)

2- *'I'm Gatsby,' he said suddenly.* (p. 49)

In example -1- the words are reported as they were said the first time so Nick does not interfere with them. The meaning is kept the same. But in the reporting clause, Nick describes the way in which the utterance is said by adding the adverb: 'politely' so that the reader knows that Gatsby is a gentle man through Nick's words and not Gatsby's words. At this level, there is an interference of the narrator. The reporting verb is in the past tense and this means that Nick tells a story that had already happened. In order to clarify that the situation happened in the past, Nick interferes in time and uses the past tense⁹. So he gives the time when the utterance was said with reference to the time during which he is narrating the story.

In example -2- Gatsby's words are reported verbatim but one understands that Gatsby is not expected to tell his name because of the use of the adverb 'suddenly' which is said by Nick. It is part of his interference. Nick also interferes at the level of time because he gives the time when the events of the story took place with regard to the time of narration. In *The Great Gatsby*, we know that the events happened in the past, just from the reporting verbs which are conjugated in the past, regardless to the fact that he mentioned the setting and the time of events at the beginning of the story, because he uses the past tense in his narration.

In the third position of narrator according to Leech and Short (1981), we find the Free Direct Speech with no control from the part of the narrator, as in:

*'I've been glancing into some of the rooms. Let's go to
Coney Island, old sport. In my car.'*

⁹ "the use of tense-aspect contrasts to discriminate the different focalizations or perspectival filters through which elements of a story are projected in every narrative transaction between an author and a reader." Fleishman, S. (1990:260)

'It's too late.'
'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.' (p. 79)

In the sequence of utterances above Nick and Gatsby are talking to each other. The sentences that precede this example indicate the speakers but there is no information about the time or the way of speaking as if the narrator were absent from the situation. That is because Nick has the role of the character in such instances. Now, what if the narrator takes total control of the report?

3.2 Narrative Report of Actions (N R A)

Narrative Report of Actions refers directly to the narrator. In this type, the narrator describes the actions of other characters according to his own view. He may insert remarks or impressions and he seems to be more subjective in this kind of narration. This is shown in the example below:

"He slowed down, but still without any intention of stopping, until, as we came nearer, the hushed, intent faces of the people at the garage door made him automatically put on the brakes." (p. 131)

In the example Nick is describing the way Tom was driving. Nick mentions the actions of Tom and he adds his own impression when he speaks about '*any intention of stopping*'. Below is another example.

"At any rate, Miss Baker's lips fluttered, she nodded at me almost imperceptibly, and then quickly tipped her head back again – the object she was balancing had obviously tottered a

*little and given her something of a fright.” (p.
14)*

In this second example there is no characters’ talk and the adverbs used by Nick give him the opportunity to insert his interpretation so that he controls the report. Nick stands here as a narrator more than that of a character.

3.3 Narrative Report of Speech Acts (N R S A)

Narrative Report of Speech Acts is used by Nick in *The Great Gatsby*, to enable him to express himself, to say what he thinks and what he understands from others. He gives his own interpretations and judgements as illustrated below:

*‘I believe that on the first night I went to
Gatsby’s house I was one of the few guests who
had actually been invited.’ (p.43)*

In the following example Nick does not report the utterance verbatim. He says that it is a promise. In fact this is what Nick himself understands from the words of the watcher of the night. He gives his own interpretation to the reader. Thus, he is in total control of the report, as in:

*“It was one of the watchers of the night before who
had promised to come back...,” (p. 152)*

Another point which is very frequent in the narrative relates to the descriptive paragraphs used for many reasons that we shall see in the next chapter (p. 86). One of these instances of description is the following:

“The large room was full of people. One of the girls in yellow was playing the piano, and beside her stood a tall, red-haired young lady from a famous chorus, engaged in song.” (p. 52)

We may say about the lines above that they put the reader in the context of situation which is the scene. The reader can imagine the places, the characters' manners just as Nick states them. The reader is carried into a world which is not his and which is seen through the narrator's eyes. In this instance, the narrator is in total control of report. Instances of description also add an aesthetic value to the narrative. Other functions and interpretations of description are analysed in chapter three.

So far, we have seen the different types of report used in *The Great Gatsby*. We have also noticed that all the varieties of types of report are used in the novel. However, the frequency of use of each variety is different from the other.

In order to interpret the use of the types of report used as narration techniques by Nick, we have done some statistics that we present in the following table.

| varieties chapters | FDS | DS | FIS | IS | NRSA | NRA |
|-----------------------|---------------|---------------|--------------|--------------|---------------|------------------|
| CHAPTER 1 | 34 23.12% | 22 14.96% | 2 01.36% | 3 02.04% | 41 27.89% | 45 30 .61% |
| CHAPTER 2 | 39 29.54% | 41 31.06% | 3 02.27% | 0 00% | 12 09.09% | 37 28.03% |
| CHAPTER 3 | 38 29% | 49 37.40% | 3 02.29% | 1 00.76% | 23 17.55% | 17 12.97% |
| CHAPTER 4 | 42 45.65% | 39 42.39% | 0 00% | 1 00.01% | 2 02.17% | 8 08.69% |
| CHAPTER 5 | 46 38% | 44 36.36% | 0 00% | 3 02.27% | 8 06.61% | 20 16.52% |
| CHAPTER 6 | 40 37.03% | 48 44.44% | 0 00% | 3 02.77% | 7 06.48% | 10 09.25% |
| CHAPTER 7 | 119 38.63% | 146 47.40% | 0 00% | 4 01.29% | 6 01.94% | 33 10.71% |
| CHAPTER 8 | 40 57.14% | 18 25.71% | 0 00% | 0 00% | 3 04.28% | 9 12.85% |
| CHAPTER 9 | 57 56.43% | 25 24.75% | 3 02.97% | 4 03.96% | 2 01.98% | 10 09.90% |
| TOTAL | 455 37.60% | 432 37.70% | 11 00.90% | 19 01.57% | 104 08.59% | 189 15.61% |

Table 4
Statistics of the varieties used in The Great Gatsby

The table above shows the sum of the different varieties of reporting or types of projection used by Nick Carraway who is the narrator of the story. This sum is calculated in numbers (as in the first lines of each cell), and in percentages (as in the second line of each cell). The instances of description and those which contain additional information about the events are not taken into consideration in the table. They will be analysed in the following chapter with the effects of all the narration techniques used in The Great Gatsby.

For instance, the different narration techniques can be taught in class. For this the teacher can give passages from the novel to analyse. Through the analyses of passages, the teacher can explain the reason of using Nick as a narrator of The Great Gatsby. In the following section, we try to analyse some passages from the novel. This may be helpful for teachers and students.

5. Analysis of samples of Narration Techniques in The Great Gatsby

In the session devoted to the stylistic study of the novel, we can ask the many questions to students.

The first questions are:

- . What is the type of text of The Great Gatsby?
- . What is the prominent feature in the style of The Great Gatsby?
- . What are the different narration techniques in The Great Gatsby?

After listening to three or four answers, the teacher explains that we notice that the story is not told by the writer but by someone else called Nick who claims the ownership¹⁰ of the novel. The particular remark is that the teller or narrator of the story is one of the characters. Finally, he explains that The Great Gatsby is a narrative.

Then, the teacher asks about the information that the students have from Nick's narration as:

- . Who is the protagonist?
- . Description of Gatsby.

After the students answer that the protagonist is Gatsby, they may say different things about him. Here we can ask them:

How do you know he is so?

Ultimately, we shall see through the students' answers that it is Nick who tells us all what we can say about Gatsby.

¹⁰ "Fitzgerald allows Nick to claim the ownership of the book. At one point Nick is 'Reading over what I have written so far' (Fitzgerald, F. S. (1925) The Great Gatsby. P. 56.)" Parkinson, K. (1987: 119)

Furthermore, the teacher can ask other questions concerning the structure of The Great Gatsby. At the level of the structure, we shall point that the narrative is made of dialogues, conversations, descriptions and instances of narration reports.

In the last session of analysis of The Great Gatsby, the teacher divides students into groups and gives each group one passage to analyse. Each passage should be one of the following:

- . The first passage is a dialogue.
- . The second passage is a conversation between more than two characters.
- . The third passage is a description.
- . The fourth passage is a narrative report.

The following are examples of analyses of passages taken from The Great Gatsby.

Example 1: a dialogue

*‘Did you see any trouble on the road?’ he asked
after a minute.*

‘Yes.’

He hesitated.

‘Was she killed?’

‘Yes.’

*‘I thought so; I told Daisy I thought so. It’s
better that the shock should all come at once.
She stood it pretty well.’*

*He spoke as if Daisy’s reaction was the only
thing that mattered.*

*'I got to West Egg by a side road,' he went on,
'and left the car in my garage. I don't think
anybody saw us, but of course I can't be sure.'
I disliked him so much by this time that I didn't
find it necessary to tell him he was wrong.
'Who was the woman?' he inquired.
'Her name was Wilson. Her husband owns a
garage. How the devil did it happen?'
'Well, I tried to swing the wheel -' He broke off,
and suddenly I guessed at the truth.
'Was Daisy driving?'
'Yes,' he said after a moment, but of course I'll
say I was.'* P. 136/ 137

Analysis of the dialogue

This dialogue is taking place in the shrubbery a short time after the accident that happened to Gatsby and Daisy. The participants in the dialogue are Gatsby and Nick. The latter has the role of a witness of the events. Here, Nick is no more a narrator. He is a character.

Gatsby is asking many questions because of his restlessness and uneasiness. He fears that Daisy may be harmed. Moreover, Gatsby assumes the responsibility for the accident though he was not the driver. This is the proof of his fidelity and love for Daisy.

Nick is answering with short utterances without any comment. We can say here that Nick wants the reader to do the comments by himself.

Moreover, we notice that the dialogue is a set of DS and FDS; the thing that excludes the narrator's intervention in this situation. This is normal since Nick is a character in this passage.

Example 2: a conversation

*“As I started my motor Daisy peremptorily called: ‘Wait!’
‘I forgot to ask you something, and it’s important. We heard that you were engaged to a girl out West.’
‘That’s right,’ corroborated Tom kindly. ‘We heard that you were engaged.’
‘It’s a libel. I’m too poor.’
‘But we heard it,’ insisted Daisy, surprising me by opening up again in a flower-like way. ‘We heard it from three people, so it must be true.’
P. 24*

Analysis of the conversation

Tom and Daisy invite Nick for dinner, but they cannot hide their curiosity to know more about him. Since Nick is a new comer to the village, Tom and Daisy want to know about his private life so they asked if he was engaged. Once again, Nick replies with short answers.

The passage is a sequence of utterances built of DS. The reporting clauses (peremptorily called, corroborated Tom kindly, insisted Daisy) contain descriptions of the manners in which the utterances are produced in the novel. These reporting clauses show us that Tom and Daisy have the habit of gossiping. Once more, Nick is a character and we (the reader) guess how the characters behave (through their utterances).

Example 3: description

“The flowers were unnecessary, for at two o’clock a green-house arrived from Gatsby’s, with innumerable receptacles to contain it. An hour later the front door opened nervously, and Gatsby, in a white flannel suit, silver shirt, and gold-coloured tie, hurried in. He was pale, and there were dark signs of sleeplessness beneath his eyes.” P. 81

Analysis of the description

In this passage told by the narrator (Nick), there is no development of the events of the story (no evolution of events, i. e., there is a break in the narration). Gatsby brings a green house to Nick’s yard. He does not do this for Nick but for the person he is waiting for; that is Daisy.

The word ‘green’ is associated with Gatsby (all through the novel). This is a symbol to mean that Gatsby’s personality is full of hope and ambitions.

When describing how Gatsby opens the door, the narrator (Nick) uses the word ‘nervously’ which means that Gatsby is not at ease because of the feeling that he has for Daisy. He is waiting for her and at the same time, he fears that she will not accept his affection.

Though he is anxious, Gatsby is wearing elegant shining clothes (white, silver and golden colours). Gatsby’s clothes show us that he wants to be perfect in the eyes of Daisy. This leads us to explain that Daisy loves nice appearances, material things and money. Gatsby wants to impress Daisy. He is tired but he

does his best to please her. The theme of hope is present in Gatsby's personality as described in the passage.

Example 4: narrative report

"Tom and I shook hands, the rest of us exchanged a cool nod, and they trotted quickly down the drive, disappearing under the August foliage just as Gatsby, with hat and light overcoat in hand, came out the front door.

Tom was evidently perturbed at Daisy's running around alone, for on the following Saturday night he came with her to Gatsby's party. Perhaps his presence gave the evening its peculiar quality of oppressiveness – it stands out in my memory from Gatsby's other parties that summer. There were the same people, or at least the same sort of people, the same profusion of champagne, the same many-coloured, many keyed commotion, but I felt an unpleasantness in the air, a pervading harshness that hadn't been there before. Or perhaps I had merely grown used to it, grown to accept West Egg as a world complete in itself, with its own standards and its own great figures, second to nothing because it had no consciousness of being so, and now I was looking at it again, through Daisy's eyes. It is invariably saddening to look through new eyes at things upon which you have expended your own powers of adjustment." P. 100/101

Analysis of the narrative report

Nick is the narrator in this passage. He reports his memories by describing some actions of the characters and telling us about Gatsby's parties.

Nick's tone is full of disillusionment (I felt an unpleasantness in the air, It is invariably saddening). It is the failure of the nice dream and the nice image that he had about West Egg.

In these lines, the narrator (Nick) addresses directly the reader since he uses the pronouns 'my', 'you' and 'your' in the last two lines. The use of these pronouns makes the reader think of that unpleasant world or society.

When the students are given more chance to participate in the analyses of the passages in the session, they become motivated. However, this participation should not affect the teacher's position in the class. He is the leader in the class and he should stimulate the students' motivation but at the same time he should not be passive.

Conclusion

So far we have seen the structure of the narrative and the narration techniques used in the novel. From what was presented in Chapter II, we notice that Free Direct and Direct Speech are more used in The Great Gatsby compared to Free Indirect and Indirect Speech.

The frequent use of FDS and DS allows the narrator, Nick, to be hidden and to conduct the narration. The reader, on his part, does not feel the presence of the narrator who is in fact the teller and the arranger of the events. Thus, the reader feels free to interpret the events although he is guided to such an interpretation by Nick. In Chapter III, we attempt to interpret the use of narration techniques as well as the use of the first person narrator.

CHAPTER III

EFFECTS OF THE NARRATIVE ON THE READER

INTERPRETATION OF NARRATION TECHNIQUES

IN 'THE GREAT GATSBY'

Effects of the Narrative on the Reader
Interpretation of the Narration Techniques
in The Great Gatsby

This chapter is concerned mainly with the interpretation of the use of different narration techniques by the narrator as well as the use of the I-narrator by the writer. It may be considered as the chapter which binds both linguistic analysis and literary criticism analysis in order to interpret the use of the narration techniques used by Nick (the I-narrator) in *The Great Gatsby*. First of all, we will try to answer some questions which arise and which may be helpful in the interpretation of the use of the narration techniques. These questions are:

- . When narrating, are Grice's maxims respected?
- . Does Nick's language contain more performatives than constatives?
- . What may the perlocutionary effect of the illocutionary force being used in the narrative?

1. Grice's Maxims

We have already mentioned briefly Grice's Maxims in Chapter I (p.30). Now we will take some examples from the novel and show that Grice's Maxims are not always respected. There are instances in which a maxim is violated. In the dialogue below taken from the novel, two maxims are violated.

"Don't bring Tom' I warned her.
'What?'
'Don't bring Tom.'
'Who is Tom? She asked innocently.' (p. 81)

The example above is a conversation between Nick and Daisy in which two maxims are not respected. The first is the maxim of manner. Nick is the one who phones Daisy and asks her not to bring Tom. When Daisy replies, the request seems strange for her, i.e., Nick is speaking about something that Daisy does not understand. It is an ambiguous utterance for her: here the maxim of manner is violated. Daisy does not see clearly what Nick wants to tell her. His utterance is obscure for Daisy who does not expect it. There are no ordered utterances that help Daisy to guess the meaning of what Nick told her.

The second maxim that is broken is that of quantity. When Daisy replies by a question, her utterance lacks information. It is until the second request that she asks: *'Who is Tom?'*

When Daisy replies the first time by *'What?'* her utterance is too short and it does not contain enough information. So, we do not know if Daisy says *'What?'* because she has not heard Nick's command or because his utterance surprises her. This confusion is caused by the lack of information in Daisy's answer. In her second utterance, Daisy asks *'Who is Tom?'*; this question is complete and clear with enough information.

In the next conversation, the maxim of relation is broken.

*"It's one of the most famous colleges in the world."
'Have you known Gatsby for a long time?' I inquired." (p. 70)*

When Mr. Wolfshiem speaks about a famous college, Nick asks about Gatsby. There is no relation between the two utterances. Accordingly, Nick's question is not relevant and he breaks the maxim of relation by asking it in such

a conversation. This conversation is taking place in a restaurant during the first meeting between Nick and Mr. Wolfshiem. The latter tells Nick about Oxford by saying: *'It's one of the most famous colleges in the world.'*; Nick replies to Mr. Wolfshiem's words by an utterance which does not correspond to the first one. For instance, Nick asks about Gatsby. There is no relation between Nick's words and those of Mr. Wolfshiem. Each one of them is speaking about something that is not relevant to the other's utterance.

The maxim of quality is broken in the coming utterance produced by Daisy.

'I'm p- paralysed with happiness.' (p. 14)

Literally speaking, one cannot be paralysed (which can only be caused by an accident or a sickness) by happiness.

Now, it is clear that one of Grice's maxims at least is violated. The reader has to read more or to continue his reading of the novel in order to understand what was missing before because he does not share the same situational context. The more he reads, the more he is put in the context of the story so he can live it. By the end, he realizes that what was meant by such an utterance is that Daisy was so happy and surprised when she has seen her cousin, Nick, after a long time.

2. Speech Acts

The next stage is to verify the speech acts of the narrator's language.

Nick's style in *The Great Gatsby* can be analysed in terms of:

- . Nick as a narrator.
- . Nick as a character.

When Nick is the narrator, he uses both speech events (i. e., an act which can be constative or performative) and speech acts (i. e., a performed act) as

illustrated in the examples in the table below (all the examples are taken from *The Great Gatsby*).

| Speech Events | Speech Acts |
|---|---|
| <p><i>'but I'm supposed to look like him.'</i>: p. 08</p> <p><i>'I wanted to explain that I'd hunted for him early in the evening and to apologize for not having known him in the garden.'</i>: p. 54</p> <p><i>'I liked to walk up Fifth Avenue and pick out romantic women from the crowd...'</i>: p. 57</p> <p><i>'I'd like you to have a look at the place.'</i>: p. 112</p> | <p><i>'A week after I left Santa Barbara. Tom ran into a wagon on the Ventura road one night, and ripped a front wheel off his car.'</i>: p. 75</p> <p><i>'I walked out the back way.'</i>: p. 85</p> <p><i>'I went back to the drawing-room...'</i>: p. 156</p> <p><i>I shook hands with him;....'</i>: p. 170</p> |

Table 5

Speech Acts, Speech Events

While Nick is a character, he uses more speech acts than speech events.

'I've rang three times.' (p. 156)

After seeing the speech acts and the speech events in Nick's utterances, there is a question that comes to mind: Does Nick in both cases (narrator and character) use performatives or constatives?

In order to answer the question above, we shall take examples from his narration and conversations and examine them.

| | Conversation (character) | Narration (narrator) |
|---------------|--|---|
| Constatives | <p><i>'I'll <u>call</u> you up, I said finally:</i> p. 146</p> <p><i>'Hold on,' I said 'I <u>have to leave</u> you here.':</i> p. 30</p> | <p><i>'After that I <u>felt</u> a certain shame for Gatsby -...':</i> p. 161</p> <p><i>'I <u>agreed</u> that it was splendid.':</i> p. 87</p> |
| Performatives | <p><i>'What!' I exclaimed. 'Oh, I <u>beg your pardon</u>.':</i> p. 49</p> <p><i>"...,but this time I <u>held out against it</u>. 'I don't like mysteries,' I answered: pp. 69-70</i></p> | <p><i>'I <u>went</u> over and <u>looked</u> at that huge incoherent failure of a house once more.':</i> p. 171</p> <p><i>'..., it grew upon me that I <u>was responsible</u>,...':</i> p. 156</p> |

Table 6
Constatives, Performatives

According to Table 6, Nick uses both constatives and performatives. Constatives may be true or false as in:

'I have to leave you here.' p. 30

Nick says, in the example above, that he has to leave but we do not know if he really left the car. Nick can leave. He can also stay although he says that he has to leave because he has not performed the action of leaving the car. It is up to the reader to reflect and think about them. Consequently, the reader becomes involved in the narration. On the other hand, performatives must be accepted as they are in the novel because in all cases they are considered true so that the reader follows Nick's way of thinking when he puts his judgements on characters or events.

The narrator's language and style may be considered as the illocutionary force. At this point, if the reader reflects and comments (in the case of constatives) in relation to the performatives that he accepts as such, then he is invited, and somehow, forced to think as the narrator does: as the author wants him to think. This may be the perlocutionary effect of the illocutionary force of the narrator. It is the narration that follows the will of the narrator. The latter directs the narration and gives the reader the amount of information that he wants him to know.

In *The Great Gatsby*, Nick gives sometimes some information about situations, characters or events. In other instances, the information in his narration is brief and limited in comparison to what Nick knows. In the two positions that Nick occupies in the novel (character's position and narrator's position), he is telling the story, commenting it and interpreting some events.

In other words, there is some subjectivity in the narrative that leads us to say that Nick is manipulating the development of the events. In *The Great Gatsby*, the narrator's subjectivity may be seen in his commentaries and judgements which can be evaluative or affective as shown in the following example.

'When the butler brought back Wolfshiem's answer I began to have a feeling of defiance, of scornful solidarity between Gatsby and me against them all.'
(p. 157)

In the example above, the narrator's subjectivity is clearly stated in the expression: '*feeling of defiance*' and the noun: '*solidarity*' that expresses his feeling towards Gatsby. This is an affective subjectivity that the narrator has

about a character. In the second example, another way of expressing subjectivity is introduced.

“- it was an extraordinary gift for hope, a romantic readiness such as I have never found in any other person and which it is not likely I shall ever find again.” (p. 8)

The word ‘*extraordinary*’ holds an evaluative judgement about Gatsby. Nick comments on Gatsby by adding: ‘*romantic readiness*’: once more he is evaluating a character from the novel. In order to reach such an evaluation, such a judgement or just to give information, the author uses different narration techniques that we have mentioned in the previous chapters. We will come back to them in the next section but from a different perspective, i. e., interpretation.

3. Interpretation of the Use of Different Narration Techniques

In the *The Great Gatsby*, two kinds of voices are heard: the voice of the narrator and the voices of characters. These voices are heard when the narrator is not in a position of control of the report. Here, we find two techniques: the Direct Speech (DS) and the Free Direct Speech (FDS). These techniques are very frequent in the narrative in comparison to other techniques (see table on p. 63).

3.1 Direct Speech (DS)

In Direct Speech, the narrator does not control the report and lets the characters communicate between themselves. In so doing, the reader understands and interprets events in his own way. The characters utterances give the reader the opportunity to be involved in the story and somehow he attends

the conversations and lives the situations. This is done mainly because of the shifters that the characters use, i. e., the 'here and now' and the possessive pronouns.

'Now see here, Tom,' said Daisy, turning around from the mirror, 'if you're going to make personal remarks I won't stay here a minute. Call up and order some ice for the mint julep.' (p. 121)

In the example above, the context is defined by the character who is speaking: that is Daisy. The narrator does not intervene in the situation and the reader is in a direct contact with the story and with the characters.

There is another factor that favours the reader's involvement in the story which is the change of the types of characters' utterances in conversations. In a conversation, we can find a question, a request or an exclamation; whereas in the narrator's discourse there are only declarative statements. The change of style from the narrator's statements to the characters' questions, answers, requests and dialogues makes the story vivid. It may help to capture the reader's attention and it breaks the monotonous style of the narrator who is not in total loss of control when reporting. The narrator seems absent but he is still there to control the report.

Although the narrator seems absent, his judgements and interpretations are present in some instances of Direct Speech. The projecting verb which is usually 'to say' can take a connotation as it can be added to an adverb in order to obtain an additional meaning. The result from associating a projecting verb and another meaning is called an evaluation. Thus, the narrator is not actually absent in a conversation based on Direct Speech constructions. He is just hidden.

3.2 Free Direct Speech

The apparent or visual difference between Direct Speech and Free Direct Speech is that the second technique does not contain a projecting clause, i. e., no projecting verb and no punctuation (colon). One can say that there is no evaluation and no judgement in Free Direct Speech. However, it is the narrator who chooses the words and expressions of characters in conversations built around a Free Direct Speech.

3.3 Indirect Speech

Indirect Speech is the report or projection of the meaning of what was said in one's own words. It is rarely used in *The Great Gatsby*. The elements of the contextual situation (time, place and characters) are put on the basis of the present context of the narrator. When using Indirect Speech, the narrator is giving the reader information which is not his but which he reports in his own style.

“My Finn informed me that Gatsby had dismissed every servant in his house a week ago and replaced them with half a dozen others, who never went into West Egg village to be bribed by the tradesmen, but ordered moderate supplies over the telephone. The grocery boy reported that the kitchen looked like a pigsty, and the general opinion in the village was that the new people weren't servants at all.” (p. 108)

In this example, there are two sentences in the form of indirect speech. The narrator reports the subjects of what others told him. His report is linked to the

contextual situation he is in with reference to the setting in which the events happened. In this technique, we find some evaluation from the part of the narrator. Despite the fact that the words are his, the narrator evaluates the characters who told him the information through the verbs that he uses.

The first verb that the narrator uses is ‘informed’ which means: said with evidence. Evidence here is a judgement from the part of the narrator. Then there is the verb ‘ordered’ referring to Gatsby as a subject. This second verb is evaluative since it gives the idea that Gatsby has got authority upon other persons. The last reporting verb used in the sentence is ‘reported’ which involves implicitly other information.

The information may be either that the grocery boy is a witness of the state of the kitchen, or it may mean that the boy was gossiping. In the example that we have just seen, the narrator’s evaluation and subjectivity are not only shown in the fact that he uses his own words and own style but they appear in his choice of the reporting verb as well.

3.4 Free Indirect Speech

Free Indirect Speech is another technique which is rarely used in the novel. In this technique, there is no projecting verb and no punctuation to indicate that it is not the narrator who is speaking but a character. This technique may cause ambiguity to the reader because there is no clear cut between the narrator’s voice and that of the character. The change in style, for example the shift from declarative statements to a question, an exclamation or an order may indicate Free Indirect Speech, in which case the narrator seems more faithful to the report.

This technique is rarely used in *The Great Gatsby* because it suits more the instances of stream of consciousness which is not the case of the novel being studied. Moreover, the use of FIS may cause ambiguity and we suppose that Nick wants to clarify every detail in the novel. We notice that the narrator wants to conduct the reader's interpretation in a polite manner, i. e., without imposing directly his ideas and comments.

If Nick uses a lot of instances of FIS, the reader may feel that he is limited by force to one interpretation. As a result, sympathy of the reader with the narrator will be lost. Thus, we can say that Nick is a selective narrator who chooses the techniques and their frequency in order to sympathize with the reader and to get the reader sympathising with him as well.

3.5 The Narrative Report

The Narrative Report, be it of Speech Acts or of actions, refers directly to the narrator. Through this technique, the narrator tells the story in his own way without considering the characters' own wording. The narrator introduces directly the subject he wants to speak about without reference to any character. He may judge, interpret, comment or list some actions. The narrator has more freedom to control the narration. In other situations, the narrator has less freedom to control the narration as in:

*"The nurse took a step forward and held out her hand.
'Come, Pammy.'
'Good-bye, sweetheart!'" p.112*

In the example above, the nurse takes Daisy's daughter. Her words are not changed by the narrator: '*Come, Pammy.*'. The mother's words are also not changed: '*Good-bye, sweetheart!*'. We notice, here, that the narrator reports the utterances verbatim. That is to say that he does not interfere in the meaning of the utterances or in their structure. He has less control of the narration.

Both Indirect Speech and Free Indirect Speech contain more cohesive ties than Direct and Free Direct Speech which are built of sequences of utterances that are not cohesive on a syntactic level. In the latter two techniques which are used a lot in the novel, the split from the narrator's discourse and the change into a conversation is marked by the colon in the DS and by inverted commas in the FDS. The lack of cohesion in these two techniques may cause problems in the coherence of the narrative. In order to make sure that coherence works in his discourse, the narrator uses the narration report and very often instances of description.

3.6 Description in The Great Gatsby

Description is a pause in the time of the narrative. It is also a stop in the march of events. This pause is made on purpose since it can give more details about places, characters and situations as well. Description contributes to the understanding of events for the reader. If the places, the characters and the objects in the narrative are all fictive projections, then description uses referential elements and it allows the reader to identify them through a slow arranged reading.

In *The Great Gatsby*, the narrator uses different kinds of description. One of these is the description of places (topographic description) as in the example below.

“The apartment was on the top floor- a small living room, a small dining room, a small bedroom, and a bath.”(p. 31)

We may find also the description of a period of time (chronological description) as in:

“On Sunday morning while church bells rang in the villages alongshore, the world and its mistress returned to Gatsby’s house and twinkled hilariously on his lawn.” (p. 60)

Sometimes, we find a vivid description of a whole context of situation.

“The large room was full of people. One of the girls in yellow was playing the piano, and beside her stood a tall, red-haired young lady from a famous chorus, engaged in song.” (p. 52)

All the elements being described by Nick depend on his own choice. First, he chooses one object and implicitly excludes the other possible objects that can be described. Then, the chosen object becomes the theme of the description. While stating or describing the characteristics of the chosen object, the narrator lists only what he wants us to know.

Description works on two levels. The first is to show the features of an object and to qualify it. The second is at the level of reference, i. e., it enables the reader to identify the objects in relation to time, place or to other objects. In other words, description is called for in order to put the reader in a fictional context that the narrator totally manipulates.

In *The Great Gatsby*, Nick uses lots of descriptive passages. Of course, he does this on purpose. Through descriptions, Nick is showing the reader that he is present in the scenes. This may be one reason behind the use of descriptions. In order to clarify the other reasons, we shall know how description functions in the novel. The following section will explain these functions so as to know why description is used and it serves the narrator.

3.7 Functions of Description

Descriptions may occur in any part of the narrative. They may correspond to different points of view (focalization) and they have different functions. A description can participate in the embellishment of the narrative. The description of a setting or the moral and physical descriptions of the qualities of a character function as ornamental aspects in the novel. They demonstrate the mastering of style and illusion of the narrator or the writer, as in the example:

“A breeze blew through the room, blew curtains in at one end and out the other like pale flags, twisting them up toward the frosted wedding-cake of the ceiling, and then rippled over the wine-coloured rug, making a shadow on it as wind does on the sea.” (p. 13)

However, description is always subject to the one who describes (narrator or writer). Through the use of description, the narrator or the writer can express his own ideas and thoughts. He can also evaluate any element in the narrative through an expressive description. By using descriptions, the narrator shows his subjectivity since they hold his personal way of seeing things and personal point of view. The following example is a passage from the novel to show the subjective and the expressive functions of description.

“He was balancing himself on the dashboard of his car with that resourcefulness of movement that is so peculiarly American – that comes, I suppose, with the absence of lifting work in youth and, even more, with the formless grace of our nervous, sporadic games. This quality was continually breaking through his punctilious manner in the shape of restlessness.”
(pp. 62-63)

Nick, the narrator, makes a judgement when he says “*peculiarly American*”, i. e., the word ‘*peculiarly*’ *excludes all the nationalities and it emphasises that the movement belongs to Americans only*. When he says “*This quality*”, Nick is evaluating a feature. Then, he expresses himself when adding “*I suppose*”. Nick’s subjectivity is clearly stated in the judgement first, then in his supposition in which he uses a personal pronoun: “*I*”.

The narrator can criticise a situation, a character or an object as in the next example where he describes a character (Mrs Wilson) with some criticism.

“Then I heard footsteps on a stairs, and in a moment the thickish figure of a woman blocked out the light from the office door. She was in the middle thirties, and faintly stout, but she carried her flesh sensuously as some women can. Her face, above a spotted dress of

dark blue crêpe-de-chine, contained no facet or gleam of beauty, but there was an immediately perceptible vitality about her as if the nerves of her body were continually smouldering” (p.28)

He can also symbolize an object to serve the narrative as in the following examples:

“Involuntarily I glanced seaward – and distinguished nothing except a single green light,...” (p. 25)

“The flowers were unnecessary, for at two o’clock a green house arrived from Gatsby’s with innumerable receptacles to contain it.” (p. 81)

“Gatsby believed in the green light, the orgastic future that year by year recedes before us.” (p. 171)

Through the three instances, we can see that the” “*Green light*” or just the word “*Green*” are symbols of hope since we already know that Gatsby was living with the hope to capture Daisy’s heart.

There is another important point that descriptions serve; it is the satisfaction of the reader. By the use of descriptions, the narrator can reach the mind of the reader. This is done by stimulating the curiosity of the reader since there is no progress in the march of events. In the next example, Nick is walking in the garden of Gatsby’s house after having a hot discussion with him. The reader is looking for what will happen next but the narrator prefers keeping him waiting until after some descriptions. He introduces another story about Gatsby’s house to increase the degree of curiosity and to give information about

an object as well. The example below gives us information about the history of Gatsby's house.

"I walked out the back way – just as Gatsby had when he had made his nervous circuit of the house half an hour before – and ran for a huge black knotted tree, whose massed leaves made a fabric against the rain(...). 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. A brewer had built it early in the 'period' craze, a decade before, and there was a story that he'd agreed to pay five years' taxes on all the neighbouring cottages if the owners would have their roofs thatched with straw. Perhaps their refusal took the heart out of his plan to Found a Family - he went into an immediate decline. His children sold his house with the black wreath still on the door. Americans, while willing, even eager, to be serfs, have always been obstinate about being peasantry."
(p. 85, 86)

One may conclude that descriptions in a narration are explanations, argumentations and clarifiers of the ambiguities. Finally, there is another point to be mentioned here and it is related to the linguistic level. Descriptions can be formed through assimilations, comparisons, metaphors, personifications, and characterizations.

So far, we have dealt with narration techniques and description in the novel. In these points, we mentioned the narrator but there is another important distinction that has to be set. Nick is a fictive creation. He is not a real person. Thus, he is not the one who has written the story. The writer should be a real person. In section 4, we shall see the relations between the writer, the narrator and the reader and we may understand the reason of using the I-narrator.

4. Writer/ Narrator/ Reader Relation

A novel is the literary form of a message that its writer wants to convey. He has his objective and that is why any writer can choose particular ideas to develop in a particular style but he cannot impose his choice on the reader. The writer, then, has to inform, impress and influence the majority of his audience who is indefinite and perhaps unknown to him.

While writing, the author or writer is not in contact with readers. He does not know if his work will be appreciated or not so he gives ideas that can be understood by people (if he wants his text to be understood by his readers). The writer covers his ideas with a selected or a new style. In The Great Gatsby, Fitzgerald chooses a character to narrate his story.

4.1 Writer/ Narrator Relation

Writer and narrator, in the same text, are not the same. The two should be clearly distinguished. The writer is a real person whereas the narrator is a fictional invention of the writer. It can be said that the narrator is the projection of the writer in some works. This projection, i. e., the narrator, changes from one piece of writing to another while the writer does not change.

The narrative is a fictional story. Thus, the elements in the narrative are fictional as well. The characters are part of the fiction and the writer who chooses them is part of reality. In this case, if the writer wants to address a character, he has to be fictional (which he cannot be). So he uses an I-narrator to talk to the characters and to the readers as well. The use of an I-narrator gives

the writer the opportunity to use Direct Speech and Free Direct Speech which make the reader participate in the narrative.

The I-narrator can have two kinds of addressees who are different from one another: the first are the characters that construct the conversation with him, and the second are the readers that the writer wants to inform or impress. Thus, the first person narrator is a tool that serves the writer at two levels: the fictive one and the real one.

4.2 Narrator / Reader Relation

The narrator is the bridge that links the writer to the reader. In The Great Gatsby, Nick builds a relationship with the characters: he is a new comer, a neighbour of Gatsby and a cousin of Daisy. He builds also a relationship with the readers: he is the one who reports to them the events of the story. Nick is the leader of the narration. At times he comments, interprets, judges and informs. This means that he imposes a certain interpretation on the reader: Nick orients the narration and his orientation takes an illocutionary force which causes a perlocutionary effect on the reader.

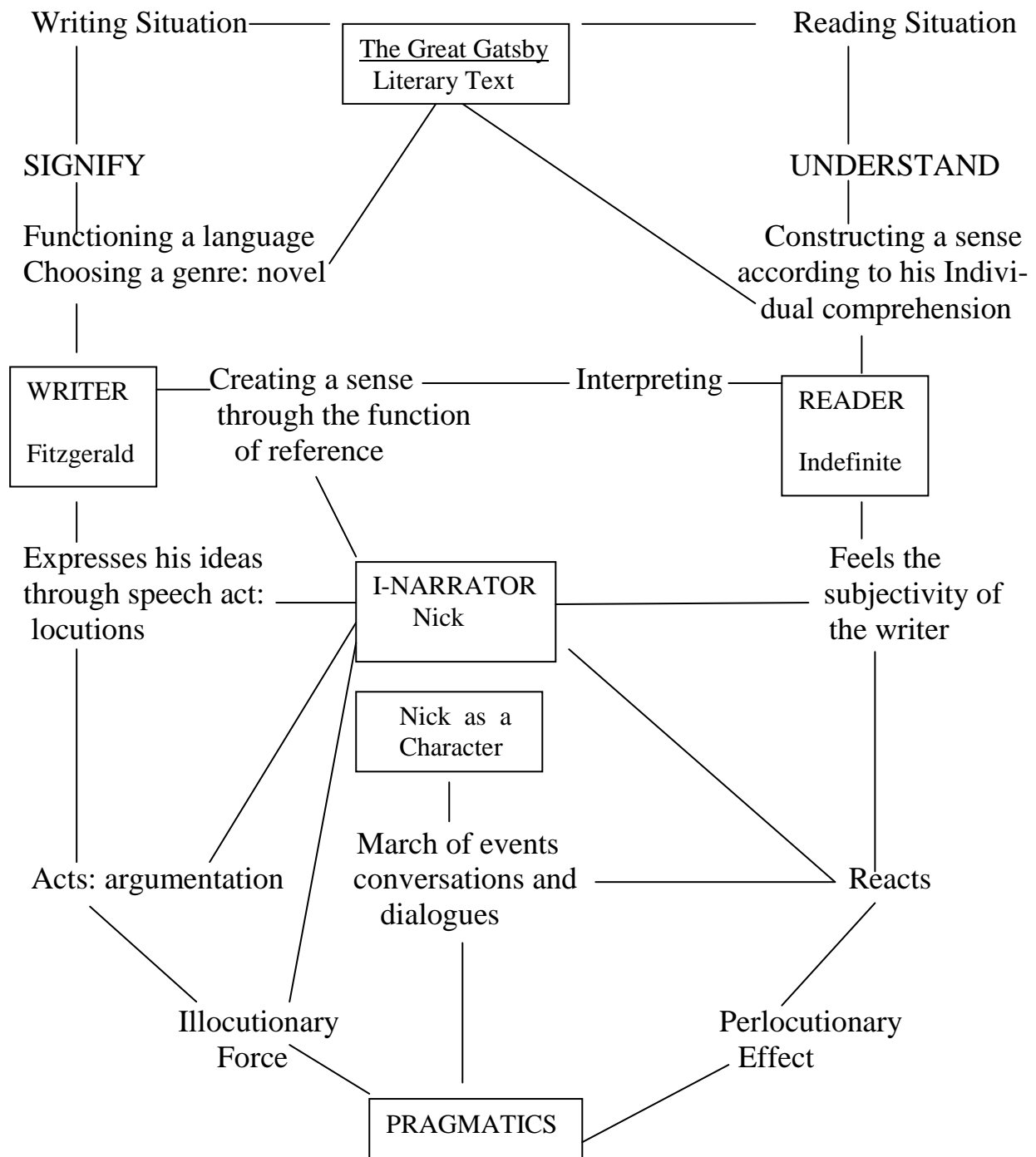
At other times, he drops the orientation and becomes a character in order to let the reader comment for himself. Through his comment and interpretation, the reader becomes involved in the story. The narrator gives the reader a certain freedom by his self-effacement from his role as a narrator then he breaks the reader's freedom and leads the narration again in order not to break the coherence of the narrative.

4.3 Writer/ Reader Relation

The writer is the sender and the reader is the receiver of the message in the novel. Through his style and his narrator, Fitzgerald tries to attract the reader's mind, to inform him and to influence or convince him. He dwells in the narrator's personality to reduce the distance between him and the reader. When the writer is supposed to be the narrator that the reader knows (through the novel) and who is absent sometimes, then the reader will have a feeling that he shares the same background as the one of the writer especially when he reads instances of t Direct and Free Direct Speech.

There is another reason, may be, which contributes in the choice of Nick as an I-narrator in The Great Gatsby. It is the fact that the writer is conscious that the receivers of his message may be others than the addressed audience so that Fitzgerald makes use of Nick to assure the comprehension of the novel as he wants it to be understood. The use of Nick as a first person narrator in The Great Gatsby is a way to facilitate communication with the readers who are indefinite.

The following diagram is an attempt to clarify the relation between the writer, the narrator and the reader in The Great Gatsby. This diagram is greatly influenced by Argod-Dutard (1998). It explains how the three elements: writer, narrator and reader communicate at different levels.



Writer/ Narrator/ Reader Communication

As we can see from the diagram the only two real elements are the writer: Fitzgerald and the reader: anyone. The first wrote the novel: The Great Gatsby which is a text and the other reads it and accepts it as such. This novel or text is a fictional creation of the writer: Fitzgerald. The fictional creation is narrated by another fictive creation which is Nick. The narrator Nick helps the orientation and interpretation of the text according to the will of the writer.

Interpretation of the Diagram

In the first line we see that the writing situation and the reading situation are at the same level. Both are real situations. On the left, we have the elements that the writer uses and on the right those that the reader possesses. The left side is the stage of signifying and the right side is the stage of understanding what is signified. In between, we have the points that join the writer and the reader: the novel which is a literary creation, the narrator who is Nick, and finally pragmatics which is the vehicle that the writer uses to communicate with the reader and which the latter uses in order to understand and interpret.

The creation of sense and the interpretation are at the same level because the interpretation is nothing but a re-creation of sense. The expression of ideas is a subjective way of writing that the reader can detect. The creation of sense and the expression of ideas are done through the I-narrator, Nick, who pretends implicitly that he is the writer.

Conclusion

The writer acts through the I-narrator and produces an illocutionary force (using pragmatics) on the reader who will react according to the writer's intention. When Nick is a character, the reader reacts directly to the conversations and dialogues which themselves are constructed of the locutions and illocutions (the elements of pragmatics). His reaction produces a perlocutionary effect.

In this chapter, we attempted to interpret the use of the I-narrator and the different narration techniques in The Great Gatsby. Through the relation between the elements presented in the diagram (p.94), we tried to clarify the importance of using the I-narrator in the novel. In the conclusion, we shall have a general assessment of all what has been presented in the chapters of this research work.

GENERAL CONCLUSION

The Great Gatsby is a fictional story written by a real person and intended for a real reader. Fitzgerald, the writer, deals with different themes through a particular style. The style is the vehicle that Fitzgerald uses to communicate with the reader. The teacher of American literature can explain to his students how the style can assure communication between the writer and the reader. The Great Gatsby is one example that the teacher can analyse with the students.

For instance, Fitzgerald tries to communicate with the reader by using a stylistic device in his novel. This stylistic device is the use of the first person pronoun to narrate the story. However, the first person pronoun is not only a narrator in The Great Gatsby but it also represents a character which shares part of the story. Nick is the narrator that Fitzgerald uses to transmit his vision of the American society of the twenties. He wants to show the reader life in the United States through his eyes.

Fitzgerald gives the character that he has chosen the opportunity to be an intermediate between him and the reader. Thus, the reader is aware of the events, thinks of the situations in the novel, comments on characters and shares Nick's judgements and interpretations. The story is lived and told by Nick; he is a witness of the events in the story and a teller who comes to the conclusion that the reader shares with him:

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

So we beat on, boats against the current, borne back ceaselessly into the past."(171/ 172)

By using different narration techniques, the narrator puts the reader in a position of analysis, interpretation and judgement.

First, the reader discovers the characters at the same time as the narrator discovers them. Then, he is not shown all the scenes. Blanks are narrated by Nick in his own words and in Fitzgerald's own style. When the reader follows the narration, he may sympathize and feel pity and affection for Gatsby at the end of the story. This is what the narrator is apparently feeling towards Gatsby although the latter seems uncommunicative at the beginning of the story. The first impression on Gatsby is what another character (The sister Catherine) tell Nick about him as:

"I'm scared of him. I'd hate to have him get anything on me." (p. 35)

At the end of the novel, the reader feels an admiration for Gatsby's personality though when the story finishes he still does not know who Gatsby is. On the cover of the novel (published in Penguin Books 1950) is written:

"No one ever knew who Gatsby was

Some said he had been a German spy, others that he was related to one of Europe's royal families. Nearly everyone took advantage of his fabulous hospitality. And it was fabulous. In his superb Long Island home he gave the most amazing parties, and not the least remarkable thing about them was that few people could recognize their host. He seemed to be a man without a background, without history: whose eyes were always searching the glitter and razzamatazz for something . . . someone?"

Cover illustration by Jean-Paul Tibbles

The use of a character to narrate the story is a strategy to conduct the reader's interpretation into the writer's intention.

Moreover the use of Nick as a narrator functions as a cohesive tie which keeps the text coherent till the end. The reader follows the events that are put in order by the narrator: Nick. The latter defines the setting and the time of the story. The reader, thus, feels himself involved in the story and he may feel concerned as well. This is due to the fact that the narrator sympathizes with the reader through the different narration techniques and the descriptions used in the novel.

Furthermore, the variety of narration techniques and focalizations gives the reader a feeling of freedom of interpretation though his interpretation is conducted by the narrator.

Nick uses different narration techniques in his narration. The DS and the FDS are the prominent techniques in The Great Gatsby. These two techniques help the reader to feel as he is living the story. We can say that the techniques used by Nick in the novel are carefully chosen by Fitzgerald in order to have an impact on the reader. Although the writer is the one who arranges the events and presents them through the narrator, the reader does not feel that he is forced to reach a certain interpretation of the novel. Thus, the reader is influenced by the narrator in an intelligent way.

When speaking about Nick's influence on the reader, we have to bear in mind that the narrator is nothing but a fictional creation of Fitzgerald. Nick seems doing all the work on his own (that is: narrating, interpreting,

commenting on the events and sympathizing with the reader). In fact, it is the writer (Fitzgerald) who does everything by using the narrator (Nick) to tell the story. In *The Great Gatsby*, Fitzgerald uses Nick in order to build a contact with the reader. Fitzgerald invents, in the novel, a fictive world and puts at the head of his world Nick to manage it and to influence the reader.

“L’écrivain construit un monde fictif qu’on appelle aussi «diégèse». Il doit obtenir, le temps de la lecture, la suspension d’incrédulité et d’adhésion de son lecteur. Pour ce faire, une voix sert d’intermédiaire, assume par la parole textuelle la narration de ce monde. Le narrateur peut entretenir différentes relations avec la diégèse qui rendent sa narration plus ou moins véridique. Il doit surtout faire accepter comme cohérent, c'est-à-dire acceptable, un univers totalement imaginé.”

Tisset, (2000 : 13/14)

Translation :

The Writer constructs a fictive world that we call “diegesis”. He has to obtain while reading, suspension of incredulity and adherence (adhesion) of his reader. Thus, there is an intermediate voice which assumes, through the text, the narration of this world. The narrator can have different relations with the diegesis. These relations make his narration more or less truthful. Above all, the narrator has to make an imagined universe coherent i. e., make it acceptable.

In *The Great Gatsby*, the narrator is a character. Through his narration, explanation and interpretation, he gets a certain influence on the reader. Thus, he is the tool that Fitzgerald uses to sympathize with the reader.

The I-narrator in The Great Gatsby is a tool used to establish a relation with the reader. The writer may have difficulty if he wants a direct relation with the reader, i. e., without a narrator.

Thus, we can say that in The Great Gatsby, Fitzgerald uses the I-narrator to influence the reader. This is the prominent stylistic feature in the style of the novel and we have seen that it is used for a purpose (sympathising with the reader).

Finally, there is a question that comes to mind when we want to generalize the hypothesis which says that the use of an I-narrator helps to get the reader feel involved in the story:

If there is no other clear stylistic prominent feature characterizing style, can we take the use of the I-narrator as the tool of the writer to assure communication with the reader?

GLOSSARY

Glossary

Conversational Implicatures: “Conversational Implicatures therefore belong squarely to the domain of pragmatics, the study of how meanings are extracted from context.”¹¹

Cooperative Principle: A principle which governs a conversational exchange¹².

Diegesis: the fictive world in the narrative.

Diexis: Any grammatical category which expresses distinctions pertaining to the time and the place of speaking or to the differing roles of participants¹³.

Grices maxims: also conversational maxims which are *rhetorical principles* that can be violated.

Hypotactic: The projection of the meaning of a locution or an idea with changing the words of the first utterance.

Illocutionary Force: the intention of the writer or the speaker when producing a speech act.

Locution: What is projected verbally.

¹¹ Trask, R. L. (1999) *Key Concepts in Language and Linguistics*. P. 56.

¹² Trask, R. L. (1999), Op. Cit, p. 58. “*this principle holds that people in a conversation normally cooperate with one another, and, crucially, that they assume that the others are cooperating.*”

¹³ Trask, R. L. (1999), Op. Cit, p. 68. “*The word **deixis** means linguistic pointing,*”

Narration techniques: The different techniques that the writer or the narrator can make use of such as DS, IS, internal focalization or even the use of deictic elements.

Paratactic: The verbatim projection of locutions or ideas.

Perlocutionary effect: The reaction of the reader or the hearer toward a speech act.

Point of view, focalization: Narration technique which indicates whose point of view is expressed in the narrative: the narrator's point of view or the character's point of view.

Projection: There is a wide range of different logico-semantic relations any of which may hold between a primary and a secondary member of clause complex. In a projection, the secondary clause is projected through the primary clause, which instates it as (a) a locution or (b) an idea.

Shifters: linguistic elements which indicate the presence of the subject or the speaker: I, here, there, now, tomorrow.

Stylistics: The study of style i. e., the study of the language of literature.

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