

English Literature

- Kings and clowns in plays – make King Lear laugh / impress.
- Macbeth is glorified at first – award Thane of Cawdor
- Wasted tragic/fatal flaw; strong warrior.
- TGG – Narrator Nick could be real protagonist.
- Elevated language; dignified – associated tragedy.
- Agitated, embellished passages – Macbeth speech; Gatsby's funeral.
- Tragic villains (aspects)
- Romantic tragic figure; reader and narrator's perspective
- Authorial Method: Nick views Gatsby as an elevated man – his personality and connection – not his status; but still highly regarded (Noble).
- Gatsby's morals are high and Nick recognises that; despite his negatives (lying, affair etc.)
- Unities of time (1) and place (2) make it more intense. One main plot (3) – Shakespeare broke away from this with sub plots.
- The chorus in classic tragedies were a group of actors who appeared on stage during main episodes – would narrate or commentate/interpret the main plot for the audience. Voice of common sense – but did not intervene.

Tragic aspects in The Great Gatsby

- Gatsby's personal dignity/potential
 - Nick admires Gatsby – portrayed highly but does not omit the negatives – is romanticised but not mentioned until Chapter 3/4.
- 1) Classical tragedy
 - 2) Unities – setting of time and place (and plot)
 - 3) Gatsby's journey towards death (norm of tragic protagonists downfall)
 - 4) Gatsby's error of judgement and fatal flaw.
 - 5) Gatsby's personal potential.
 - 6) Being blinded – unable to see what the reader/audience can see (linked to fatal flaw).
 - 7) Morality aspects – magnitude.
 - 8) Role of tragic villain/s – 'foul dust' (describing everybody else by Nick)
 - 9) Role of fate, inevitability, free will' tension with conflict.
 - 10) Significance of social class; family (Fay, Beau...)
 - 11) Female characters.
 - 12) Frame of novel – ending, narration (construction and structure) add to tragic effect.
 - 13) Personal opinion – effect on the reader.
 - 14) Role of order and dis-order.