**Examples of dialogue in order to prepare for a timed essay on the following question**:

Explore the ways in which Fitzgerald uses dialogue in *The Great Gatsby*.

You should range across the text in order to explore how dialogue is used and make links to broader context.

In groups, think about ways in which you can analyse (i) **features** of the dialogue in order to (ii) reveal character, situation or relationships. Then (iii) try to make links to broader contexts. (The use of page numbers is for helping you with this exercise **only** – don’t use page numbers in essay or exam work).

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| **Example from text** | **Explanation of position in the novel**  **(AO1 and 2)** | **Features (AO1)** | **How they reveal character, patterns or relationships in the novel more widely (AO1 and 2).** | **Links to broader contexts (AO3)** |
| “Daisy! Daisy! Daisy!” (p.39) | A drunken Myrtle screams this defiantly to Tom, provoking him to strike her and break her nose as the climax to Chapter 2. | The use of **repetition** and **exclamations** reinforces a sense of obsessive, jealous anger in Myrtle, who would like to replace Daisy in Tom’s life. She is obviously ranting and shouting as she says it. | Myrtle has spent a lot of the party explaining her passionate longing to be with Tom (“you only live once”) and her loathing for her husband George (she uses an “obscenity” when referring to him). We see her play out a fantasy of more elegant living in Manhattan in Chapter 2 and her anger in this dialogue stems from her frustration at with the figure she sees as the impediment to her permanently leaving her life in the Valley of Ashes. The angry dialogue here foreshadows the “jealous terror” Nick sees as he looks up at her imprisoned upstairs in Chapter 7. It also echoes the petulance of when Daisy challenges Tom in Chapter 1 by repeating to him the adjective “hulking” in Chapter1, although the outcome here is different. | **The American Dream**  Myrtle’s anger stems from the fact that she sees her fantasy (or American Dream) of upward mobility spoiled by Daisy, mirroring the way Gatsby’s own fantasy of upward social mobility is spoiled by ‘Old Money’ people like Tom and Daisy.  **The actual inequalities of life in America**  By mirroring the way Daisy herself repeats “hulking” to Tom, it symbolises this inequality by showing how, while Daisy only talks of a “bruised little finger” at the hands of Tom, the brutality of Myrtle’s injury and bleeding foreshadows her later violent death. |
| **Example from text** | **Explanation of position in the novel**  **(AO1 and 2)** | **Features (AO1)** | **How they reveal character, patterns or relationships in the novel more widely (AO1 and 2).** | **Links to broader contexts (AO3)** |
| “Good-bye… I enjoyed breakfast, Gatsby.” (p.147) |  |  |  |  |
| “Your wife doesn’t love you… she’s never loved you, she loves me” (p.124) |  |  |  |  |
| **Example from text** | **Explanation of position in the novel**  **(AO1 and 2)** | **Features (AO1)** | **How they reveal character, patterns or relationships in the novel more widely (AO1 and 2).** | **Links to broader contexts (AO3)** |
| “Somebody told me they thought he killed a man once” (p.45) |  |  |  |  |
| “You can’t repeat the past.”  “Why, of course you can.” (p.106) |  |  |  |  |
| **Example from text** | **Explanation of position in the novel**  **(AO1 and 2)** | **Features (AO1)** | **How they reveal character, patterns or relationships in the novel more widely (AO1 and 2).** | **Links to broader contexts (AO3)** |
| “If it wasn’t for the mist we could see your home” (p.90) |  |  |  |  |
| “You’d have thought I’d had my appendicitis out!” (p.33) |  |  |  |  |
| **Example from text** | **Explanation of position in the novel**  **(AO1 and 2)** | **Features (AO1)** | **How they reveal character, patterns or relationships in the novel more widely (AO1 and 2).** | **Links to broader contexts (AO3)** |
| “Old sport” |  |  |  |  |
| “You’re acting like a little boy” (p.85) |  |  |  |  |
| **Example from text** | **Explanation of position in the novel**  **(AO1 and 2)** | **Features (AO1)** | **How they reveal character, patterns or relationships in the novel more widely (AO1 and 2).** | **Links to broader contexts (AO3)** |
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