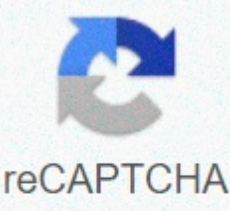




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The great gatsby nick quotes about tom and daisy

Does it need to soliden your great Gatsby article with some evidence from the text? Want a refresher in the style and sound of the novel? Curious how to go from a piece of text to close reading and analysis? Then check out this article containing the great Gatsby quote key! We have collected a collection of important quotes by and about the main characters, quotes in the novel's original themes and symbols, and quotes from each of the great Gatsby chapters. In turn, each of the great Gatsby quotes is followed by some short analysis and an explanation of its significance. The roadmap article uses this great Gatsby all quotes from this obviously provided outside the full context of your chapter (if you're vague in the plan, be sure to review our chapter summary!). If you are going to use any of these quotes in an article, you need to understand where each quote fits in the book, who speaks and why the line is important or significant. Or put it more bluntly, without reading the book, just don't lift these for the article, or your article won't be too strong! We have some preliminary analysis here for each quote you think, but remember to closely read and bring your commentaries and ideas into context. Maybe it's that you disagree with some of our analysis! The quick note in our citation is our citation format in this guide (chapter.paragraph). We use this system of many versions of Gatsby there, so using the page number only for students to work with our copy of the book. To find a quote that we cite through chapters and paragraphs in your book, or you can call it eye butter (paragraphs 1-50: the beginning of the chapter; 50-100: mid-chapter; 100-in: end of the chapter), or use the search function if you use an online version or text eReader. We cover characters in the following order, as well as links to their character pages where you can check out their physical testimonials, backgrounds, action in the book, and their common discussion topics. One of the single most important parts of your college application is what classes you choose in high school (in relation to how well you do in those classes). Our team of PrepScholar admissions experts compiled their knowledge into this single guide to the planning of their high school course program. We advise you on how to balance your schedule between regular courses and honors/AP/IB, how to choose your extra-program, and what classes you can't afford. Quote the great Gatsby character by clicking on each character's name to read the detailed analysis! Jay Gatsby Gatsby adopts the catchy phrase, which was then used among the rich in England and America, to help build his image as a man of old money related to his repeated insistence of being an Oxford man. Note that both Jordan Baker and Tom Buchanan are immediately skeptical of both Gatsby Sporting his phrase and claim from the Afford man, suggesting that despite Gatsby's effort, it is incredibly difficult to pass himself up as old money when you're not. He reached into his pocket and a piece of metal he had drawn on the ribbon fell into the palm of my hand. He's one of Montenegro's astonishment at me, something that looked authentic. Orderi di Danilo, ran the circular legend, Montenegro, Nicolas Rex. Turn it on, Major J. Gatsby, I read, for extraordinary courage. (4.34-39) At this point Nick begins to believe and appreciate Gatsby and not only sees him as a bloated cheat. The medal, to Nick, is hard proof that Gatsby has done, in fact, had a successful job as an officer during the war, and that may be true of some of Gatsby's other claims. For the reader, the medal is questionable as evidence that Gatsby really acts a fantastic man – isn't it a little strange that Gatsby has to produce physical evidence to get Nick to buy his story? (Imagine how strange it would be to be around a physical sign to show strangers to prove their greatest achievement.) He had clearly passed through two states, entering on a third. After her embarrassment and unse reasonless joy she was consumed by surprise at her presence. He had been full of this very long idea, dreaming it right through to the end, waited with his teeth set, so to speak, on an unimaginable pitch of intensity. Now, in reaction, he was running like an hour too scarring. (5.114) In Season 5, Gatsby's Dream has been working towards the years—to meet and impress Daisy with her fabulous fortune—finally starting to come to fruition. And so, for the first time, we see Gatsby's true feelings, rather than his carefully constructed personality. Nick sees these feelings almost as beautiful and transformative as Gatsby's smile, though there's also the sense that this love can quickly get off the rails: Gatsby is running like an hour too scarred. In this sense, this moment slowly predicts the rising tensions that lead to the novel's tragic climax. I don't want to ask him too much, I invest. Can't you repeat the past? She cried unqualifiedly. Yes, of course you can! He looked wild around him as if he were lurking past in the shadow of his house here, just out of reach of his hand. I'll fix everything just as it used to be, he said with a caressing determinedness, it's probably the only most famous Gatsby quote. His insistence that he can replicate the past and recreate everything because he was in Louisville sums up his strong determination to win Daisy at all costs. It also shows his naivety and optimism, even delusional, about what is possible in his life—an attitude that is increasingly at odds with the cynical portrait of the world painted by Nick Caraway. Your wife doesn't love him. Gatsby said. He never liked you, he loves me (7.238) This is the moment Gatsby lets his cards on the table, so to speak, he risks trying everything and winning over Daisy. His insistence that Daisy never liked Tom also shows how Gatsby refused to acknowledge Daisy could have changed or loved anyone since they were together in Louisville. The announcement, coupled with his earlier insistence that he could repeat the past, despite his experiences in the war and as Butelger, creates an image of an overly optimistic and naïve person. Especially since Daisy can't support the statement, saying she loves both Tom and Gatsby, and that Tom quickly takes power by practically ordering Gatsby and Daisy to drive home together, Gatsby's confident insistence that Daisy only ever loved her feels hopeless, even denoted. Gatsby believed in the green light, the orgastic future that year after year retreats from us. He ran us away then, but it doesn't matter - we run faster tomorrow, we stretch our arms farther away. And a good morning — so we beat the boat against the current, passed endlessly to the past. (9.153-154) One of the most famous finish lines in modern literature, this is Nick's final analysis quote from Gatsby—who believed in the green light, the orgastic future that he could never really achieve. Our latest image of Gatsby is a man who believed in a world (and a future) that was better than what he found himself in—but you can read more about the interpretations of the end, both optimistic and pessimistic, in our guide to ending Nick Caraway's book in my younger and more vulnerable years, my father gave me advice that I have delivered in my mind since then. Whenever you feel critical of any, just remember that all the people in this world didn't have the benefits you had, he told me. (1.1-2) The first lines create Nick as thoughtful, perfect, privileged, and judgmental. The line also sets the tone for the first few pages, where Nick tells us about his background and tries to encourage the reader to trust his judgment. While he comes on as thoughtful and observer, we also have a sense of him judging and a bit snobby. To see more analysis of why the novel begins and what Nick's father's advice means for him as a character and as a narrator, read our essay on the beginning of The Great Gatsby. When I returned from the East last fall, I felt that I wanted the world to be uniform forever and in some kind of moral attention; Only Gatsby, the man who gives his name to this book, was exempt from my reaction—Gatsby representing everything I have unaffessed ridicule for. (1.4) Another quote from the first few pages of the novel, The line sets out the novel's big question: Why has Nick become close to Gatsby, given that Gatsby represents everything he hates? It also points out to the reader that Nick will come to care deeply about Gatsby while everyone else will earn his unaffected ridicule. While the plan doesn't, it helps the reader be a little suspicious of everyone but Gatsby is going to tell the story. Each is at least suspicious of one of the cardinal's virtues, and that's mine: I'm one of the few honest people I've ever known. (3.171) This is likely the moment when you start suspect Nick doesn't always tell the truth -if any suspect yourself of one of the cardinal's virtues (the notion of being them is not actually virtuous), if Nick says he's honest, maybe he's not? Moreover, if someone has to claim that they are honest, that often suggests that they are doing things that are not exactly reliable. Suddenly I no longer thought of Daisy and Gatsby except this clean, hard and limited person who was dealing in global skepticism and just leaned back in the circle of my arm. A phrase began to beat me in my ears with a kind of noisy excitement: There's only chasing, chasing, crowded and tired. (4.164) Nick's interactions with Jordan are some of the only places where we get a sense of any vulnerability or feeling from Nick. In particular, Nick seems quite attracted to Jordan, and being with him makes a phrase beating in his ears with noisy excitement. If there are only chases, chases, crowded, and tired, Nick seems happy to be chasing at this particular moment. They are a rotten crowd, I screamed across the grass. You're worth gonna put all that damn handle together (8.45) This line that comes after Myrtle's death and Tom,Daisy and Jordan's cold reaction proves that Nick has come down decisively from Gatsby in a clash between the Buchanans and Gatsby. It also shows Delinesh Nick with all the wealthy east coast crowds, and also at this point, he is dedicated to Gatsby and determined to protect his legacy. It points out to us that once our seemingly neutral narrator is now seeing Gatsby more generously than he sees others. Gatsby believed in the green light, the orgastic future that year after year retreats from us. He ran us away then, but it doesn't matter - we run faster tomorrow, we stretch our arms farther away. And a good morning — so we beat the boat against the current, passed endlessly to the past. (9.153-4) It's a good conclusion to his story that depending on how you interpret it, it can be called cynical, hopeful or realistic. You can read in detail in our article about the end of the novel about these lines. Daisy Buchanan told me it was a girl, and so I put my head off and cried. Okay, I said I'm happy. A girl. And I hope she's an idiot - it's the best thing a girl can be in this world, a beautiful little idiot. (1.118) It's a deeply pessimistic comment from the first time we meet Daisy in Season 1. She recently ended up telling Nick about how when she born her daughter, she woke up alone-Tom was God knows where. She requests baby sex and cries when she hears she is a girl. So beneath the fascinating surface we can see Daisy somewhat disappointed with her role in the world and is sadly married to Tom. That said, just after nick's comment described him smirking, which suggests that despite his pessimism, he doesn't seem keen to change his current state of affairs. Come on, honey, he turned around in a garbage basket with him on the bed and pulled out the strings of pearls, took them downstairs and give it back to whoever belongs, tell them all Daisy's change is mine. She started crying—she cried and cried. I rushed out and found her mother's maid and locked the door and took her to the cold bathroom. He wouldn't leave the letter, he took it with him to the bahtch and squeezed it into a wet ball, and he just let it go in the soap container when he saw it coming into pieces like snow. But he didn't say another word, we gave him an ammonia spirit, and we put ice on his head and hooked him back in his clothes, and half an hour later when we left the room, the pearls were around his neck and the accident was over. The next day at 5:00, she married Tom Buchanan without so much chills and embarked on a three-month journey to the South Seas. (4.140-2) In this flashback, Jordan narrates, we learn all about Daisy's past and how she married Tom, despite still falling in love with Jay Gatsby. In fact, she seems to care enough about him threatening to get his marriage to Tom back after receiving a letter from him. However, despite this brief rebellion, she is quickly put together by Jordan and his maid—clothes and pearls representing Daisy fitting into her prescribed social role. And indeed, the next day he married Tom without so much chill, showing his reluctance to question the place in the community dictated by his family and social status. They are such beautiful shirts, he cried, his voice choked on thick wrinkles. It makes me sad because I've never seen such a beautiful shirt before. (5.118) During the reunion Daisy and Gatsby, she delights gatsby's mansion but is torn to pieces after Gatsby Giddilli shows off her collection of shirts. This scene is often confusing for students. Why is Daisy starting to cry in this particular show? The scene could speak to Daisy's materialism: that she would only emotionally fall apart in this apparent proof of Gatsby's new-found wealth. But he'll talk to her, too. Emotions for Gatsby, and how touching she went during her to win her. Daisy cried, What are we going to do with ourselves this afternoon and the day after that and the next 30 years? (7.74) In Season 7, as Daisy tries to work out the courage to tom she wants him to leave, we will get another example of her quest to find meaning and purpose in her life. Beneath Daisy's cheerful exterior, there is deep sadness, even nihilism, in her vision (compare this to Jordan's more optimistic response that opens up life in his fall again). Suddenly he said. His voice is full of money. That's it. I had never understood it was full of money that had an unsumed charm that went up and fell into it, its jingle, the Song of the Sympals from it. Above in a White House the king's daughter, the golden girl. (7.105-6) Gatsby explicitly links Daisy and her magnetic voice to wealth. This particular line is really very important, since it links Gatsby's love to Daisy to her pursuit of wealth and status. It also allows Daisy herself to take a stand for the idea of the American dream. We discussed even more about the implications of Daisy's voice below. Oh, you want so much! She cried to Gatsby. I love you now, isn't that enough? I can't help what happened in the past. (7.264) During a climate confrontation in New York City, Daisy can't bring herself to admit that she only loves Gatsby, because she also loved Tom at the beginning of their marriage. This moment is crushed for Gatsby, and some people who read the novel and ultimately don't like Daisy point to this moment as evidence. They ask, Why couldn't he get up from the courage to just leave that awful Tom? however, I would argue that Daisy's problem is that she loves not too little, but that she loves him too much. She fell in love with Gatsby and became heartbroken when she went to war and contacted her again just before she was about to marry Tom. And then she became deeply in love with Tom in the early days of his marriage, only to explore his cheating ways and become incredibly desperate (see his previous comments about women being beautiful little idiots). So now he's hurt by falling in love, twice, and it's hard to get rid of another heartbreak. Moreover, we again see his reluctance to be part of his place in society. Being with Gatsby means knocking out his status as an old royalty and instead the wife of a gangster. It's a big jump

for someone like Daisy who originally grew up to stay inside her class. So it's hard to blame him for not knocking out his whole life (not to mention his daughter!) to be with Jay. Among the various physical successes, Tom Buchanan was one of the most powerful finishes ever to play football in New Haven—a national figure in one form, one. Those men who reach such acute limited excellence at twenty-one that everything follows is anti-climax passion. (1.16) Tom was established early as impatient, with the threat of physical aggression lurking behind that unseal. Topping his days on the Yale football team well behind him, he seems constantly searching for-and-failing in finding-thrilling college football games. Perhaps Tom, like Gatsby, is trying and failing to replicate the past in his own way. Well, it's a good book, and everyone should read it. The idea is that if we look up the white race will - it will be totally overwhelmed. It's all scientific stuff; it's proven. (1.78) In the first chapter, we learn Tom has been reading in-depth books lately, including racist ones who claim the white race is superior to all others and to maintain control over society. It speaks to Tom's insecurity - even as someone born on incredible money and privilege, there are fears it could be taken over by social climbers. That insecurity only translates into even more obvious shows of his power—boasting his relationship with Myrtle, revealing Gatsby as a bootlegger, and manipulating George to kill Gatsby—thereby completely freeing biochanans from any consequences of the murder. Don't believe everything you hear, Nick, he advised me. (1.143) Early in the book, Tom advises Nick to believe rumors and rumors, but specifically what Daisy tells him about their marriage. Nick is definitely rich of most people he meets, and indeed, sees him through Daisy in Season 1 when he observes that he has no intention of leaving Tom despite his complaints: his interest instead of touching me and enriching them less remotely—however, I was confused and a little disgusted as I got away. It seemed to me that what she would do for Daisy was to rush out of the house, the child in her arms—but apparently there was no such intention in her head (1.150). But as the book goes on, Nick unleashes some of his previous doubts as he comes to learn more about Gatsby and his life story, and despite his status as boot lager and criminal, he comes to his admiration. This makes us optimistic with an image of Tom as cynical and dubious compared to Gatsby—but perhaps also a brighter eye than Nick until the end of the novel. And what's more, I like Daisy every once in a while and fool myself, but I always come back and in my heart I always love her. (7.251-252) After seeing Tom's communicator with Myrtle and his general borish behavior, the claim to love Daisy comes as fake at best and manipulated at worst (especially since spree euphemism is for an affair!). We also see Tom egregiously reporting his bad behavior (we have seen one of his sprees and it involved breaking Myrtle's nose after sleeping with him Nick was in the next room) either not realizing or ignoring how damaging his actions could be to others. He is outspoken about his misperformation and does not seem sorry at all—he feels that his snpper doesn't matter until he returns to Daisy after they're finished. In short, this quote captured how the reader comes to understand Tom late in the novel—as a selfish rich man who breaks things and leaves others to clean up his mess. I found out what your drug stores are, and he talked quickly. He and this Wolfheim bought many drug stores on the side of the street here and in Chicago and sold grain alcohol on the counter. It's one of his little stunts. (7.284) Again Tom's jealousy and anxiety about class unfolds. Though he immediately nailed Gatsby for a bootlegger rather than someone who inherited his money, Tom still makes a point of doing research to figure out exactly where the money came from. It shows that he feels a bit threatened by Gatsby, and wants to make sure he lands completely. But at the same time, he's the only one in Gatsby's room who he actually is. This is also the moment when you as a singer can really see how cloudy Nick's judgment about Gatsby has become. Tom said: 'You two start from home, Daisy. In Mr. Gatsby's car, he looked at Tom, worried now, but insisted with magnificent ridicule. go on. He doesn't bother you. (7.296-298) A common question for students after reading Gatsby for the first time is this: Why would Tom let Daisy and Gatsby ride together again? If he's so protective of Daisy and jealous, won't she insist on coming with her? The answer is that he shows his power over both Daisy and Gatsby—he is no longer afraid that Daisy will leave him for Gatsby, and he basically rubbed it in Gatsby's face. She says she's not even afraid to leave them alone because she knows that nothing Gatsby says or does persuade Daisy to leave her. It's a subtle but very important show of strength and of course ends up a lethal choice. What if I tell him? He liked to come to him, he threw dust into your eyes like Daisy, but he was so hard, he looked like you were seeing a dog and not even stopping his car, he ran away from the case (9.143), one of Tom's last lines in the novel, he coldly tells Nick that Gatsby was fooling both him and Daisy. Of course, since we know Gatsby didn't actually have a drive over Daisy, we can read this line in one of three ways: maybe Daisy never actually confessed to Tom that she was the one driving the car that night, so she still doesn't know that her husband killed her mistress. Or maybe the way Tom made peace with what happened is to convince himself. Even if Daisy was driving technically, Gatsby is guilty of Myrtle's death anyway. Or maybe Tom's still afraid to speak the truth about Daisy's involvement with anyone, including Nick, about the possibility that the police will open the case with new evidence, Jordan Baker and I love big parties. They're very close. (3.29) This is a prototype of Jordan's unexpectedly clever observations throughout his novel showing quick wit and eager eyes for detail in social situations. The comment also set the stage for the novel's main story between Daisy and Gatsby, and how their secrets come out catastrophically at a small party in Chapter 7. Comparing Jordan's view to Daisy's general attitude of being sucked too much into her life realizes what's going on around her. I protested: 'You're a corrupt driver. Either you have to be more careful or you never drive, I'm careful no, you're not. They're going out of my way, he insisted, it takes two to crash, assuming you've been careless with someone like yourself, and he replied, I hope I never do. That's why I like you. (3.162-169) Here we have a sense of what catches Jordan and Nick together - attracting him to his carefree, as attitude while he sees his caution as a plus. After all, if it really takes two to have an accident, as long as he is with an exact person, Jordan can do whatever he wants! We also see Jordan as someone who accurately calculates the risks both in driving and in relationships. That's why he brings up his car crash analogy again at the end of the book when he and Nick break up - Nick was, in fact, a bad driver as well, and he was surprised to have misread him. It's a great advantage not to drink among hard guys (4.144) another example of the jordanian observer's humor, this quote (in Daisy's case) jordan's view of suggesting that perhaps Daisy's reputation isn't as clean as anyone else believes. After all, if Daisy was only sober in a crowd of partiers, it would be easy for her to hide less-than-flattering aspects about herself. Suddenly I no longer thought of Daisy and Gatsby except this clean, hard and limited person who was dealing in global skepticism and just leaned back in the circle of my arm. (4.164) At this moment, Nick reveals what he finds fascinating about Jordan -not only his appearance (though again, describing him as pleasingly jaunt and hard here), but his attitude. He remains skeptical without being entirely pessimistic, and despite his slightly pessimistic vision of ups and downs and wit. At this point in the story, Nick's friend will probably still find this exciting and fascinating, though of course by His ending realizes that his attitude makes it hard for him to really empathize with others, like Myrtle. Life starts again when it becomes crisp in autumn. (7.75) Vs Daisy (who just before this says, rather desperately, what will we do today, then tomorrow, and for the next thirty years? (7.74)), Jordan is open and excited about the possibilities still available to him in his life. As we discuss later, perhaps since he's not yet married, his life still has Daisy's freedom and has the possibility to start again while he's not exactly a star-studded eye optimist, he shows resilience, and the ability to start things over and move on, which allows him to escape tragedy at a relatively unscathed end. It also fits how Jordan doesn't seem to let himself be too connected to people or places, which is why he's surprised by how much he felt for Nick. You put me on the phone, I don't care about you right now, but it was a new experience for me and I felt a little dizzy for a while. (9.130) Jordan often doesn't display his emotions or show much vulnerability, so this moment is remarkable because we see that he really cares for Nick at least somewhat. Notice that he benched his confession with a very sassi remark (I don't give up on you now) that felt hollow when you realized that throwing over by Nick made him feel dizzy-sad, surprised, shaken for a while. Wilson's case had changed Ms Wilson's outfit some time before and was already dressed in an elaborate afternoon outfit of cream-colored chiffon fabric, which gave out a continuous rust as she was swept about the room. With the influence of her character's outfit, she had also undergone a change. The intense vitality that was so remarkable in the garage turned into an impressive haster. His laughter, his gestures, his words were more violently influenced moment by moment, and as he expanded the room around him he got smaller than he seemed to be on a noisy, crixing axis through smoky revolving air. (2.56) Here, we see Myrtle transformed from more sensible, physical characters to someone who is disappointed as richer than he actually is. Using power over his group of friends, he appears to revel in his image. Unlike Gatsby, who projects a masterfully rich and worldly personality, Myrtle's character is much more simplified and transparent. (Especially Tom, who immediately sees Gatsby as a fake, doesn't seem to pay attention to Myrtle's pre-tensions—perhaps because they have no results for him, or any kind of threat to his lifestyle.) Daisy, what are you while? Daisy! Daisy! Shouted Mrs. Wilson. I say it whenever I want! Daisy! Dai— Making a short deft move Tom Buchanan broke his nose with his open hand. (2.125-126) Here we see Myrtle pushing his limits with Tom—and realizing that he is both And they're quite reluctant to be honest about his marriage. While both characters are willing, impulsive and driven by their desires, Tom violently states here that his needs are more important than the case. After all, to Tom, Myrtle is just another mistress, and as disposable as all the rest. The injury also predicts Myrtle's death at the hands of Daisy herself. While citing Daisy's name here makes Tom hurt Myrtle, Myrtle's actual encounter with Daisy later turns out to be deadly in the novel. Beat me! He heard her crying. Put me down and beat me up, you dirty little coward! (7.314) When George encounters his wife about their relationship, Myrtle is furious and has cheated the needle on his husband—now insecure since he is—with his sarcasm weak and less of a man than Tom. Also, their fighting centers around his body and treating it, while Tom and Daisy previously fought about their feelings in the same season. At this moment we see that even though Myrtle's relationship with Tom is dangerous and damaging, he seems to be asking George to treat him the way Tom did. Myrtle's uncomfortable acceptance of his role as a body is just a piece of meat, essentially—a terrible physical prediction of his death. Michaelis and this man first reached him, but when they tore off his open shirt, he was still wet with sweats, they saw his left chest swing like a flap loose and there was no need to listen to the heart below. The wide mouth was open and ripped in the corners as though he had choked a little on giving the extraordinary vitality that he had stored so long. (7.317) Even in death, Myrtle's physicality and vitality are emphasized. In fact, the image is very openly sexual—notice how those case breasts are ripped open and swing loose, and their mouths ripped around. It echoes Nick's view of Myrtle as a woman and mistress, nothing more than that - even contested in his death. This moment is also much rougher than his previous broken nose. While that moment cemented Tom as offensive in the reader's view, this one really shows the damage that Tom and Daisy leave in their wake, shaping the tragic tone of the rest of the novel. George Wilson in general, he was one of these worn men: when he didn't work, he sat in a chair at the doorway and stared at people and cars passing along the road. When everyone talked to him, he always laughed in an agreeal and colorless way. He was his wife's man and not his own man. (7.312) After our first introduction to George, Nick emphasizes George's meekness and defiance of his wife, very bluntly commenting he is not his own man. Although this comment suggests a bit of Nick's misguiding - his comment seems to be George being his wife's man as opposed to his main source of weakness - it also continues to be George's devotion to Myrtle's apparent weakness may make him an unlikely choice for Gatsby's killer, as long as you consider how much anxiety and pent-up rage he has about Myrtle culminating in his final and violent acts: Gatsby's murder and his own suicide. His description also continues to land him in the Ash Valley. Unlike all other main characters moving freely between Long Island and Manhattan (or in Myrtle's case, between Queens and Manhattan), George stays in Queens and helps get stuck, passive, his image. This makes your final trip, on foot, to Long Island, feel particularly ghastly and desperate. A man spoke to him in low voice and every now and then he tried to stretch a hand over his shoulder, but Wilson neither heard nor saw. His eyes slowly fell from the swinging light to the table laden by the wall and then swung back into the light, and he made the terrible contact on top of him endlessly. Oh, my Ga-Ode! Oh, my ga-ode! Oh, Gaud! Oh, my Gaud! (7.326-7) George is utterly devastated by the death of his wife, to the extent of being hapless and unaware of reality. Although we hear that he treated her almost before, locking her up and insisting on keeping her away from town, she is completely devastated by her loss. With his previous passive personality, this intense break takes his turn to violence at the end of the book. I spoke to him, he muttered, after a long silence. I told him he might fool me, but he couldn't fool God, I took him to the window—he sned up with an effort and walked up to the back window and leaned on his face, and I said God knows what you're doing, whatever you do. You may fool me, but you can't fool God! Standing behind him, Michaelis saw with shock as he looked into the eyes of Dr. T. J. Eccleborg, who had just emerged from the night of the massive, pale dissolution. God sees everything, Wilson repeated. It's an ad, Michaelis assured him. Something led him away from the window and looked into the room, but Wilson stood there for a long time, his face near the window and cuddled the twilight. (8.102-105) George seeks comfort, redemption, and order in which there is nothing but an ad. This speaks to the moral decay of New York City, the East Coast and even America as a whole during the 1920s. It also speaks of how lonely and powerless George is and how violence is his only resort to seeking revenge. At this moment, the reader is forced to wonder whether there is any kind of morality that the characters adhere to, or whether the world is truly cruel and completely justiceless—and without any god except the empty eyes of Dr. T. J. Eccleborg. Gatsby's big key quote theme by clicking on the title of each subject for an article explaining how it fits into the novel, which is the character Connected to, and how to write an article about it. Money and material then wear a gold hat, if that he will move:If you can bounce high, bounce for him too, until he cries lower, hated gold, high bouncing lover, I shall have you! —THOMAS PARKE D'INVILLIERS EPIGRAPH NOVEL IMMEDIATELY MARKS MONEY AND MATERIALISM AS A KEY THEME OF THE BOOK—THE LISTENER IS IMPLORED TO WEAR A GOLD HAT AS A WAY TO IMPRESS HIS LOVER. In other words, wealth is presented as the key to love—such an important key that the word gold is repeated twice. It's not enough to bounce high for someone, to win them over with their charm. You need wealth, better, to win over the goal of your desire. They had spent a year in France, for no particular reason, and then drifted here and there uneverly wherever people played polo and were wealthy together. (1.17) Our introduction to Tom and Daisy immediately describes them as wealthy, bored and privileged. Tom's impation is most likely a motivation for his affairs, while Daisy is weighed by awareness of those matters. This combination of unsatismity and kia put them on the path to tragedy at the end of the book. During the summer nights there was music from my neighbor's house. In the blue gardens he would come men and girls and go like butterflies amid whispers and champagne and stars. At high tide in the afternoon I watched his guests dive out of their boat towers or catch the sun on their hot beach sand while their two boat engines slit the sound water, drawing aquatics over foam cataracts. In the week ends a Rolls-Royce itself has become omnibus, bearing parties to and from the town, between nine in the morning and long last midnight, while its station wagons scamped like a yellow brisk bug to meet all the trains. And on Mondays eight maids including an extra gardener all day with mops and scrubbing-brushes and hammers and garden-shears, repairing the ravages of the night before.... (3.1—3.6) The description of gatsby parties at the beginning of the third chapter is long and extraordinarily detailed, thus highlighting the extraordinary extent of Gatsby's wealth and materialism. In front of Tom and Daisy's expensive mansion but not too bovine, and Nick's little dinner party attends the first season there, it's all about Gatsby's new fortunes too high and full of badges, brought from orange boxes and juices one by one by a waitress, legions of receptions to full orchestras. Anyone who comes to parties is attracted by Gatsby's money and wealth and transforms the culture of money-making into a community-level trend in the novel, not just what our main characters fall victim to. After all, people were not invited, they went there (3.7). No comes because of a close personal friendship with Jay. Everyone is there alone for the view. He's a Get out of the shirts and start throwing them, one by one before us, sheer linen shirts and thick silk and good flannels that lost their china as they fell and covered the table in a lot of color irregularities. While we applauded he brought a more and soft rich higher fitted stack—shirts with stripes and inscriptions and filth in corals and green apples and lavender and pale orange with monograms of Indian blue. Suddenly in a grim voice, Daisy bent her head over to the shirts and began to cry stormy. They are such beautiful shirts, he cried, his voice choked on thick wrinkles. It makes me sad because I've never seen such a beautiful shirt before. (5.117-118) Gatsby, like Peacock showing off its many coloured tails, boasts his fortune to Daisy by showing off her many colour shirts. And intriguingly, this is the first moment of the day when Daisy completely disintegrates emotionally—not when she first sees Gatsby, nor after their first long conversation, even in the early sight of the mansion—but in this very revealing show of wealth. It speaks to his materialism and how, in his world, a certain amount of wealth is an obstacle to entering into a relationship (friendship or more). I stated, He has a voice of carelessness. Suddenly he said, His voice is full of money. That's it. I had never understood it was full of money that had an unsumed charm that went up and fell into it, its jingle, the Song of the Sympals from it. Above in a White House the king's daughter, the golden girl. (7.103-106) Daisy herself is explicitly connected with the money here, which allows the reader to see Gatsby's desire to see her as a desire for wealth, money, and status more generally. So while Daisy is materialistic and is drawn back to Gatsby because of her newly gained wealth, we see Gatsby also drawn to her because of the money and the situation it represents. I couldn't forgive him or like him but I saw what he had done, for him, completely justified. Everything was so careless and confused. They were careless people, Tom and Daisy—crushing things and creatures, and then retreating again to their money or their widespread carelessness or whatever it was that kept them together, allowing other people to clean up the mess they had made. (9.146) Here, in the wake of the novel massacre, Nick observes that while Myrtle, George and Gatsby have all died, Tom and Daisy are not punished at all for their recklessness, simply being able to retreat back to their money or their widespread carelessness... So the money here is more than just that shield against responsibility, which allows Tom and Daisy to behave recklessly while other characters suffer and die chasing their dreams. American Dream but I called him for him a sudden intimidation that he was To be alone, he stretched his arms towards the dark water in a curious way and as far as I was from him I could swear he was shaking. I looked involuntarily towards the sea and distinguished nothing but a single green light, minutes and away, which might be the end of a pier. (1.152) In our first glimpse of Jay Gatsby, we're reaching him toward something out of reach, something in sight but definitely out of reach. This famous image of the green light is often perceived as part of the great Gatsby meditation on the American dream—the idea that people are always heading for something bigger than themselves that is just out of reach. You can learn more about this in our all about the green light. The fact that this image is our prelude to Gatsby predicts his unhappy ending and also marks him as a dreamer, rather than people like Tom or Daisy who were born with money and don't need to try anything so far off. Over the Great Bridge, with sunlight through grids making a constant flip over moving cars, with the city rising across the river in white helms and sugar lumps all made with a wish of non-olfactory money. The city seen from the Queensboro Bridge is always the first city to be seen, on its first wild promise of all the mystery and beauty in the world. A dead man passed us on hearing stacks with blossoms, followed by two carriages with curtains drawn and by happier carriages for friends. Friends looked at us with tragic eyes and short upper lips of southeastern Europe and were delighted to see Gatsby's glamorous car included in their tragic holiday. When we crossed Blackwell Island, a limo passed us driven by a white driver in which his three blacks, two dollars and a girl sitting, laughed out loud as their butter-eyed yolks rolled towards us in the Haggi competition. Anything can happen now that we're sliding on this bridge, I thought; whatever it is, even Gatsby might happen, with no particular surprise. (4.55-8) Early in the novel, we see this mostly optimistic picture of the American dream- we see people of different races and nationalities racing toward NYC, a city of unfathomable possibility. This moment has all the classic elements of the American dream—economic possibility, racial and religious diversity, carefree attitudes. At this point, it feels like anything can happen, even a happy ending. However, this rosy view is ultimately undermined by the tragic events that followed in the novel. And even at this point, Nick's disdain for people in other cars reinforces america's racial hierarchy that disrupts the idea of the American dream. There's even a bit of competition in the game, a Hewitt rivalry in the game between Gatsby's car and someone who has Modish Neggans. Nick laughs At this moment, his suggestion thinks it's fun that passengers in this other car see them equal, or even competitors in the best way. In other words, he seems to have a firm belief in the racial hierarchy that Tom defends in season one, even if he honestly admits to it. Her heart beats faster and faster as Daisy's white face climbs. She knew that when she kissed this girl, and forever proposed her unspeakable dreams with her usual egos, her mind would never be ramped up like God's mind again. So he waited, listening for a longer moment to claw a setting that had been struck on a star. Then he kissed her in touch with her lips, blossoming like flowers for her, and it was the perfect incarnation. (6.134) This moment explicitly links Daisy to all gatsby's larger dreams for a better life-to-make her American dream. This set the stage for the tragic ending of the novel, as Daisy cannot hold on to her under the weight of Gatsby's dream projects. Instead, he stays with Tom Buchanan despite his feelings for Gatsby. In this way, when Gatsby fails to win against Daisy, he also fails to achieve his version of the American dream. That's why so many people read this novel as a sleeper or cynical in the American dream, rather than an optimistic one. ... As the moon began to melt away needlessly so gradually I became aware of the old island here that once flowered for the eyes of Dutch sailors - the fresh and green breasts of the new world. Its disappearing trees, the trees that made way for Gatsby's house, were once pondered in whispers to the last and greatest human dreams; for a passingly mesmeric moment man must have kept his breath in the presence of the continent, forced to contemplate his aesthetic neither understanding nor desired, face to face for the last time in history with something like his capacity to wonder. And when I sat there sitting on an old, unknown world, I thought of Gatsby's surprise when he first took the green light at the end of Daisy's pier, he had come a long way into this blue grass and his dream must have seemed so close that he could hardly fail to understand it. He didn't know he was already behind him, somewhere in that vast ambiguity beyond the city, where the dark fields of the Republic roll underneath the night. (9.151-152) The closing pages of the novel are reflected during the American dream, in an attitude that simultaneously seems mourned, appreciated and pessimistic. It also links to our first glimpse of Gatsby, reaching over the water towards the green light of the biochanan. Nick points out that Gatsby's dream was then already behind him, in other words it was impossible to achieve. But even so, he finds something to admire how Gatsby still hopes for a better life, constantly moving towards that brighter future. To fully consider this latest And what they mean, see our analysis of the end of the novel. The love and relationships of Daisy and Tom married quoting why they came to the East I don't know. They had spent a year in France, for no particular reason, and then drifted here and there uneverly wherever people played polo and were wealthy together. [1.17] Nick introduces Tom and Daisy as being a mandy, wealthy, and singular unit: them. Despite all the revelations about other matters and sorrows in their marriage and the events of the novel, it's important to look at our first and last descriptions of Tom and Daisy describing them as close, if they're bored, even. In fact, Nick only doubles in this observation later in the first season. Well, he was less than an hour old and Tom was God who knows where he is, I woke up with a completely relieved feeling from the ether and immediately asked the nurse if it was a boy or a girl. She told me she was a girl, and that's why I turned my head off and cried. And I hope she's an idiot - it's the best thing a girl can be in this world, a beautiful little idiot. You see, I think everything is terrible anyway, he continued in a convinced way, all thinking of the most advanced people, and I know - I've been everywhere and I've seen everything and I've done everything. It's complicated, God, I'm complicated! The moment his voice fell apart, diminished my attention, believed me, I felt the basic innocence of what he had said. It made me unsettled, as though all night has been a trick of sort of exactly a sense of participation from me. I waited, and I made sure enough, at the moment he looked at me with an absolute smyrk on his lovely face as if he had expressed his membership in a fairly prominent secret society to which he and Tom belong. (1.118-120) In this passage, Daisy pulls over Nick in season one, claiming that she is quite depressed by her current situation despite her apparent joy and luxurious lifestyle. At first, it seems Daisy is revealing cracks in her marriage—Tom was God knows here at the birth of his daughter, Pammy—as well as general weakness about society in general (things are terrible anyway). However, right after this confession, Nick doubts his truth. And in fact, he is pursuing his apparently serious complaint with an absolute smyrk. What's going on here? Well, Nick continues to observe that Smyrk stated his membership in a relatively prominent secret society that he and Tom belong to. In other words, despite Daisy's performance, she seems content to remain alongside Tom, part of the secret society of the super-rich. So the question is: Can anyone, or anything, pick up Daisy from your sympathy? I never liked him, he said with perceptual reluctance. Kapiolani? suddenly asked Tom. Not from the ballroom below, the choked and suffocating chords were drifting onto the hot air waves. Not that day, I brought you down from the punch bowl to keep your shoes dry? There was a husky tenderness in his tone. Daisy? (7.258-62) Throughout the novel, both Tom and Daisy enter into or continue, and instead of confronting their marriage problems, they step aside. Gatsby, however, forces them to deal with their feelings at the Plaza Hotel when he asks Daisy to say he never liked Tom. Although he gets the words, he immediately cancels them—I love [Tom] once but I loved you too! After Tom interrogates him here, Tom—usually presented as a commotion, bruised and unkind—falls apart and speaks with Husky's tenderness and recalls some happy moments in his and Daisy's marriage. This is a key moment because it shows despite their marriage dysfunction, Tom and Daisy both seem to be looking for relaxation in happy early memories. Between those few happy memories and the fact that they both come from the same social class, their marriage leads to the air of numerous affairs. Daisy and Tom sat at the kitchen table with a plate of cold fried chicken between them and two bottles of ale in front of each other. He was speaking intently across the table at him and had fallen on his hands in earnest and had covered himself. Every once in a while he looked at her and came to an agreement. They were not happy, and none of them touched the chicken or the ale, and they were not dissatisfied. There was an unesthetly air of natural intimacy about the image, and everyone said they were conspiring together. (7.409-10) They were careless people, Tom and Daisy—they crushed things and creatures and then retreated to their money or their vast carelessness or whatever it was that had kept them together, and let other people clean up the mess they had made. [9.146] Until the end of the novel, after daisy Myrtle's murder, as well as Gatsby's death, she and Tom will return firmly together, conspiring and carelessly despite the deaths of their lovers. As Nick notes, they weren't happy... Their marriage is important for both of them, because it assures them of their status as old money nobles and brings stability to their lives. So the novel once again ends with them being described as a unit, one of them, perhaps even stronger bonding since they have survived not only another round of affairs but also murder, as well. Myrtle and George married a quote I heard footprints on the stairs and in a moment the thick face of a woman blocking the light from the office door. She was in her mid-ties, and pale-bite, but she carried her surplus meat with as sensitive as some women could. His face, above one. De Chin's dark blue crepe dress, containing no face or gleam of beauty but there is immediately understandable vitality about her as if her body nerves are constantly smouldering. She smiled gently and walked through her husband as if the ghost was waving with Tom as he followed her flow into her eyes. Then he wet his lips and spoke to her husband in a soft, coarse voice without turning: Take a few chairs, why don't you do it, so someone can sit down. Schne's white suit covered his dark suit and trimmed hair while wearing everything in the vicinity - except for his wife moving near Tom. (2.15-17) As we discuss in our article on the iconic Valley of Ash, George is covered by the dust of despair and thus seems bewildered at the despair and depression of that uncomfortable place, while Myrtle is alluring and full of vitality. Her first act is to order her husband to take a seat, and the second is to get away from him and get closer to Tom. In contrast, Tom and Daisy, originally presented as a unit, our first introduction to George and Myrtle shows them broken, with very different characters and motives. We immediately gained the sense that their marriage was in trouble and that a conflict between them was imminent. I married him because I thought he was a gentleman, she finally said, I thought she knows something about nurturing, but she's not fit to lick my shoes. Catherine said: 'You were crazy about him for a while. Crazy about him! Myrtle cried limitlessly. Who said I was crazy about him? I've never been crazier than the man I was there (2.112-4) Here we're a little behind the story about George and Myrtle's marriage: like Daisy, Myrtle was initially crazy about her husband but the marriage has soured ever since. But while Daisy has no real desire to leave Tom, here we see Myrtle eager to leave, and very dismissed from her husband. Myrtle seems to suggest that even having her husband want on her is unacceptable - clearly she thinks she's finally heading towards bigger and better things. In general, he was one of these worn-out men: when he didn't work, he would sit in the seat at the doorway and stare at the people and cars that were passing along the road. When everyone talked to him, he always laughed in an agreeal and colorless way. He was his wife's man and not his own man. [7.312] Again, in the face of Tom and Daisy's strangely untrained partnership, conspirator Michaelis (briefly takes over the narrator's duties) observes that George was his wife's man, worn out. Obviously, this situation becomes clear when George locks down Myrtle when he discovers the story, but seeing Michaelis speak to the unseal in Wilson's marriage in which each fights Control over the other. Instead of facing the world as a united front, the Wilsons each struggle to dominate within marriage. Beat me! He heard her crying. Put me down and beat me up, you dirty little coward! A moment later he hurried into the sunset and shook his hands and shouted; before he could move out of his door, the job was over (7.314-5) we don't know what happened in the fight before this moment is very important, but we know George Case was locked in a room once he realized he was having a relationship. So despite the appearance ruled by his wife, he actually has the ability to physically control him. However, he apparently didn't hit him, the way Tom did, and Myrtle teased him for it — perhaps his irony was a lesser man than Tom. This outbreak of both physical violence (George Locking Up Myrtle) and emotional abuse (possibly from both sides) satisfies the previous sense of marriage that is heading toward conflict. However, it is uncomfortable to witness the last few minutes of this broken and unstable partnership. Daisy and Gatsby relationship quotes you should know Gatsby, Gatsby? He asked Daisy. What about Gatsby? (1.60-1) In the first season we get a few mentions and glimpses of Gatsby, but one of the most interesting is Daisy, who immediately flings in her name. Obviously, he still remembers her and maybe even thinks about her, but her surprise suggests that she thinks she's been gone for a long time, buried deep in her past. This is in stark contrast to our image of Gatsby himself at the end of the season, actively reaching across the bay to Daisy's house (1.152). While Daisy sees Gatsby as a memory, Daisy is Gatsby's past, present and future. Even in the first season, it is clear that Gatsby's love for Daisy is much more intense than her love for him. Gatsby bought that house to have Daisy right across the bay, then they wasn't merely the stars she dreamed of that June night. He came to me alive, suddenly delivering from the womb his aimless splendor. (4.151-2) In Season 4, we learn the story of Daisy and Gatsby from Jordan: specifically, how they date in Louisville but it ended when Gatsby went forward. She also describes how Daisy threatened to get her marriage to Tom back after receiving a letter from Gatsby, but of course she ended up marrying him anyway (4.140). Here we also learn that Gatsby's primary motivation is to get Daisy back, while Daisy is of course in the dark about all of this. It set the stage for their relationship to be at the feet of being unequal: while each has a love and affection for the other, Gatsby has thought little else for five years, but Daisy has thought while Daisy has created another whole life for herself. Daisy, her voice as matter is actually as always as it can be. Five years next November (5.69-70) Daisy and Gatsby finally come back in Season 5, midse. The whole season is obviously important for understanding the Daisy/Gatsby relationship, since we actually see them interacting for the first time. But this initial conversation is fascinating, as we see Daisy's memories of Gatsby more abstract and cloudy, while Gatsby has been so obsessed with her that she knows the exact moon they separated and clearly counts the days until their reunion. They were sitting at both ends of the bench looking at each other as if they had been asked a question or in the air, and every westerly embarrassment was gone. Daisy's face was in tears, and when I came in, she jumped up and started wiping it with a napkin before the mirror. But it brought about a change in Gatsby, which was simply confounding. He literally shone; without a word or a gesture of well-new exultation from him radiating and filling the small room. (5.87) After initially being reintroduced awkwardly, Nick leaves Daisy and Gatsby alone and returns to find them speaking candidly and emotionally. Gatsby has been transformed—she is radiant and brilliant. In contrast, we don't see Daisy drastically transforming except for her tears. Although our narrator, Nick, is much closer to Gatsby than Daisy, these different reactions suggest that Gatsby is much more invested in this relationship. They are such beautiful shirts, he cried, his voice choked on thick wrinkles. It makes me sad because I've never seen such a beautiful shirt before. (5.118). Gatsby gets a chance to show off his mansion and the enormous rich to Daisy, and he breaks through his many colour shirts after a very revealing display of Gatsby's wealth. In Daisy's tears, you may feel a little guilty—that Gatsby gained so much just for her—or perhaps regret, that she might be able to be with him if she had the power to walk away from her marriage to Tom. However, unlike Gatsby, whose motives are laid bare, it is hard to know what Daisy is thinking and how much she has invested in their relationship, despite how openly emotional she is during this reunion. Maybe he's overcome emotion just to bring to life the emotions of their first encounters with emotions, his heart beating faster and faster as Daisy's white face climbs. She knew that when she kissed this girl, and forever proposed her unspeakable dreams with her usual egos, her mind would never be ramped up like God's mind again. So he waited, listening for a longer moment to claw a setting that had been struck on a star. Then he kissed her in touch with her lips, blossoming like flowers for her, and it was the perfect incarnation. (6.134) In Flashback, we hear about Daisy and Gatsby's first kiss, through Gatsby's perspective. We candidly see in this scene that for Gatsby, Daisy has come to represent all her greater hopes and dreams about And a better life - he is literally the embodiment of his dreams. There is no allegorical passage from Daisy, because we don't actually know that much of Daisy's inner life, or certainly not much compared to Gatsby. So we see, again, the relationship is very uneven—Gatsby has literally spilled his heart and soul into it, while Daisy, though she obviously didn't idolise her in the same way. It becomes clear here that Daisy, who is human and flies, can never live up to Gatsby's great prediction of her. Oh, you want so much! She cried to Gatsby. I love you now, isn't that enough? I can't help what happened in the past. Gatsby's eyes opened and closed. Did you love me, too? he repeated. (7.264-66) Here we finally got a glimpse at Daisy's true feelings -she loved Gatsby, but also Tom, and gave her those equal love. He doesn't put that early love with Gatsby's way Gatsby has on a peddling. Gatsby's obsession with him at this point seems shockingly one-sided, and it's clear to the singer that he won't leave Tom for him. You'll also see why this confession strikes Gatsby like this: she's been dreaming of Daisy for years and sees her as one of her true loves, while she can't even rank her love for Gatsby above her love for Tom. Was Daisy driving? Yes, he said after a moment but of course I say I did. (7.397-8) Despite Daisy's rejection of Gatsby back at the Plaza Hotel, she refused to believe that it was real and assured that she could still get her back. His devotion is so intense that he does not think twice about covering up for him and blaming Myrtle's death. In fact, his obsession is so strong that he hardly seems to register that death existed, or to feel any guilt at all. This moment further emphasizes how much Daisy means to Gatsby, and how modestly it means to her. She was the first good thing she had ever known. In the various captains he was in contact with people like this but always intersummed by unrecosted barbed wire, he found him excitedly desirable, he went to his house, initially with other Camp Taylor officers, then on his own. She was surprised—she has never been in such a beautiful home before. But what gave that air of breath was that Daisy lived there — it was as casual a thing to her as her tent in the camp gave her. There is a ripe mystery about it, a hint of upstairs bedrooms more beautiful and colder than other bedrooms, of gay and radiant activities taking place through its corridors and of romance that is not mustard and laid away now in the lavender but fresh and breathable and redolent of this year's sparkling motor cars and dancing that flowers were rarely sputtered. She was too excited that so many men already loved Daisy — it increased her value in her His presence made them feel all about the house, pervading the air with shadows and echoing still vibrant emotions. (8.10, emphasis added) In Season 8, when we tell the rest of gatsby's post-story story, we learn more about what has drawn him to Daisy, and specifically the world that is open to Gatsby as she knows him. Ironically, we also learn that his value in Gatsby's eyes increased when it became clear that many other men had loved him as well. Then we'll see how Daisy is tied up in Gatsby's ambitions for a better, richer life who she also know, as a singer, that Daisy is obviously human and fly-catcher and can never realistically live up to Gatsby's inflated images of her and what she represents. So in these last pages, before Gatsby's death while learning the rest of Gatsby's story, we sense that her obsessive Ashley for Daisy is as much better about her Ashley for another life than it was about a single woman. Tom and Myrtle have a relationship quoted I think it's beautiful, said Ms Wilson eagerly. How much is that? That dog? He looked at it with admiration. That dog costs you ten dollars airdale - there's no doubt the airdale worried somewhere though his legs were surprisingly white - changed hands and settled into Ms. Wilson's lap, where she stroked a weatherproof coat with a trace. Is he a boy or a girl? he asked Zarifi. That dog, a boy Tom, categorically said, This is a bitch. Your money is here. (2.38-43) This crossing is great because it neatly displays Tom and Myrtle's different attitudes towards the affair. Myrtle thinks that Tom runs him in particular, and he cares about him more than he really does-after all, he stops by him a dog just because he says it's beautiful and insists that he wants one on a whim. But for Tom, money is no big deal. He casually throws away \$10, aware that he's scamming but doesn't take care, he's available a lot of money from him. He also insists that he knows more than dog salesman and Myrtle, showing how he looks at his under-class people -but the case missed this because he is with both his new puppy and Tom. Myrtle drew his chair near me and suddenly his warm breath poured the story of his first meeting with Tom on me. There were two small chairs ahead of each other, which are always the last seats left on the train, he says. I was on my way to New York to see my sister and spend the night, she had a patent on a suit and leather shoes, and I couldn't keep my eyes off her, but every time she looked at me I had to pretend to look at the ads on her head. When we came to the station he was next to me and his white shirt pressed front against my arm- and so I told him I should call a policeman, but he knew I lied. I'm so excited I got in a cab with him, I hardly knew I wasn't getting on a subway train, the only thing I thought about over and over again was that you can't live forever(2.119-20) Myrtle, twelve years into a marriage she's unhappy in, sees her affair with Tom as a romantic escape. She tells the story of how she and Tom met as if it were the beginning of a love story. In fact, it's very creepy - Tom sees a woman he finds attractive on the train and immediately goes and pushes up to make him look like and convinces him to sleep with him immediately. Not exactly classic romance! Coupled with the fact that Myrtle believes Daisy's Catholicism (lies) is what keeps her and Tom apart, you see that despite Myrtle's pressures of globalism, he actually knows very little about Tom or the upper classes, and the judge is weak of character. He is an easy person for Tom to use. For a while, Tom Buchanan and Ms. Wilson stood face-to-face and persistently debated whether Ms. Wilson had the right to name Daisy. Daisy, what are you while? Daisy! Daisy! Shouted Mrs. Wilson. I say it whenever I want! Daisy! Dai— Making a short deft move Tom Buchanan broke his nose with his open hand. (2.124-6) In case the singer was still wondering that perhaps Myrtle's relationship had some basis in fact, this cold hard dose of reality. Tom's mefringing treatment of Myrtle reminds the reader of his brutality and the fact that for him, Myrtle is just another relationship and that he will never leave Daisy for him in a million years. Despite the violence in this scene, the incident continues. Myrtle is either desperate to escape her marriage or so delirious about what Tom thinks of her (or both) that she stays with Tom after this ugly scene. There was no confusion like the confusion of a

simple mind, and as we roundEd Tom felt the hot whip was terrified. His wife and his mistress, until an hour ago safe and merciless, were sliding out of his control. (7.164) Chapter 2 gives us a lot of insight into the character of the case and how he sees his relationship with Tom. But apart from Tom's physical attraction to Myrtle, it doesn't become as clear as a view of his motives until later. In season seven, Tom panics when he finds out that George yed about his wife's relationship. We learn here that control is incredibly important to Tom controlling his wife, controlling his mistress, and controlling society more generally (see his rants in Chapter 1 about the rise of colored empires). So as he passionately mourns and raves against colored races, he also gets terrified and angry when he sees that he is losing control both over Myrtle and Daisy. It speaks to Tom's entitlement—both as a rich person, both as a man, and as a white person—and shows how his relationship with Myrtle is just another show of He has very little to do with his feelings for Myrtle himself. So as the relationship begins to slip from his fingers, he panics — not because he fears losing Myrtle, but because he fears the loss of an asset. And if you think I didn't have my share of suffering -- look here, when I went to put that bed away and saw that fucking dog biscuit box sitting next to the seaboard and I cried like a baby. It was awful to God——(9.145) Despite Tom's disgusting behavior throughout the novel, Nick leaves us with a picture of Tom confessing to crying over Myrtle. This complicates the reader's desire to see Tom as a serenity villain. This confession of emotion certainly doesn't lose Tom, but it prevents you from seeing him as a complete monster. Nick and Jordan's relationship quote I enjoyed looking at him. She was a slim, small-breasted girl, with an erection carriage that she accented by throwing her body back in the shoulders like a young officer. His sun's grim grey eyes looked at me with polite mutual curiosity from a one-on-one, uncomfortable charming face. It just occurred to me that I had seen him or a picture of him somewhere ago (1.57) as Nick Eyes Jordan in Season 1, we see his immediate physical attraction to him, though it's not as strong as Tom to Myrtle. And similarly drawn to Gatsby's attraction to Daisy being to her money and voice, Nick is discouraged by Jordan's situation, she wan, charming face —her attitude and status more than she seems alone. So Nick's attraction to Jordan gives us a bit of insight both in how Tom sees Myrtle and how Gatsby sees Daisy. Of course you do, Daisy confirmed, in fact, I think I have an arranged marriage. Come here, Nick, and I'll kind of throw you together. You know locking you accidentally in a linen closet and pushing you out to sea in a boat, and all this kind of thing—— (1.131-2) during the novel, we see Nick avoid being caught up in relationships- the woman he mentioned returning home, his wife dates briefly in his office, Sister Case, though he doesn't object to being thrown together with Jordan. Perhaps it's because Jordan will be a step for Nick in terms of money and class, speaking to good ambition and class consciousness, despite the way he paints himself as every man. Moreover, unlike these other women, Jordan is not sticking—he lets Nick come to him. Nick Absorber sees how detached and cool he is. I protested: You're a corrupt driver. Either you have to be more careful or you never drive, I'm careful no, you're not. They're getting out of my way, he insisted. As careless as you are, he replied, I hope I never do. His gray, dark sunny eyes stared straight forward, but he had deliberately moved our relationships and thought I loved him for a moment. (3.162-70) Here, Nick is attracted to Jordan's offensive attitude and his confidence that others avoided his careless behavior-attitude he could afford because of his money. In other words, Nick is fascinated by the super-rich world and the privilege he grants to his members. So just as Gatsby falls in love with Daisy and her wealthy status, Nick seems to attract Jordan for similar reasons. However, the conversation not only predicts a tragic car crash later in the novel, but also points to what Nick will come to find repulsive about Jordan: his inept disregard for everyone but himself. It was dark now and as we plunged under a small bridge, I put my arm around Jordan's golden shoulder and pulled him towards me and asked him to have dinner. Suddenly I no longer thought of Daisy and Gatsby except this clean, hard and limited person who was dealing in global skepticism and just leaned back in the circle of my arm. A phrase began to beat me in my ears with a kind of noisy excitement: There's only chasing, chasing, crowded and tired. (4.164) Nick, again with Jordan, looks exciting with someone who is one step above him in terms of social class, exciting to be a looking person, rather than just busy or tired. Seeing Nick usually enthralled the surface of this enthralled head gives us some insight into Gatsby's shaft with Daisy, as well as allows us to glimpse Nick Fred, rather than Nick Ravi. And again, we have a sense of what attracts him to Jordan - his clean, hard, limited self, his skepticism, and Jason's attitude. It's interesting to see that these qualities will only be hated for Nick A few seasons later. Just before noon the phone woke me up and I started with sweat breaking on my foreman. It was Jordan Baker; he often called me to get in this hour because of the uncertainty of his movements between hotels and clubs and private homes made him hard to find in any other way. Usually his voice came over the wire as something fresh and cool as if the divot had come from the green golf link sailing in the office window but this morning it seemed rough and dry. He said: I have left Daisy's house. I'm in Hamptstead and we're going to Southampton this afternoon. It was probably practical to leave Daisy's house, but this act of me and her subsequent words made me rigid. You weren't very good to me last night, so how could it matter? (8.49-53) Later in the novel, after the tragic death of the case, Jordan's casual attitude, the devil may care is no longer cute-in fact, Nick finds it disgusting. How can Jordan care? As for the fact that someone's dead and instead more concerned about Nick operating right after a cold, distant accident? In this brief phone conversation, we thus see Nick's fascination with ending with Jordan being replaced by the fact that Jordan's casual attitude represents everything Nick hates from the wealthy, old-fashioned money group. So with renewal, Nick's relationship with Jordan reflects how his feelings about the rich evolved—at first he was drawn by their cold, isolated attitudes, but ultimately found himself defenseless of their carelessness and cruelty. He was dressed for playing golf and I remember thinking he seemed like a good picture, his chin posed slightly, jauntily, his hair dyed autumn leaves, his face the same brown tone as gloves without a finger on his knees. When I was finished, he told me without comment that he was engaged to another man. I doubted that although there were a few she could marry in her head but I pretended to be surprised. Just for a minute I wondered if I wasn't wrong, then I thought quickly again and got up to say goodbye. Jordan suddenly said, You threw me on the phone, I don't care about you now, but it was a new experience for me and I felt a little dizzy for a while. Oh, and you remember — he added, ——The conversation we once had about driving a car? Why not exactly did you say a bad driver was just safe until he met a bad other driver? Well, I met a bad Dili driver, right? i mean , it was careless of me to make such a wrong guess. I thought you were an honest, honest person, and I thought it was your secret pride. I've been lying to myself for five years and calling it an honor (9.129-135) in its official separation, calling Jordan Nick for claiming to be honest and honest but actually prone to his claim. So even as Nick is frustrated with Jordan's behavior, Jordan is disappointed to find just another bad driver in Nick, and both seem mutually agreeing they never work as a couple. It's interesting to see Nick calling for improper behavior for once. For all his judgment of others, he is clearly not a paragon of virtue, and Jordan clearly recognizes that. This rupture is also interesting because it's only when we see the end of the relationship because the two members choose to get away from each other—all the other failed relationships (Daisy/Gatsby, Tom/Myrtle, Myrtle/George) ended because one or both members died. So maybe there's a safe way out of a bad relationship in Gatsby-to-walk early, even if it's difficult and you still have half the love affair with the other person (9.136). If only Gatsby could understand the same thing. Big key Gatsby symbol quotes click on each icon to How it relates to characters and novel themes and to get ideas for article topics! Green light ... A face had emerged from the shadow of my neighbour's mansion and stood with his hands in his pockets about the silver peppers of the stars. Something in his recreational movements and the safe position of his feet on the grass suggested that it was Mr. Gatsby himself, coming out to determine what share of our local sky was. ... He stretched his arms towards the dark water in a curious way and as far as I was from him I could swear he was shaking. I looked involuntarily towards the sea and distinguished nothing but a single green light, minutes and away, which might be the end of a pier. When I once looked at the other, he had disappeared and I was alone again in the unfamiliar darkness (1.151-152), one thing is particularly interesting about introducing the green light: it's very mysterious. Nick seems not entirely sure where the light is, or where its function may be: although physically restricted by the width of the bay, the light is described as imperceptibly small (minutes mean small enough to be almost insignificant) and confusingly distant. Even though we'll find out later that the light will never go out, Nick just seems to be able to see the light as soon as Gatsby disappears. This vagueness and mystery is a good way for the novel to emphasize the fact that this light is a symbol—it stands not only for the physical object that describes it, but also for an idea inside the book. What's the idea? In the next part of this article, I will talk about everything about this. If it wasn't for the whale, we could see your house on the other side of the bay, Gatsby says. It probably came to his mind that the great importance of that light had now disappeared forever. Compared to the great distance that separated her from Daisy, she seemed very close to him almost touching her. It looked as close to the moon as a star. Now there was the green light on the docks again. His count of mesmeric objects had been reduced by one. (5.117-118) This appearance of green light is equally vitally important as the first one, mostly because the way light is presented is now quite different from when we first saw it. Instead of the enchanted magic object we first saw, light has now had its great importance or its symbolic meaning removed from it. This is because Gatsby is currently actually standing there and touching Daisy herself, so she no longer needs to stretch her arms towards the light or worry that it was shrouded in May. Yet this is the separation of green light from its symbolic meaning Sad and worrying. Gatsby seemingly ignores Daisy, who is putting her arm through her as she is absorbed at the thought that the green light is now just a regular thing. See nick that Gatsby mesulant objects are down one seems like a cry—how many enchanted objects are there in anyone's life? And when I sat there sitting on an old, unknown world, I thought of Gatsby's surprise when he first took the green light at the end of Daisy's pier, he had come a long way into this blue grass and his dream must have seemed so close that he could hardly fail to understand it. He didn't know he was already behind him, somewhere in that vast ambiguity beyond the city, where the dark squares of the Republic roll underneath the night. Gatsby believed in the green light, the organic future that year after year retreats from us. He ran us away then, but it doesn't matter - we run faster tomorrow, we stretch our arms farther away. And a good morning —— so we beat the boat against the current, passed endlessly to the past. (9.152-154) Now the light has completely stopped a visible object. Nick is no longer on Long Island, Gatsby is dead, Daisy is gone forever and the only way the green light exists is in Nick's memoirs and philosophical observations. This means that light is now just a symbol and nothing else. But it's not the same deeply personal symbol that was in season one. Check out Nick's transition from describing the green light as something Gatsby believed in to use it as something that motivated us. Gatsby is no longer the only one to reach this symbol—all of us, globally, stretch our arms towards it in the hope that they will reach it tomorrow or the next day. You can read a deeper analysis of the end of the novel in our article about the last paragraphs and the last line of the novel. Dr. T. J. Eckelburg's eye but above the gray earth and the spasm of uncomfortable dust that drift endlessly over it, you understand, after a moment, the eyes of Dr. T. J. Eckleburg. Dr. T.J. Eckleburg's eye is blue and gigantic - their retina is a high yard. They look out of no face, but instead, they pass through a pair of massive yellow glasses that don't exist from the nose. Obviously there are some wild wagons of oculist set of them to chubby their action in the Queens area, and then down themselves into eternal blindness or they forget and move on. But his eyes, slightly pale by many colorless days under the sun and rain, brood in over the official shedding ground... I'm looking for [Tom] washed over a low-white rail fence and we're walking back a hundred yards along the road under Dr Eckleburg's constant stare... It's a terrible place, isn't it, Tom said, exchanging frowns with Dr. Eckleburg. (2.1-20) Just like the mysterious and unrealistic pseudo-sound of the green light in Season 1, the eye of Eckleburg is presented in a confusing and seemingly surreal way: Instead of simply saying there is a giant billboard, Nick first spends several sentences describing the seemingly living giant eyes floating mid-air. Unlike the very gray, watery, and monochrome environment, the eyes are blue and yellow. In a novel methodically coded in color, this glow is a bit surreal, connecting the eyes to other blue and yellow objects. Besides, the description has elements of horror. Giant eyes are disintegrated, with no face and no nose. Adding to this creepy feeling is the fact that even after we learn that eyes are actually part of an ad, they are given agency and emotions. They simply don't exist in space, but be careful and stare constantly, the miserable landscape makes them go away, and even though they don't have mouths, they are able to exchange frowns with Tom. It is clear from this characterisation of an insciable object that these eyes stand for something else—a large, unhappy spectator. We were all irritable now with the fading ale and with its awareness, we were driving silently for a while. Then as Dr. T.J. Eckleburg's fading eyes came into sight down the road, I remembered Gatsby's caution about gasoline.... That local was always vaguely uncomfortable, even in the stunning wide afternoon, and now I have my head as though I had been warned of something behind. Over ashpheaps dr. T. J. Eckleburg's giant eyes kept his vigil but I understood, after a moment, that other eyes about us are with a strange intensity of less than twenty feet away. In one of the windows on the garage, the curtains were slightly set aside, and Myrtle Wilson peered in the car. (7.136-163) This time, eyes are a warning to Nick that something is wrong. He thinks the problem is that the gas car is low, but as we learn, the real problem in the garage is that George Wilson has noticed that Myrtle is having an affair. Of course, Nick quickly swerved from billboard consciousness when Myrtle stared at the car from the room where George imprisoned him. He is holding his conscious of sorts, staring out the window at what he thinks is Tom's yellow car, he will be the Savior, as well as giving Jordan a death stare under the misleading notion that Jordan Daisy is. The so vigilant word is important here. The reference to staying awake for a religious purpose, or keeping an eye on a stressful and remarkable time. Here, though, both of those meanings do not quite apply, and the sarcastic word is used. Billboard's eyes can't interact with characters, but they refer to—or stand for—a potential higher authority that brooding and caution can also be accompanied by judgment. Their useless nightlife by Myrtle Pajhwok One — he is conscious enough to point Tom driving, but he is wrong to put his trust in him. Later this trust in Tom and the yellow car is what will get him killed. You have a church where sometimes you go, George? Maybe even Ely hasn't been there in a while? Maybe I can call the church and get a priest to come here and he can talk to you, see? We don't belong to anything. Wilson's glazed eyes turned out to be ashheaps, where small grey clouds took a wonderful shape and scurried here and there in the pale dawn wind. I spoke to him, he muttered, after a long silence. I told him he might fool me, but he couldn't fool God, I took him to the window— he sned up with an effort and walked up to the back window and leaned on his face, and I said God knows what you're doing, whatever you do. You may fool me, but you can't fool God! Standing behind him, Michaelis saw with shock as he looked into the eyes of Dr. T. J. Eckleburg, who had just emerged from the night of the massive, pale dissolution. God sees everything, Wilson repeated. It's an ad, Michaelis assured him. Something led him away from the window and looked into the room, but Wilson stood there for a long time, his face near the window and cuddled the twilight. (8.72-105) Here, finally, is the true meaning of the odd billboard that everyone sees so uncomfortable unfolding. To the unhinged George Wilson, first quite distracted by the Myrtle adventure and then driven past his breaking point with his death, billboard eyes are a watchful god. Wilson does not go to church and thus does not have access to ethical instructions that will help him control darker impulses. However, it seems that Wilson wants God, or at least a God-like influence, in his life based on him trying to turn the eyes of watching the billboard into a God that will make the case feel bad about everything [he] has done. On the way George stares at the twilight by himself, there are echoes of what we've often seen Gatsby do-stare to the green light on Daisy's waterfront. Both men want something inaccessible, and both imbue ordinary objects with overwhelming amounts of meaning. So in the same way Myrtle couldn't see the truth above, this lack of a larger moral compass here led George (or at least makes him vulnerable) to committing murder/suicide. Even when characters go hand in hand for a guiding truth in their lives, they not only deny one, they are instead directed toward tragedy. Ash Valley joins the railroad about half way between Western Eggs and New York Motor Road in haste and runs alongside it for a quarter of a mile, so far from a certain desolate area of small terrain. It's a valley of ash - a wonderful farm where ash grows like wheat to manes and hills and exotic gardens Ash into forms of houses and chimneys and rising smoke and finally, with transcendental effort, of men who move pale and now crumble through powdery air. Sometimes a line of grey cars crawl along an invisible path, gives out ghostly creak and comes to rest, and immediately the grey ash men swarm with lead spades and stir up the impenetrable cloud that screens your obscure operations from your perspective... Ash Valley is bound on one side by a small foul river, and when the draw bridge is to let the barges through, passengers on waiting trains can stare at the dismal scene until half an hour. There was always at least a minute's stopping and that was because I first met Tom Buchanan's mistress. (2.1-3) After telling us about good health being dragged down from the breathing air of young (1.12) West Eggs in Season 1, Nick shows us how the splendid wealth of nouveau wealth that live there is accumulated. Much of it comes from the industry: factories that pollute the surrounding area with a grotesque and ghastly version of the picturesque countryside. Instead of bubooks, the green image of a regular farm, here we have a wonderful farm (wonderful here means something out of fantasy territory) that grows ash instead of wheat and where pollution causes foul water and powdery air. These images of growth serve two purposes. First, it's uncomfortable, as it's clearly supposed to be. The beauty of the natural world has become a terrifying hellish view of gray ash. Not only that, but it turns humans regularly into gray ash men who swarm like insects around factories and freight trains (which line grey cars). These are people who can't enjoy the luxury of living on Long Island, or the faster anonymous fun that Nick finds himself enjoying in Manhattan. In the novel world of haves and have-nots, these are have-nots. Second, the crossing shows how much the rich have been cut off from the source of their wealth. Nick is annoyed when he is a train passenger who has to wait for the drawer bridge to lead the barges through it. But barges carry factory construction products. Nick is a bond trader, and bonds are basically loans that people give to companies (companies sell bond stocks, use that money to grow and then have to give that money back to people who bought bonds). In the 1920s, the bond market was fueling the construction of skyscrapers, especially in New York. In other words, the same construction boom that is building Queens into a valley of ash also floats off the new moneyed class that populates the West's eggs. Oh, sure, Wilson rushed and headed to the small office, immediately dringing the walls with cement paint. White dusting her dark suit and trimmed hair as it wore Everything in the vicinity —except for his wife, who approached Tom. (2.17) In the valley, there is so much thick gray cover dust that everything seems to be made of this ash material. It is important to note that from the general description of people as grey ash men we now see that Ashi's description applied specifically to George Wilson. He is covered in a cover of dullness, sadness, despair and everything else associated with ashes. We also see that Myrtle Wilson is the only thing not covered by ashes. He visually stands out from his surroundings since he doesn't mix cement paint around him. This makes sense since he is an ambitious character who is eager to escape his life. Notice that he is literally stepping towards Tom, his ally with a rich man who is only passing through the Ashes he stack on his way from somewhere better to somewhere better. I'm asking you a big ask today, he said, pocketing his souvenirs with satisfaction, so I thought you should know something about me. I didn't want you to think I wasn't just anyone. Then the ash valley opened on our sides, and I got a glimpse of Ms. Wilson pushing in a racy garage pump as we went. With fenders spread like wings that we scatter light through half Astoria — only half, because we were twisted among the high pillars, I heard the familiar urn—spit from a motor cycle, and a mad cop drove alongside it. All right, old sport, called Gatsby. We've slowed down. Taking a white card from his wallet shook it before the man's eyes. That's right, the police agreed and tipped off his hat. I know you next time, Mr. Gatsby. What was that? I inquired. Akford's picture? I was able to do the commissioner a favor once, and he sends me a Christmas card every year. (4.43-54) While West and East Egg settings for the ridiculous extravagance of both old and new money crowds, and Manhattan adjusting for business and organized crime, Ash Valley tends to be where the novel is realistic and manipulative at least that suggests the darker side of the surrounding glamour. Check out how many immoral things are going on here: Gatsby wants Nick to set him up with Daisy so they can have a relationship. The vitality of Ms. Wilson's ego reminds us of her completely unpleasant relationship with Tom. A policeman allows Gatsby to get off the hook because of Gatsby's connections, Nick joking about Gatsby's shadowy story about being an Afford man. Gatsby points to doing something possibly illegal for the police commissioner (possibly supplying him alcohol?) that makes the commissioner in his pocket forever. Wilson's glazed eyes turned out to be ashheaps, where small grey clouds took a wonderful shape and scurried here and there in The wind is pale at dawn. (8.104) This short mention of ashheaps sets out the shocking conclusions of the season, once again Wilson as the man who is coming out of the gray world of Ashi pollution and factory dust. Notice how the wonderful word comes back. The twisted and makaber world of ash valley is expanding. No longer just in buildings, roads and people, that's what Wilson's sky is already made of as well. Combined with Wilson's glazed eyes, the word extraordinary seems to point to his deteriorating mental state. No phone messages came, but the waitress went without sleep and waited until 4:00—long after that, there was someone who would give it to if she came. I have an idea that Gatsby himself didn't believe to come, and maybe he didn't care anymore. If that were true, he must have felt he had lost the warm old world, paid a high price for living too long with a single dream. He must have looked at the unfamiliar sky through scary leaves and Lor ran as he found what a strange thing the rose is and how raw the sunlight on the grass was rarely created. A new world, material without being real, where poor spirits, breathing dreams like air, are intuitive about drift. Like that, the wonderful face that heads towards him through the uninsured trees. (8.110) Is the final reference to ashheaps at the moment of murder and suicide, as George skulks towards Gatsby floating in his pool. Again, the ashy world is wonderful—a word that smacks out fairytale horror stories and ghost stories, especially when combined with a bizarre description of Wilson as a dering face and strangely amorphous and out-of-focus (amorphous) trees. It is remarkable that what threatens the fantasy world of rape eggs creeping out of ashes is that they look up at and are very disgusting. Key quotes from any great GatsbyChapter click on the chapter number to read summaries, beat important characters, and attach chapter themes and symbols with! Chapter 1 quotes in my younger and more vulnerable years my father has advised me some advice that I've been turning over in my mind since then. Whenever you feel critical of any, just remember that all the people in this world didn't have the benefits you had, he told me. (1.1-2) The opening lines of the book's color how we understand Nick's description of everything that happens in the novel. Nick wants to present himself as a wise, objective, non-judgmental observer, but throughout the novel, as we learn more and more about him, we find that he is snaby and prejudiced. In fact, it's probably because she knows this about herself so eager to start the story with a long explanation of what makes her the best narrator possible. Gatsby turned out to be good at the end; Gatsby, what a foul dust floats in the wake of his dreams that temporarily closes my interest in the lexical sorrows and short-wind elations of men. (1.4) This is how Nick summed up Gatsby before we even met him, before we heard something about his life. As you read the book, think about how this information informs how you respond to Gatsby's actions. How much of what we see about Gatsby is stained with Nick's predetermined conviction that Gatsby is the victim of his dreams being baited? It often feels that Nick is relying on the reader's implicit trust of the narrator to spin Gatsby, as he is across as very sympathetic, and shiny over his flaws. Well, it's a good book, and everyone should read it. The idea is that if we look up the white race will - it will be totally overwhelmed. It's all scientific stuff; it's proven. Well, these books are all scientific. Tom insisted. This colleague has worked everything. It gets to us that there's a dominant race that they're looking out for or these other races will control things, he said. (1.78-80) Tom says this at dinner about a book he's really into. Tom is introduced from the start as a bully and a Bigot, and his casual racism here is a good indicator of his insatiable disregard for human life. We'll see that his proximity to being dominant comes into play whenever he interacts with other people. But at the same time, Tom tends to surround himself with those who are weaker and less powerful—possibly better to master his physical, economic and class power over them. I'm glad she's a girl. And I hope she's an idiot - it's the best thing a girl can be in this world, a beautiful little idiot. [1.118] Daisy tells Nick that these are the first words she said after she gave birth to her daughter. It's funny and depressing to take on what it takes to succeed as a woman in Daisy's world is a good lens as to why she acts the way she does. Because he has never had to fight for anything, because of his material wealth and that he has no ambition or purpose, his life feels empty and meaningless to him. In a way, this wish comes from a good place for his daughter to be stupid. Based on her own experiences, she assumes that a woman who is too stupid to realize that her life is meaningless will be happier than one (like Daisy herself), who is unsatisfying and full of existence (which is a fancy way of describing the boredom of one's existence). But I wouldn't call him that he gave a sudden intimidation that he was satisfied to be alone—he stretched his arms toward the dark water in a curious way, and as far as I was from him, I could swear he was shaking. I looked involuntarily towards the sea and distinguished nothing but a single green light, minutes and away, which might be the end of a pier. (1.152) When Nick sees him Gatsby making this half-prayer gesture to the green light at the end of Daisy's Wharf, this is our first glimpse of his obsession and his quest for the unattainable. Gatsby makes this reaching move several times throughout the book, each time because what he's been trying for is just out of his grasp. Chapter 2 quotes about half way between Western Eggs and New York Motor Road hastily joins the railroad and runs alongside it for a quarter of a mile, so as to shrink away from a certain desolate area of land. It's a valley of ash—a wonderful farm where ash grows like wheat into manes and hills and exotic gardens where ash is plunged into forms of houses and chimneys and smoke rises and finally, with transcendental effort, of men who move pale and now crumble through powdery air. (2.1) Every time anyone goes from Long Island to Manhattan or back, they go through this depressed industrial area in the middle of Queens. Factories located here pollute the air and land around them —their losses are what makes dust ash that covers everything and everyone. This is where those who can't succeed in the rat race end up frustrated and lacking any way to escape. Check out our focused article for a much deeper analysis of what is a crucial symbol of the Ash Valley stands out in this novel. Dr. T. J. Eckleburg's eye is blue and gigantic - his retina is a high yard. They look out of no face, but instead, they pass through a pair of massive yellow glasses that don't exist from the nose. Obviously there are some wild wagons of oculist set of them to chubby their action in the Queens area, and then down themselves into eternal blindness or they forget and move on. But his eyes, slightly pale by many colorless days under the sun and rain, go on the official shed floor. (2.2) There is no God in the novel. None of the characters seem religious, no wonder of the moral or moral consequences of any acts, and in the end, there is no punishment for the evil or the rewards given to the good. This lack of religious feeling is partly what makes Tom lie to the case about Daisy being Catholic especially egregious. This lack of even a basic ethical framework is emphasized by the eyes of Dr. T. J. Eckleburg, a giant billboard that is as close as this world gets to having a authoritative watchful presence. Ms Wilson had changed her outfit some time before and is now dressed in an elaborate afternoon outfit of cream-colored chiffon fabric, which gave out a continuous ringing as she was swept about the room. With the influence of her character's outfit, she had also undergone a change. The intense vitality that was so remarkable in the garage turned into an impressive haster. His laughter, his gestures, his words were more violently influenced In the moment and as he expanded the smaller room around him grew until he seemed revolving in noisy, pirtle creaking through smoky air. (2.56) This season is our main exposure to Myrtle Wilson, Tom's mistress. Here, we see the main points of his character—or at least the way he treats Nick. First, it's interesting to note that aside from Tom, to which Nick's Huklish physique really drew a lot of attention, Myrtle is the only character to be physical throughout the state. We hear a lot about her body and the way she moves in space - here, we not only sweep her across the room, spread, and revolve, but also the sense that she gestures somehow violently. It makes sense that for Nick, who is cool and isolated to Jordan, Myrtle's overinteresting impact is a bit off-putting. But remember this focus on Myrtle's body when you read Chapter 7, where this sweep will be exposed in a shocking way. For a while, Tom Buchanan and Ms. Wilson stood face-to-face and insensitively debated whether Mrs. Wilson had the right to name Daisy. Daisy, what are you while? Daisy! Daisy! Shouted Mrs. Wilson. I say it whenever I want! Daisy! Dai—— Making a short dett move Tom Buchanan broke his nose with his open hand. (2.124-126) This bit of violence briefly takes on Tom's brutality, how little he thinks of the case, and it also speaks volumes about his very unequal and uncomfortable relationship. Two things to think about#1 why doesn't Tom want Myrtle to mention Daisy? This can be a way to maintain discretion — to keep your identity secret in order to hide the relationship. But, given everyone in town apparently knows about Myrtle, this doesn't seem to be the reason. Most likely is the fact that Tom actually keeps Daisy in a much higher relationship than Myrtle, and she refuses to let the lower-class woman downstairs by talking about her freely degrading her upper-class wife. This is still again an example of his extreme snowboarding. #2: Tom is someone who uses his body to get what he wants. Sometimes this is acceptable within social limits - for example, on the football field at Yale - and sometimes it is a browbeat all around him to adapt. It's also interesting that both Tom and Myrtle are such physical presence characters in the novel—at this point, Myrtle is the only character who actually stands up to Tom. One way or another, they are a perfect match. Chapter 3 quote I believe that on the first night I went to Gatsby House I was one of the few guests who had actually been invited. People were not invited — they went there. They got into the car that exhausted them to Long Island and kind of ended up in Gatsby when they were introduced there by someone who knew Gatsby, and then they conducted themselves according to the rules of related conduct. Amusement parks. Sometimes they would come and go without meeting Gatsby, with the simplicity of the heart that was his own reception ticket. (3.7) Gatsby parties embody anonymous, meaningless extremes so that people treat their home as a kind of public, or at least commercial, space rather than a private home. It's connected to the new money — you can't imagine Tom and Daisy throwing a party like this. Or Nick for this, the random and senseless excesses of his parties further highlight Gatsby's isolation from real friends. As Jordan says later, big parties are big because they provide privacy/intimacy, so Gatsby stands alone in a sea of strangers who have their own intimate moments. A stingy, middle-aged man with massive somewhat drunk owl-eyed glasses sat on the edge of a large table, staring with an unsatisfied focus on bookshirts. ... He shook his hand towards the booksh racks. About him. Actually, you don't have to bother to make sure I'm sure. They are real... Quite real—have pages and everything. I thought they were good durable cardboard, actually, they're completely real. Pages and—Here! Lam show you by taking our doubts for granted, he rushed to the booksh shelves and returned with the first volume of Stoddard's speech. Behold! He cried triumphantly. This is a piece of printed material. He tricked me. This Refia is a normal Belasco. This is a victory. What's perfect? What a realism! I knew when to stop too much — it didn't cut pages. But what do you want? What do you expect? (3.41-50) Belasco was a renowned theatre producer, so comparing Gatsby with him here is a way to describe the library as a set stage for a play - in other words, as a magnificent and compelling fake. It's a sea of unread books or yet a more extraordinary waste of resources, or a kind of miniature example of the fact that a person's original identity remains the same no matter how many layers of disguise are placed on top. Gatsby has the money to buy these books but lacks the interest, depth, time or ambition to read and understand them, which is similar to how she considers her attempt to catch Daisy. He was smiling with Derek - much more than comprehensi. It was one of those rare smiles with a quality of eternal certainty in it, that you might come across four or five times in life. Faced —or he seemed to face the whole foreign world for a moment, and then focused on you with irresistible prejudice in your favor. It's understood you're just as far as you wanted to understand, believed you wanted to believe in yourself and assured you that it's not exactly an impression of you that, at best, you're hoping to transition. At exactly that point it disappeared - and I was looking at a delicate young rough neck, a year or two over That the elaborate formality of speech has just lost absurdity. Not long before he introduces himself, I have a strong impression that he's choosing his words carefully (3.76) a lot of Gatsby's appeal lies in his ability to instantly connect with the person he's talking to, to make that person feel important and valuable. That's probably what makes him a great front man for wolfshiem bootlegging company, and connects him with Daisy, who also has her pre-natural attractive-sounding quality. Dishonesty in a woman is something you've never deeply blamed—I happened to be sorry, and then I forgot. (3.161) The offhanded misgiving of this has said that Nick makes about Jordan being told in a novel in which women are generally treated as objects in the worst or less of objects at best. Even our narrator, who appears to be a tolerant and non-judgmental observer, here reveals a core of patriarchal assumptions that run deep. Each is at least suspicious of one of the cardinal's virtues, and that's mine: I'm one of the few honest people I've ever known. (3.171) There are layers of meaning and humor here. Firstly, humor: While there is a concept of cardinal virtues in the Christian tradition, honesty is not one of them. So here, since cardinal sin is a more familiar concept, there is a small joke that Nick's honesty is actually a negative quality, once. Nick is about his exact honesty a second after he revealed that he is writing love letters to a girl returning home every week despite wanting to end their relationship, and despite dating a girl in his office, and then dating Jordan in the meantime. So being honest with Nick doesn't really mean what might be for most people. Second, meaning: What does it mean for our narrator to tell us in one breath that he is honest with one fault and doesn't think most other people are honest? This seems like a humble kind of observation. But also, we need to question Nick's ability to understand/empathize with other people if he thinks he's on such a plane removed from their existence. And of course since he just showed us that he's actually not all that honestly just a paragraph ahead, we need to realize that his narrative is probably not entirely real/accurate/truthful. Plus, this observation comes at the end of the third season, after we've finally met all the great players—so it's like the board has been appointed, and now we finally have enough information to distrust our narrator. So I thought you should know something about me, season four quoted I'm asking you big today, with his souvenirs pocketed with satisfaction. I didn't want you to think I'm just nobody, you see, I usually find myself among strangers because I drift here and there I try to forget about what happened to me. (4.43) Gatsby looks more revealed about The more he deepens the mystery - it's amazing how stereotypical and yet fascinating the sad thing he mentions immediately. It's also interesting that Gatsby uses his Origin story as a deal - he's sharing his past with Nick not to form a connection, but as a down payment for a favor. At the same time, there is a lot of humor in this scene. Imagine whenever you told anyone something about yourself, you then had to whip up some physical object to prove it right! A dead man passed us on hearing stacks with blossoms, followed by two carriages with curtains drawn and by happier carriages for friends. Friends looked at us with tragic eyes and short upper lips of southeastern Europe and were delighted to see Gatsby's glamorous car included in their tragic holiday. When we crossed Blackwell Island, a limo passed us driven by a white driver in which his three blacks, two dollars and a girl sitting, laughed out loud as their butter-eyed yolks rolled towards us in the Haggi competition. Anything can happen now that we're sliding on this bridge, I thought; whatever it is, even Gatsby might happen, with no particular surprise. (4.56-58) In a novel so concerned with connections, climbing through the social ranks, and having the right origins, it's always interesting to see where those who fall outside this ranking system are referred to. Just as he had previously described loving the anonymity of Manhattan, here Nick finds himself enjoying a similar quality potted melt because he has a disproportionate ethnic funeral mission (southeastern Europe most likely means people are Greek) and a car with both black and white in it. What is now racist terms is being used in peugeots here, but not necessarily with the same kind of blind hatred that Tom suggests. Instead, Nick can see that within the black community there are also social ranks and de-lines—he distinguishes between how five black men dress in the car, and notes that they feel ready to challenge him and Gatsby in some way related to the car. They want to race? To compare clothes? It's unclear, but it adds to the sense of possibility that the drive to Manhattan is always indicated in the book. Meyer Wolfshim? No, the gambler Gatsby Stig, then coolly added. He's the man who proved the series of the world in 1919. I repeat it. This idea made me staggering. Of course, I remembered that the series of the world had been fixed in 1919, but if I ever thought of it as something that merely happened, the end of some inevitable chains. It never occurred to me that a man could start playing with the faith of fifty million people—with the single thought of being a burglar who blown a safe one. How did he do that? I asked after a minute. He just saw the opportunity. Prison? They can't take it, old sport. He's a smart man. (4.113-119) Nick's surprise at the idea of a man being fixed behind a massive event like the World Series is telling. For one thing, the powerful gangster as a prototype of his drag-up by Boot Straps, the self-starting man, who keeps the American dream up as a paragon of achievement, ridicules this individualistic ideal. It also connects Gatsby to the world of crime, screws up, and the least necessary methods for the effect of massive change. In a smaller, less criminal way, watching the Wolfshiem manor is clearly rubbed in Gatsby and his complex large-scale plan to attract Daisy's attention by buying a massive mansion nearby. Suddenly I no longer thought of Daisy and Gatsby except this clean, hard and limited person who was dealing in global skepticism and just leaned back in the circle of my arm. A phrase began to beat me in my ears with a kind of noisy excitement: There's only chasing, chasing, crowded and tired. (4.164) Nick thinks this is about Jordan while they're kissing. Two things to ponder: Which one does he think it is: chased or chased? Crowded or tired? Perhaps we mean that it matches up to two people involved in the original love story, in which case Gatsby is both chasing and crowded, while Daisy is chased and tired. If Tom, Daisy and Gatsby are locked in a romantic triangle (or square, if the case includes), then Jordan and Nick will compete for the narrator's position. Nick presents himself as an objective and non-judgmental observer—enclosed by everyone he meets. So it's interesting that here we have his perspective on Jordan's narrative style -global skepticism—right after he gets over telling the story for a big chunk of the season. Which approach is better, asked, too authentic or jade and incredible? Are we more likely to believe Jordan when he says something positive about someone from him very quickly to find fault? For example, it seems important that she is someone who says Daisy had no relationship, not Nick. Season five quotes you are selling bonds, no, old sport? Well, that interests you. It won't take much of your time, and you might take some good money, it happens to be a fairly confidential kind of thing. Now I realize that in different circumstances that conversation might have been one of the crises of my life. But, since this was an obviously reckless offer to provide a service, I have no choice but to cut him off. (5.22-25) Nick recognizes that what he quickly dismissed now could easily be the moral quantry that changed his entire future. Nick seems to think it was his chance to enter the world of crime—if we assume what There was an offer of some kind of anesthree or similarly illegal speculation activity and is therefore trapped on the East Coast rather than retreating to the Midwest. It is remarkable that Nick recognizes that his ultimate weakness-something can actually tempt him is money. In this way, he is different from Gatsby, whose temptation is love, and Tom, whose temptation is sex—and of course he is also different because he resists temptation while going all the way. Although Nick's refusal can be spun in a sign of his honesty, he instead emphasizes how much he adheres to the rules of politeness. After all, he only rejects the idea because he feels he has no choice about the proposal because he was sedentary. Who knows what Nick could ride with, Egtesby was a little smoother in his way? He had clearly passed through two states, entering on a third. After her embarrassment and unse reasonless joy she was consumed by surprise at her presence. He had been full of this very long idea, dreaming it right through to the end, waited with his teeth set, so to speak, on an unimaginable pitch of intensity. Now, in reaction, he was running like an hour too scarring. (5.114) On the one hand, the depth of Gatsby's feelings toward Daisy is romantic. He's living the hyperbole of every love song and mashali ever written, after all, this is the first time we've seen Gatsby lose control of himself and his very precise presentation. But on the other hand, does he actually know anything about Daisy as a human being? Notice that it's the idea he's been taking with it, not so much reality. The word surprise makes it look like he has religious

experience in Daisy's presence. The pedal he put in is great that there's nothing to do with him but it's frustrating to prove Daisy Put her arm through suddenly but she seemed attracted in what she had just said. It probably came to his mind that the great importance of that light had now disappeared forever. Compared to the great distance that separated her from Daisy, she seemed very close to him almost touching her. It looked as close to the moon as a star. Now there was the green light on the docks again. His count of mesmeric objects had been reduced by one. (5.121) Almost immediately when he finally got her, Daisy began to fade out of an ideal object of desire to be a real-life human being. It doesn't even matter how potentially wonderful a person he may be - he can never live up to the enchanted object idea of him is neither magical nor something. There's also a question here what's next? For Gatsby. If it has only one purpose in life and ultimately achieves that goal, what is the purpose of your life now? Chapter 6 quotes the truth that Jay Gatsby, of Western Eggs, Long Island, arose from his platonic of himself . He was the Son of God—a phrase that, if meaningful, only means it—and he must be about his father's business, serving a vast, vulgar and mere beauty. (6.7) Here is Gatsby's clearest and ideal connection of an independent, individualistic, self-made man-the ultimate symbol of the American dream. It's telling that in describing Gatsby this way, Nick also links him to other ideas of perfection. He first refers to Plato's philosophical construction of the ideal form—a complete, completely inaccessible object that exists outside of our true existence. Second, Nick mentions various Biblical illuminations such as Adam and Jesus who are called the Son of God in the New Gospel- again, Gatsby's link to mytho and larger-than-life that are far removed from the life experience. Gatsby's self-consciousness is thus part of a greater tradition of mythologizing. Tom was openly running alone in Daisy's run, for the next Saturday night he came with him to Gatsby's party. Perhaps his presence into the night is his peculiar quality of cruelty — it stands in my memory of gatsby's other parties in the summer. The same people were, or at least the same kind of people, the same champagne release, the same commotion of many colors, a lot of keys, but I felt awkward in the air, a pervasive roughness that didn't exist before. Or maybe I was merely accustomed to it, growing to accept Western eggs as a perfect world by itself, by its own standards and its own big faces, second to nothing because it had no knowledge of this being, and now I was looking at it again, through Daisy's eyes. It has always been sad to look through new eyes at the things upon which you spend your power of adjustment. (6.60) What had been for Nick was the center of excitement, celebrity, and luxury now suddenly a depressing sight. It's interesting partly because Daisy and Tom are invaders in some sense — their presence disturbs the world enclosed by Western eggs because it reminds Nick of West Egg Down Social Standing. It's also the key to seeing that having Tom and Daisy there makes Nick self-aware of the psychological work he had to do to adjust to the bethes and vary the standards of behavior he's been around. Remember that he entered the novel with a social pie similar to Tom and Daisy's novel. Now he is suddenly reminded that he has found himself unfounded by hanging out with Gatsby. But the rest annoyed him and inconsiderately, because it wasn't a gesture but a feeling. He was horrified by the west egg, this unprecedented place that had obtained Broadway over a Long Island fishing village - terrified by his raw power that chafed beneath the old euphemisms and with an overly obscure fate that flocked his inhabitants along a short cut of nothing to nothing. He saw it. Awful at simplicity he failed to understand. (6.96) As before we were treated to Jordan as standing narrators, now we have a new set of eyes through which to view Daisy's story. His snowball is heavily stormy and does nothing to hide or overcome it (unlike Nick, for example). Like Jordan, Daisy is judgmental and critical. Unlike Jordan, Daisy expresses this through feeling during cynical ridicule. In any case, what Daisy doesn't like is that nouveau wealth have learned to hide their wealth under Ronnie from the gentleness-filled raw power that has recently taken them to this station in life, they are too obviously material. Their simplicity is their single-minded devotion to money and status, which in his mind makes no sense to travel from birth to death (from nothing to nothing). He wanted nothing less than Daisy to go to Tom and say, I never loved you. (6.125) Hang on to this piece of information, it will be important later. This is really a sign of Gatsby's absolutist feelings towards Daisy. It's not enough for him to leave Tom, instead Gatsby expects Daisy to unpolarize her entire relationship with Tom to show that she's always been exclusively obsessed with him as much as he's been with her. The problem is that it steals him from his humanity and personality—he's not exactly like him, and it's unhealthy that he wants to reflect the same way he thinks. I don't want to ask him too much, I invest. Can't you repeat the past? She cried unqualifiedly. Yes, of course you can! He looked wild around him as if he were lurking past in the shadow of his house here, just out of reach of his hand. I'll fix everything just as it used to be, she said, and she talked a lot about the past, and I gathered that she wanted to retrieve something, an idea of herself, maybe, that went to the lovely Daisy. His life had since been confused and disordered, but if he could once return to a certain starting place and take everything slowly over it, he could understand what it was. (6.128-132) This is one of the most famous quotes from the novel. Gatsby's blind faith in his ability to recreate some of the pseudo-imaginative pasts he has inhabited for five years is both a tribute to his romantic and idealistic nature (something Nick ultimately decides will make him great) and a clear indication that he might just be a completely imaginary fantasist. So far in his life, everything he fantasized about came true when he first imagined himself as Jay Gatsby. But in that transformation, Gatsby now feels he has lost a basic piece of himself—something he wanted to improve. Through all he said, even through his terrible I was reminded of something - an elusive rhythm, a piece of lost words, which I had heard somewhere a long time ago. For a moment a phrase tried to form in my mouth and separated my lips like a dumb man, as though there was more fighting over them than wisp of creepy air. But they had no sound and what I almost remember was forever un-associationable. (6.135) Just as Gatsby is searching for an unreadable piece of himself, so Nick also has a moment when he wants to connect with something that looks familiar but out of reach. In a good bit of subtle snobbery, Nick rejects Gatsby's description of his love for Daisy as treachery nonsense (sentimentally terrifying), but finds his quest to remember a crumb of a love song or lyrics as a sad bit of disconnection. This gives us a quick glimpse into Nick's character - a pedicist man who is quick to judge others (much faster than his self-assessment as an objective observer we believe) and who is far more self-centered than he realizes. Season 7 quotes and then she remembers the heat and sits sinfully on the couch just as a newly laundered nurse led a little girl to the room. Bles-sed pre-cious, she crooned, holding out her arms. Come to your own mother, who loves you, the child who gave up the nurse, rushed through the room and shyly rooted into her mother's clothes. The Bles-sed pre-cious! Did mother get powder on your old yellow hair? Now get up, and tell me how to do it. After that, he kept looking at the child with surprise. I don't think he ever really believed in its existence. (7.48-52) This is our first and only chance to see Daisy perform motherhood. And the word run is true, since everything about Daisy's actions here rings a little false and cutesy as she sings a bit like an act. The presence of the nurse makes it clear that like many women upstairs at the time, Daisy doesn't actually do any child-raising. At the same time, this is the moment when Gatsby's soothing dreams begin to break. The shock and amazement that when she finds out that Daisy is really experiencing a girl with Tom shows how little she has thought about the fact that Daisy has had her own life outside of her for the last five years. The child's existence is proof of Daisy's separate life, and Gatsby simply cannot afford it, so she is not exactly what she imagined. Finally, here we can see how Pammy is breeding for his life as the future of the beautiful little fool, as Daisy expressed it. While Daisy's makeup rubs into Papi's hair, Daisy makes her reluctant daughter friendly to two strange men. Daisy cried, What are we going to do with ourselves this afternoon and the day after that and the next 30 years? Don't get dead. Said. Life starts again when it becomes crisp in autumn. (7.74-75) Daisy and Jordan's comparison and contrasting is one of the most common assignments you will get when reading this novel. This very famous quote is a great place to start. Daisy's attempt at humor reveals her basic boredom and unsatisfyingness. Although he has social standing, wealth and whatever material property he could desire, he is not happy in his endless single and repetitive life. This existing ennui goes a long way to helping explain why he's in Gatsby as he escapes the takeover routine. Jordan, on the other hand, is a pragmatic and realistic person who takes opportunities and sees the possibilities and even recurring moments of change. Here, for example, although autumn and winter are often associated with sleep and death, while spring is commonly seen as rebirth season, for Jordan any change brings with him the chances of reinvention and new beginnings. I stated, He has a voice of carelessness. Suddenly he said, His voice is full of money. That's it. I had never understood it was full of money that had an unsummed charm that went up and fell into it, its jingle, the Song of the Sympals from it. Above in a White House the king's daughter, the golden girl. (7.103-106) Here we are reaching the root of what it is really attracting so much Gatsby to Daisy. Nick points out that the way Daisy spoke to Gatsby is enough to reveal their relationship with Tom. Once again, we see the powerful gravity of Daisy's voice. For Nick, the voice is full of carelessness, an interesting word that at the same time brings to mind the disclosure of secrets and disclosure of illegal sexual activity. Nick has used the word in this wording before—when describing Myrtle in Chapter 2, he uses the word caution several times to explain the cautions he makes to hide his relationship with Tom. But for Gatsby, Daisy's voice doesn't hold this sexy charm, as much as the promise of wealth that has been her ambition and goal for most of her life. For him, his voice shows him as an award that needs to be collected. This impression is further emphasized by fairy tale images that seek to link Daisy's voice to money. Much like the princesses who are the end of fairy tale are given as rewards to lucky heroes, so too daisy is Gatsby's winner, a sign that she has succeeded. You think I'm so dumb, don't you? He suggested. Maybe I am, but I have almost a second vision, sometimes, that tells me what to do. You may not believe this, but science— (7.123) Nick never sees Tom as anything other than a villain; Almost out Tom calls it gatsby money coming from Bootling or some other criminal activity. It's almost as if Tom's life of lies gives him a special insight into distinguishing the lies of others. The relentless beating heat would start confusing me and I had a bad moment there before I knew his suspicions to Tom had not been clarified. She had discovered that Myrtle had somehow lived a life apart from her in another world, and the shock made her physically ill. I stared at him and then to Tom, who had made a parallel discovery less than an hour earlier—and it occurred to me that there was no difference between men, in intelligence or race, so profound as the difference between patients and wells. Wilson was so ill that he seemed guilty, unforgivably guilty—as if he had a poor daughter with children. (7.160) You will also often be asked to compare Tom and Wilson, two characters who share some common plot details. This passage, which explicitly contradicts the reactions of the two men to finding their wives, is a great place to start. Tom's response to Daisy and Gatsby's relationship is to immediately do everything to show his strength. He forces a trip to Manhattan, demands that Gatsby explain himself, systematically dismantle the exact image and emulogy that Gatsby created, and eventually take Gatsby Daisy home to show how little she fears being alone together. Wilson also tries to showcase power. But he has not been used so much that his best effort is to lock Myrtle and then listen to his lying insults and provocations. Aside from this, rather than relaxing under this power journey, Wilson gets physically ill, feeling guilty both about his role in driving his wife away and about manhandling him into submission. Ultimately it's interesting that Nick presents these reactions as health-related. Who answers Nick as sick and who looks as good? Connecting Wilson's physical response to the word patient is tempting, but ambiguity is purposeful. Is it sicker in this situation to take the pleasure of starving power in the firing of a rival named Tom in Tom's style, or overcome like Wilson on a psychosched level? Control yourself! He repeated Tom limitlessly. I suppose the last thing is to sit down and let Mr. Nothing make love to your wife from nowhere. Well, Ily, that's the idea you can count on me. Today, people start by sneezing in family life and family institutions, and then throwing everything on the ground and marrying between black and white. We're all white here, Jordan said, I know I'm not very popular. I don't have big parties! I suppose you have to give your house to a pig in order to make any friends - in the modern world. As I was, as we all were, I was tempted to laugh whenever he opened his mouth. The transition from Libertine to Prigg was very complete. (7.229-233) Nick is happy whenever he gets to show how low-educated and dumb Tom actually is. Here, Tom's anger at Daisy and Gatsby is somehow transformed into a self-fulfilling rent and right-of-the-job Fawkes about bad talk, loose morality and the decay of stalwart institutions. We see the connection between Jordan and Nick when they both pierce Tom's enigmatic balloon: Jordan points out that race isn't really on the issue right now, and Nick laughs at the hypocrisy of a woman like Tom who suddenly cries at his wife's lack of propriety. She cried, She never loved you, do you hear? she married you just because I was poor and she was tired of waiting for me, but in her heart she never loved anyone but me! [7.241] Gatsby throws caution and reveals a story that tells himself all this time about Daisy. Daisy has pinned her in her mind as much as Ashty had for her, and she has been able to explain her marriage to herself simply by ironing out any thought that she might have her own hopes, dreams, ambitions and motives. Gatsby has been propelled in the last five years with the idea of accessing what is in Daisy's heart. However, we see that the dream built on this kind of displacement sand is at best wishful thinking and at worst self-delusional. Daisy, who is now finished, she said seriously. It doesn't matter anymore, he says. Just tell him the truth that you never loved him and everything is gone forever. ... he hesitated . His eyes fell on Jordan and I came up with some kind of appeal, as though he finally realized that he was doing, and as though he had never, all along, intended to do anything at all. But it's done now. It was too late. Oh, you want so much! She cried to Gatsby. I love you now, isn't that enough? I can't help what happened in the past. Gatsby's eyes opened and closed. Did you love me, too? he repeated. (7.254-266) Gatsby wants nothing less than daisy to erase the last five years of her life. She is reluctant to accept the idea that Daisy has had feelings for someone other than her, has a history that doesn't involve her, and has spent every second of every day wondering when she will come back into her life. His absolutism is a form of emotional blackmail. For all Daisy's obvious weaknesses, it is evidence of her psychological strength that she is simply reluctant to recreate herself, her memories and her feelings in Gatsby's image. He could easily have said at this point that he never liked Tom, but that would not be true and did not want to stop the independence of his mind. Unlike Gatsby. Against all the evidence to the contrary believing that you can replicate the past, Daisy wants to know that there is a future. He wants Gatsby to be the solution to his concerns about every day in a row about the future, rather than being ineffective about the choices he made to get to this point. At the same time, it's key to paying attention to Nick's realization that Daisy never intended to do anything at all. He excitedly began talking to Daisy, denying everything and defending her name against allegations that had not been made. But with every word he was drawing more and more to himself, so he gave it and only fought the dead dream as the afternoon went away, trying to touch what was no longer tangible, an unpleasant, desperate struggle, toward that lost voice throughout the room. [7.292] Daisy's daughter's appearance and Daisy's announcement that she loved Tom at some point in her life have both helped crush Gatsby's obsession with her dream. Only likewise has Tom's explanation of who Gatsby really is and what's behind his facade has broken Daisy's shaft. Take note of the language here - as Daisy is leaving Gatsby, we again lay into Gatsby's image with her arms, trying to get something that is just out of reach. In this case it's not only Daisy herself, but also her dream of being with her inside her full memory. Beat me! He heard her crying. Put me down and beat me up, you dirty little coward! (7.314) Myrtle fights arousal and taunting. Here, by egging him, he points to Wilson's weak and time nature to treat him the way Tom did when he punched him earlier in the novel. However, before we get any conclusions we can about Myrtle from this surprise, it's worth thinking about the context of that saying. First, we're getting this speech in the third hand. It's Nick who tells us what Michaelis described too much, so Myrtle's words have gone through a male double filter. Second, Myrtle's words stand in isolation. We don't know what Wilson used to say to provoke this attack, what we do know is that however powerless Wilson may be, he still has enough power to imprison his wife in his own home and unilaterally destroy and move his few states away against his will. Neither Nick nor Michaelis commenting on whether any of these unilateral strength exercises on Myrtle are appropriate or fair - it's simply expected that's what a husband can do to a mate. So what do we make of the fact that Case tried to verbally tass her husband? Perhaps shouting his head is his only recourse in a life with no real ability to control his life. Physical integrity. The car of death didn't stop as the newspapers called it; it came out of the darkness of the gathering, wavered briefly for a moment and then disappeared around the next bend. Michaelis wasn't even sure of the color—he told the first policeman that the green was bright. The other car, a car heading for New York, rested 100 yards beyond, and its driver rushed back to where Myrtle Wilson, whose life was violently extinguished, tied up on the road and entelled his thick, dark blood with dust. Michaelis and his first reached him, but when they tore off his open shirt, he was still wet with sweats, they saw his left chest swing like a flap loose and there was no need to listen to the heart below. The body mouth was open and ripped in the corners as though he had choked a little on giving the extraordinary vitality that he had stored so long. (7.316-317) The stark contrast here between the spooky strange nature of the car that hits Myrtle and the visceral, terrifying, explicit images of what happens to her body then hit very strikingly. The car doesn't seem almost real — it comes out of the dark like the spirit of revenge and disappears, Michaelis can't tell what color it is. Meanwhile, Myrtle's body is described in detail and palpably physical and present. This Myrtle body treatment may be a place to go when you are asked to compare Daisy and Myrtle in class. Daisy's body is not even described, beyond a gentle sign that she prefers white clothes that are flinging and loose. On the other hand, every time we see Myrtle in the novel, his body was physically attacked or appropriately attacked. Tom initially removed her by pressing her body inappropriately on the platform of the train station. Tom has sex with him before his party while Nick (a man who is stranger to Myrtle) waits in the next room and then Tom ends the night by punching him in the face. She is eventually restrained by her husband inside her house and then flees. Daisy and Tom sat at the kitchen table with a plate of cold fried chicken between them and two bottles of ale in front of each other. He was speaking intently across the table at him and had fallen on his hands in earnest and had covered himself. Every once in a while he looked at her and came to an agreement. They were not happy, and none of them touched the chicken or the ale, and they were not dissatisfied. There was an unesthetary air of natural intimacy about the image, and everyone said they were conspiring together. (7.409-410) and so, the promise that Daisy and Tom are a dysfunctional couple that somehow works it (Nick saw this at the end of the first season) is fulfilled. For accurate readers of the novel, this conclusion had to be clarified from going. Daisy sues Tom and Tom serially cheats But at the end of the day, they are reluctant to forget the privileges of their lives to get them right. This moment of truth has stripped Daisy and Tom of the basics. They are in the least revealing room of their mansion, sitting with naive food and stripped of their room. Their honesty makes what they do - conspiracy to get away from murder, basically - quite transparent. And it's the fact that they can tolerate this level of honesty in each other besides being each in some way a terrible person who keeps them together. Comparing your preparedness to each other will forgive anything — even murder!—at Gatsby's insistence that this is his way or no way. Season 8 quotes her first good girl she had ever known. In the various captains he was in contact with people like this but always interspersed by unrecosted barbed wire, he found him excitingly desirable, he went to his house, initially with other Camp Taylor officers, then on his own. She was surprised—she has never been in such a beautiful home before. But what gave that air of breath was that that Daisy lived there — it was as casual a thing to her as her tent in the camp gave her. There is a ripe mystery about it, a hint of upstairs bedrooms more beautiful and colder than other bedrooms, of gay and radiant activities taking place through its corridors and of romance that is not mustard and laid away now in the lavender but fresh and breathable and redolent of this year's sparkling motor cars and dancing that flowers were rarely sputtered. She was too excited that many men already loved Daisy —it increased her value in her eyes. His presence made them feel all about the house, pervading the air with shadows and echoing still vibrant emotions. (8.10) The reason nice word is quoted in signs is that Gatsby doesn't mean daisy is the first pleasant or lovely girl she has met. Instead, the good word here means refined, having a subtle and high taste, picky and fastidious. In other words, from the very beginning what Gatsby has most values about Daisy is that she belongs to that collection of society that is desperately trying to get into it: the wealthy, upper class. Just like when she mentioned that Daisy's voice has money in it, here Gatsby almost can't separate Daisy herself from the beauty house she falls in love with. Also notice how much he values the quantity of any kind it's great that the house has many bedrooms and hallways, and it's also great that many men want Daisy. In any case, it's the quality itself that increases the value, it's almost like Gatsby's love is operating in the market economy - there's more demand for a particular good, the higher the value. Of course, thinking in this way makes it easy to understand why Gatsby is able to discard Daisy's humanity and inner life when it makes her ideal for young Daisy, and her artificial world of pleasant orchids and snowboarders, cheerful and orchestras that set the rhythm of the year, was Redolent and summed up the sadness and suggestion of life in new songs. All night the saxophones ignored bill street jumper's desperate comment while a hundred pairs of golden and silver slippers thremetic sparking dust. At the hour of grey tea there were always rooms that were endlessly throbbing with this low sweet fever, while fresh faces drifted here and there like rose petals blown by the sad horns around the ground. Through this twilight world Daisy began to move again with the season; Suddenly he again kept half a dozen dates a day with half a dozen men and slept at dawn with beads and chifone from a gown tangled among the dying orchids on the floor next to his bed. And there was always something inside him crying out for a decision he wanted his life already formed, immediately - and the decision had to be taken by some force - of love, of money, from an action without a doubt - that was closely in hand. (8.18-19) This description of Daisy's life apart from Gatsby makes it clear why she chooses Tom in the end and goes back to her hopeless and passive boredom: that's what she grew up and got used to. Daisy's life seems fancy. After all, there are orchids and orchestras and golden shoes. But now, even for young people of high society, death and decay loom large. For example, in this passage, not only is the rhythm of the orchestra full of sadness, but the orchids are dying, and people themselves resemble flowers that have passed their prime. In the midst of this downturn, Daisy has long for stability, financial security, and routines. Tom made the offer at the time, and he is now continuing to make it. Of course she might love him, just for a minute, when they were first married, and loved me even then, you see? Suddenly, with a curious comment, he said, It was just personal. (8.24-27) Although she can no longer be an absolutist about Daisy's love, Gatsby is still trying to think about her feelings on her own terms. After admitting that many men loved Daisy before her, Gatsby is willing to admit that perhaps Daisy had feelings for Tom after all, just as long as her love for Gatsby was great. Gatsby is an ambiguous admission that it was just personal carries several potential meanings: Nick assumes that the word it refers to Gatsby's love, which Gatsby describes as personal as a way to emphasize how deep and inexplicable his feelings toward Daisy are. But of course, the word it could easily have pointed to Daisy's decision to marry Tom. In that case, what is it? The reasons are Daisy (desire for status and money), that she is on her own, and has no bearing on the love she and Gatsby feel about each other. He stretched his hand as if they had just snatched an air virus, to save a piece of the spot he loved. But things were already going too fast for his blurry eyes and he knew he had lost that part of it, the freshest and best, forever. (8.30) Once again Gatsby is trying to reach something just out of grasp, a gestural motif that repeatedly relapses in this novel. Here now, even as a young man, he is trying to capture an ephemeral memory. They are a rotten crowd. I screamed across the grass. You're worth gonna put all that bunch together, I've always been happy to say that, that's the only compliment I've ever gave him, because I didn't approve of him from start to end. First he politely paddled, and then his face got into that radiant, perceived smile, like we were all at that truth. His gorgeous pink truss from the suit made a bright spot of colour against the white steps and I thought of the night that I first came to his ancestral home three months before. The grass and driving had been crowded with the faces of those who had speculated on his corruption and he stood on those steps, hiding his inescrutable dream, as he waved them goodbye. (8.45-46) It's interesting that here Nick suddenly tells us that he doesn't approve of Gatsby. One way to interpret this is that during that fateful summer, Nick didn't actually confirm what he saw, but he's since come to admire and respect Gatsby, and it's the respect and admiration that tells the story most of the time. It also says that Nick sees the comment he makes to Gatsby as a compliment. At best, it's a back-handler—he says that Gatsby is better than a rotten crowd, but it's a very low bar set (if you think about it, it's like saying you're much smarter than that squirrel! and demanding it is high praise), Nick's description of Gatsby's outfit as both gorgeous and truss emphasizes this sense of condescension. The reason Nick thinks he's praising Gatsby by saying that is because suddenly at this point Nick is able to look past his deeply cordial snooker despite being high- skinned and admit that Jordan, Tom and Daisy are all terrible people despite their high shell. However, backhanded as it is, this definition also means truly Gatsby feels a little better. Because Gatsby cares, so much about entering the old money world, it makes Nick happy to be able to tell Gatsby that he is much better than the crowd he is desperate to join. Usually his voice came over the wire as something fresh and cool as if the divot had come from the green golf link sailing in the office window but this morning it seemed rough and dry. I am in Hampstead and we are going to Southampton this afternoon. It was probably practical to leave Daisy's house, but this act of me and her subsequent words made me rigid. You weren't very good to me last night, so how could it matter? (8.49-53) Jordan's pragmatic opportunism, which has so far been a positive foil to Daisy's inactivity, suddenly becomes apparent to be an immoral and self-governing way of passing through life. Instead of being affected by Myrtle's horrific death one way or the other, Brad Jordan from the day before is that Nick simply wasn't paying as much attention to him as he wanted. Nick is staggering by the revelation that the cool aloofness that he loved so much over the summer - probably because it was a good contrast with the girl returning home that Nick thought was too attached to his non-engagement - is not actually an act. Jordan doesn't really care about other people, and he can really shock himself again into his Midwest ethics here by seeing the body parounthed about wit or not Nick treats him right or not, nick, who has been trying to absorb this kind of thinking all summer. I spoke to him, he muttered, after a long silence. I told him he might fool me, but he couldn't fool God. I took him to the window—he sned up with an effort and walked up to the back window and leaned on his face, and I said God knows what you're doing, whatever you do. You may fool me, but you can't fool God! Standing behind him, Michaelis saw with shock as he looked into the eyes of Dr. T.J. Eccleborg, who had just emerged from the night of the massive, pale dissolution. God sees everything, Wilson repeated. It's an ad, Michaelis assured him. Something led him away from the window and looked into the room, but Wilson stood there for a long time, his face near the window and cuddled the twilight. (8.102-105) It is clear that Wilson is psychologically shaken first by the Myrtle adventure and then by his death—he sees the giant eyes of the optometrist billboard as a stand for God. But this illusion persists over the absence of any higher power in the novel. In the lawless and material East, there is no moral center that can retreat in the darker and immoral impulses of the people. Dr. T.J. Eccleborg's eyes motif runs through the novel, as Nick points out that they watch everything that goes on in the ashap. Here, that motif comes to a Crescendo. Arguably, when Michaelis destroys Wilson's illusion of the eyes, the ultimate obstacle to the plot of revenge quietly destroys Wilson. If there is no moral authority watching it, anything goes ahead. No phone messages came, but the waitress went asleep and waited until 4:00—long after someone was there for if he comes . I have an idea that Gatsby himself didn't believe to come, and maybe he didn't care anymore. If that were true he must have felt he had lost the warm old world, paid a high price for living too long with a single dream. He must have looked at the unfamiliar sky through scary leaves and Lor ran as he found what a strange thing the rose is and how raw the sunlight on the grass was rarely created. A new world, material without being felt, where poor spirits, breathing dreams like air, are intuitive about drift... Like that, the wonderful face that heads towards him through the uninsured trees. [8.110] Nick tries to imagine what Gatsby might be like, but a Gatsby without the active dream that has spurned him throughout his life. For Nick, this will be a loss of aesthetic sense—the inability to understand beauty in roses or sunlight. The idea of falling as a new, but terrifying, ghost world and unrealistic material simply contradicts Jordan's previous idea that the fall brings with it a rebirth. Chapter 9 of my quote found myself on gatsby's side, and on my own. From the moment I phoned the news of the tragedy to the western egg village, every surmise about him, and every practical question, was referred to me. At first I was surprised and confused; then, as he lay in his house and didn't move or breathe or talk hours by hour it grew on me that I was responsible, because no one else was interested, I mean, with that intense personal interest that each right is vague at the end. [9.3] Just like during his life, after his death, rumors revolve around Gatsby. Usually, death causes people to treat even the most obscure figures with the respect they apparently owe to the dead. But Gatsby's death only invites more speculation, gawkings and circus-like atmosphere. Note that even here, Nick still doesn't acknowledge his feelings of friendship and admiration for Gatsby. Instead, he claims that the person spot for Gatsby, the funeral because of a general sense that everyone deserves someone to take personal interest. But of course there is no such right, as is the fact that Nick is the only one who cares about Gatsby as a human being than. After Mr. Gatz opened the door and came out, with his mouth ajar, his face flowing slightly, his eyes leaking isolated and timeless tears. He had reached an age where death no longer had the same tragic quality, and when he first looked around and saw the height and glory of the hall and large rooms opened from it to other rooms, his grief began to mix with awe-inspiring pride. [9.43] Gatsby's father is the only one with the kind of response to the mansion that Gatsby could have hoped for. Anyone else has found it either boring, vulgar, or fake. may be Showing that for all his efforts to cultivate himself, Gatsby could never escape the tastes and ambitions of a Midwestern farm boy. After that I felt a certain shame for Gatsby- a gentleman whom I phoned implicitly as he got what he deserved. However, it was my fault, because he was one of those who sneezed bitterly at Gatsby to the courage of Gatsby's liquor and I should have known better than to call him. (9.69) Gatsby was able to parlay his hospitality to have any real connection with anyone alongside Nick, who seems to have loved him despite the parties rather than because of them. It highlights the aclash of values between new, anything goes east and older, more traditionally just west. The East is where someone can come to a party and then insult the host—and then it implies that a murdered man had it coming! Compare this to the moment Gatsby feels unsettled by the scene while dining with Tom and Daisy because I can't say anything in his house, old sport. (7.102). When a man is killed I would never love to mix in it in any way. im staying out. It would have been different when I was young—if a friend of mine died, no matter how, I stuck with them to the end. You might think it's sentimental but I mean it's going to end bitterly... Let's learn to show our friendship for a man when he is alive and not after he is dead. After that, my own rule is to leave everything alone (9.95-99) wolfsim's refusal to come to Gatsby's funeral is strictly self-care. He uses this pseudo-philosophical pretext to protect himself from being anywhere near the crime scene. However, in a novel that is at least somewhat concerned about how to create morality somewhere devoid of religion, Wolfsim's explanation of his behavior confirms that the culmination of this kind of thinking is dealing with disposable people. It also acts on the idea of novel downs that the American dream is based on a reluctant desire to forget and ignore the past, instead pushing for a potentially more exciting or lucrative future. Part of forgetting the past is forgetting people who are no longer here, so for Wolfsim, even a close relationship like the relationship he had with Gatsby should be driven immediately as soon as Gatsby survives. I tried to think about Gatsby then for a moment but he was already too far away and I could only remember, without grudges, that Daisy had sent a message or a goal. Daley heard Cassie Souffle bless the dead that rains and then the owl-eyed man said in a brave voice, Amen to it. (9.116) The issue of amnesia continues here. For Nick, Gatsby the man is now too far away to remember the distinctive. Maybe it's the kind of forgetting that allows Nick to think about Daisy without anger. On the one hand, in order Through life, you should be able to separate yourself from the events that occurred. But on the other hand, this easy abandonment of painful memories in the past leads to the kind of abandonment that follows Gatsby's death. When we pulled out into the winter night and the real snow, our snow, started stretching next to us and flashing against the windows, and the dim lights of small Wisconsin stations moved in, a sharp wild brace suddenly came into the air. We pulled in deep breaths from it as we walked out of dinner through cold vestibules, incessantly aware of our identity with this country for a strange hour before we melted indesecible to it again. That's my Midwest - not wheat or prairies or lost Swedish towns but excitement, the return of trains from my youth and street lamps and shiny bells in the frozen darkness and shadows of Holly wreaths thrown by bright windows on the snow. I'm a part of it, a little pleased with the feeling of those long, slightly pleasing winters of growing up at Carraway House in a town where homes are still called through decades by the name of a family. I now see that this has been a story from the West, after all Tom and Gatsby, Daisy and Jordan and I, were all Westerners, and maybe we have some common deficiency that makes us subtly unbearable to Eastern life. (9.124-125) All along, the novel has jukstad the values and attitudes of the rich to the values of the lower classes. Yet here, this season, as Nick begins to pull out of New York, the contrast shifts to comparing Midwest values with those of the East. Here, pale lights, reality, and snow are natural foils for bright lights and sizzling weather associated with novels with Long Island and the party scene. They were careless people, Tom and Daisy—crushing things and creatures, and then retreating again to their money or their widespread carelessness or whatever it was that kept them together, allowing other people to clean up the mess they had made. (9.146) Nick's summary judgment of Tom and Daisy seems harsh but fair. They are people who don't have to respond to their actions and are free to ignore the consequences of what they do. This is one way that their marriage, inefficient as it is, works well. Both understand that they just don't have to worry about anything happening the same way that everyone else does. It is interesting to consider how this will perpetuate your cycle with Pammy, your daughter. Last night, packing my trunk and selling my car to the grocer, I went and once again looked at that great indolenence failure of a house. In the white stages a pornographic word, crawled by some guy with a piece of brick, clearly stood in the moonlight and I wiped it, drawing my shoes raspingly along the rocks. Then I... Down to the beach and fling on the sand. (9.150) It's appropriate that Nick feels responsible for erasing the bad word. His entire project in the book has been to protect Gatsby's reputation and consolidate his legacy. Otherwise, without anyone noticing or commenting on Gatsby's achievement, there is nothing left to suggest that the man has managed to raise himself from a Midwest farm to splendid luxury. Gatsby believed in the green light, the orgastic future that year after year retreats from us. He ran us away then, but it doesn't matter - we run faster tomorrow, we stretch our arms farther away. And a good morning — so we beat the boat against the current, passed endlessly to the past. (9.153-154) Check out our very in-depth analysis of this latest very famous, past paragraphs, and the last part of the book. What's next? You want to show your love for the Great Gatsby with posters or T-shirts? Check out our list of the best decor and apparel with gatsby themed. Writing an article about the Great Gatsby? We will compare articles to help you compare and contrast the most common pairs of characters, show you how to perform in-depth character analysis, help you write about a topic, and teach you how to best analyze a symbol. Digging in the map? Check out our summary of the novel, explore the meaning of the title, sense how the beginning of the novel regulates the story, and why the novel's last line has become one of the most famous in Western literature. Do you want to improve your SAT score by 160 points or your ACT score by 4 points? We have written a guide for each test about the top 5 strategies you should be using a shot at improving your score. 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