

**Chronotope as Counter Movements in Time and Space in *The Great Gatsby***

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**Abstract**

This article aims to reveal the relationship between time and space in the novel *The Great Gatsby* and employs the Bakhtinian term “chronotope” to expose the characteristics of this temporal and spatial connectedness. Chronotope in this novel refers to a reversal of spatial movement that can be termed as a movement in a direction contrary to American history that is characterized by a movement to the West. This reversal can best be exemplified in Nick’s movement from the West to the East in the larger context of the novel. On a smaller scale, this reversal of movement is also repeated through Nick’s travels from West Egg to East Egg. In contrast to the movement of the nineteenth-century settlers, who went to the West in order to be pathfinders, Nick goes to the East in order to be a pathfinder in the twentieth century. In addition to a counter movement in space, *The Great Gatsby* also displays a willingness of reversibility, a willingness to move contrary to future. The characters look backwards when they move in their cars. Just like Nick, who contemplates the land with the eyes of the first settlers, Gatsby contemplates the green light as the image of a long-lost past. The article associates these counter movements with what Walter Benjamin calls “cultural treasure” to which the characters are attached when they are faced with the chaos of an unredeemed past.

**Keywords**

F. Scott Fitzgerald, *The Great Gatsby*, Bakhtin, Chronotope, Countermovement

## Özet

Bu makale, *The Great Gatsby* romanındaki zaman ve mekân ilişkisini ortaya koymayı amaçlarken, romandaki zamansal ve mekânsal ilişkinin birbiri ile bağlantısını Bakhtin'in kullandığı *chronotope* kelimesi ile açıklamaktadır. Bu romanda *chronotope*, Amerikan tarihindeki batı yönlü hareketin tersine bir gidiş izlemektedir. Geniş bağlamda ele alındığında, bu tersine yönelim Nick'in batıdan doğuya gidişi ile örneklenebilir. Daha dar bağlamıyla düşünüldüğünde ise, Nick West Egg'den East Egg'e doğru hareket etmektedir. Batıya yönelen 19.yy yerleşimcilerinin aksine, Nick 20.yy'da doğuya gitmektedir. Mekândaki tersine gidişin yanı sıra, *The Great Gatsby* romanı zamansal bir tersine gidiş ve geleceğe ters düşme eğilimini de ortaya koymaktadır. Karakterler, ilk yerleşimcilerin gözüyle görmeye çalışan Nick gibi, arabaları ile yolculuk ederken geriye bakmaktadır. Benzer şekilde Gatsby de sürekli baktığı yeşil ışığı, çoktan yitirilmiş geçmişin imgesi olarak görmektedir. Romandaki zamansal ve mekânsal geri gidişler, geçmişin kargaşası ile yüzleşildiğinde tutunulan ve Walter Benjamin'in "kültürel hazine" olarak adlandırdığı kavram ile özdeşleştirilmiştir.

## Anahtar Kelimeler

F. Scott Fitzgerald, *The Great Gatsby*, Bakhtin, Chronotope, Tersine Gidiş

*The Great Gatsby* written in the aftermath of the First World War (1925) displays a connectedness of time and space that can be termed as *chronotope* in the Bakhtinian sense of the word. *Chronotope* refers to a merging of temporal and spatial settings in a novel. Bakhtin defines this as the visibility or the concretization of time through space. *Chronotope* refers to the kind of fictional time explained in terms of space or space explained in terms of time. One example Bakhtin gives in order to clarify chronotope is the symbol of the road which is replete with folkloric motifs as the "path of life" combining elements of time and space (Bakhtin 121). Chronotope is regarded by Bakhtin in terms of plot movements, which constitute the crucial moments in hero's or heroine's life starting from the beginning of their love affair and ending with their reunion after several adventures. In the study, *The Dialogic*

*Imagination*, Bakhtin analyzes the Greek novel and argues that the connectedness of time and space in these novels pervade into a wide geographical background woven into what he terms plot movements. This, according to Bakhtin, is a “new unity” in which “elements derived from various other genres assume[d] a new character and special functions in this completely new chronotope” (89). Chronotope is a device peculiar to fiction enabling a unity between the plot (adventure time) and a variety of geographical settings. Bakhtin also defines chronotope as a fictional device enabling “an alien world in adventure time” (89). The chronotope in *The Great Gatsby* is a connectedness between the novel’s spatial and temporal settings. The idea of space in the novel can be characterized by a reversed movement. Similarly, the temporal setting also exhibits a reversal, a backward movement in time. The reversed spatial movement is through the East, a direction contrary to American history characterized by a westward expansion. This spatial movement of the protagonist towards the East is at the same time a temporal movement back into the past. Although Nick defines his own narrative as “a story of the West” and all the other characters in his narrative, including himself, as Westerners, this is the story of Westerners’ attempt to go to the East. The East is a location, as Nick narrates at the end of the novel, “haunted” for him after facing another catastrophe, Gatsby’s death (Fitzgerald 183). This article surveys the ways in which time and space relation in the *The Great Gatsby* is articulated through concrete images, which are called chronotopes. Since time is concretized through space in the novel, the Bakhtinian term chronotope is suitable to define the unified senses of space and time. The article aims to present that, while creating their personal images of the past, the protagonists deviate from official history, and in this respect the novel implicitly affirms Benjamin’s distinction between historicism and historical materialism, which is cautious to monumental and eternal image of the past. *The Great Gatsby* in its historiography is cautious towards the idea of the past which is reproduced as the characters try to recuperate it. Robert Ornstein also deals with the novel’s preoccupation with time, and similarly argues that the narrative is a “fable of East and West” (73). Ornstein also claims that the novel exhibits “an unending quest for the romantic dream, which is forever betrayed in fact and yet redeemed in men’s minds” (73). This article demonstrates an agreement with Ornstein’s analysis especially in its claims concerning the novel’s configuration of the West and the East. In addition to agreeing with Ornstein’s arguments, this article suggests that the idea of the East

and the West is not only a part of characters' quest for the romantic past, but it also forms the novel's discourse on the dichotomy between the historicism showing parallelism with the permanent image of the monumental past and a unique perception of the past making it possible to reproduce history. The novel exhibits awareness of the latter, and in this respect, is parallel to Benjamin's contentions in "Theses on the Philosophy of History."

When the novel's reversed spatial movement to the East is considered as a counter movement to western expansion, *The Great Gatsby's* chronotope is unique in the sense that it is a reversal to face catastrophes. In this respect, the novel's chronotope very much conforms to Walter Benjamin's idea of "historical materialism" which displays a unique experience of the past consisting of arrests and moments of danger.

This movement from the West to the East is displayed in the larger context of the novel. Nick the narrator comes from the West and goes to the East due to the fact that "[i]nstead of being the warm center of the world, the Middle West now seemed like the ragged edge of the universe (Fitzgerald 9). "Ragged edge" refers to danger. Going to the East, in Nick's case, is an alternative to the threat posed by the West. His settlement in the East is meant to be a permanent one, and when someone asks him the direction to the West Egg, he feels relieved with the feeling that he attains originality and permanence: "I told him. And as I walked on I was lonely no longer. I was a guide, a pathfinder, an original settler" (10). However, as Nick is not a pathfinder in the West, he is a pathfinder in the East, in the past and origins. Going to the East is chronotopic in the sense that it is a moment of maturation sought through going back to the origin far from "the ragged edge of the universe". The East is a chronotope revealing the inseparability of time and space because, as a chronotope, it means both the temporal and spatial setting of origination. Additionally, the East as a moment and space of origins is a chronotope also because it is the setting where the plot unfolds. The East is the geographical location of the adventure time in the novel, and it is also interesting that the East signifies the beginning and the origins in this novel, although Nick is a Westerner and looking for origination at a place where he does not originate from. Therefore, the originality of the East is assumed in Nick's case. Going to the East in his search for origins is a part of Nick's unique experience of the past, rather than a real one. This makes the East a chronotope of

the past and origins which is an image captured at moments of danger rather than a realistic depiction of what it really was. This representation of the East as the place of origin is described by Benjamin as an image flash[ing] up as a memory at moments of danger (Benjamin 255). While explaining the constructive principle of materialistic historiography, Benjamin deals with it not only in terms of flow of thoughts but also as moments of arrest (Benjamin 262), which is displayed in this novel in terms of silences and gaps in Nick's discourse. Nick, just like Gatsby, never speaks about the war, although they both took part in the war. Instead, in his remembrances, he narrates the pre-war era. The silence about the war shows that the chronotope in this novel does not show parallelism with an officially recognized universal history.

On a smaller scale, the movement towards the East is repeated when Nick travels from the West Egg, where he lives, to the East Egg, where he was twice invited to have dinner at Tom and Daisy's house. In this respect, it can be claimed that, as opposed to the western expansion of the nineteenth century America, the novel displays an Eastern expansion. This counter movement is also epitomized through certain minor characters such as the man who, after having an accident at Gatsby's house, suggests reversing the car whose wheel is missing:

At least a dozen men, some of them a little better off than he was, explained to him that wheel and car were no longer joined by any physical bond. "Back out" he suggested after a moment. "Put her in reverse."

'But the wheel is off!'

He hesitated.

'No harm in trying' he said. (Fitzgerald 62)

Nick explicitly pronounces his wish to go to the East at several times in the novel. During the party at Tom and Myrtle's apartment, Nick's wish to go back to the East turns out to be an obliterated act. "I [Nick] wanted to get out and walk eastward toward the park through the soft twilight, but each time I tried to go I became entangled in some wild, strident argument which pulled me back, as if with ropes, into my chair (42). The party is full of accidents and it is catastrophic. The tendency to go to the East comes to the surface when Nick is faced with

such catastrophes. This tendency to go to the East is also accompanied by a wish to go back in time, to the origins. As characterized by Bakhtin's definition of the chronotope, as the unity of temporal and spatial settings, going back to the East is associated with going back in time, an inclination peculiar not only to Nick but also to Gatsby. Both characters believe that the past can be repeated, and it can also be recuperated, as the following conversation between Nick and Gatsby reveals:

[Nick] 'I wouldn't ask too much of her.' I ventured.  
'You can't repeat the past.' [Gatsby] 'Can't repeat the past?' he cried incredulously. 'Why of course you can! (. . .) [Gatsby] 'I'm going to fix everything just the way it was before he said, nodding determinedly.  
'She'll see.' (Fitzgerald 117)

Therefore, *The Great Gatsby*, as far as the chronotopes of the novel are concerned, presents a willingness of reversibility and a sense of obliterated reverse direction, a willingness to move contrary to future. For Nick, the future is replete with indeterminacy, a threat. On his thirtieth birthday, Nick describes the future as "the portentous, menacing road of a new decade;" to him this decade was "a decade of loneliness, a thinning list of single men to know, a thinning briefcase of enthusiasm, thinning hair" (142). The characters also look backwards when they move in their cars to the future. Nick, when looking at the land stretching before him, tries to see it with the eyes of the first settlers. Nick looks at the past to find the origins. He says: "And as the moon rose higher the inessential houses began to melt away until gradually I became aware of the old island here that flowered once for Dutch sailors' eyes – a fresh, green breast of the new world (187). Just like Nick who contemplates the green land with the eyes of the first settlers, Gatsby contemplates the green light in the East Egg as the image of the long-lost past, which, when recaptured, can give back what is supposed to be lacking. For Nick as well, going to the East Egg, where Daisy and Tom live, is moments of revelations, in which an idea of the past is constructed. During his first visit to Daisy and Tom's house he constructs Tom's past as they went to the same college. These moments are also moments of revelation in which Nick remembers how Jordan cheated in one of the golf tournaments. In his second visit to the

East Egg upon being invited to Daisy's house, Tom learns about the love affair between Daisy and Gatsby, and this second visit also reveals some rumors about Gatsby's illegality as a bootlegger. Therefore, the novel does not only exhibit an expansion through the East but also an expansion through the past. Yet, this past, as revealed gradually by Nick through his visits to the East Egg, is also an unredeemed past which is not resolved. In this respect, the novel recalls "The Angel of History" described in Walter Benjamin's essay "Thesis on the Philosophy of History", in which he illustrates the image by referring to a Klee painting named "Angelus Novus." The painting illustrates an angel who proceeds into the future while looking at the "wreckage" of the past:

This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to say, awaken the dead, and make whole what has been smashed. (Benjamin 257)

Neither Nick nor Gatsby differ much from the angel of history in their contemplation of the past. Nick utters at the end of the novel:

Gatsby believed in the green light, the orgastic future that year by year recedes before us. It eluded us then, but that's no matter – tomorrow we will run faster, stretch our arms farther ... And one fine morning – So we beat on, boats against the current, borne back ceaselessly into the past. (Fitzgerald 187)

The wreckage keeps piling up as Nick and Gatsby are forced to go into the future, since each attempt to fix the unresolved and to go back to the origin results in a new catastrophe, which can be characterized by the car accident causing Myrtle's and indirectly Gatsby's death. Therefore, looking back and attempting at reordering what has been disordered results in a new catastrophe. The novel displays this forced

movement into the future as well as the characters' attempt to go back to the past, an attempt that ends up in a "piled up wreckage." Parr is also in agreement with this argument. She claims that *The Great Gatsby* presents "an awareness of time's movement, on the one hand, and the belief that the modern world provides neither order nor meaning, on the other hand" (60).

The movement towards the East and the attempt to go back to the past are associated in the novel as actions with a reverse direction. However, ironically, in spite of his efforts to construct the past and the idea of origin by going to the East, Nick goes to the West at the end of the novel. Nick calls himself a Westerner: "I see now that this has been a story of the West, after all-Tom and Gatsby, Daisy and Jordan and I, were all Westerners, and perhaps we possessed some deficiency in common which made us subtly unadaptable to eastern life" (183).

Nick's fantasy of the past, origins and his efforts to go back, to the East where the origin is supposed to reside is rather an act of construction than an effort to remember. Nick remembers while writing, which suggests that his wish to remember and keep an archive are at the same time acts of constructions. Nick is unreliable in his narrative, and several moments in the novel exhibit a conflict in the position of Nick as the narrator. He is both an omniscient and a first person narrator who is complicit in the events he is narrating. Nick's conflictual position as the narrator reinforces the notion that his attempts to go back to the past and adopt the vision of the early settlers by going to the East are parts of his own narrative, and they are the attempts to form the past, which is fragmentary and could be consummated in narration. In his analysis of the novel, James E. Miller points out the fact that Nick, in his narration of Gatsby's past, assumes the role of a gatherer as he narrates, and most of the time, speculates about it. He argues that instead of giving the reader the glimpse of continuity, the narrative about Gatsby is fragmented (Miller 253). Miller gives the example of the parts in which Gatsby's transformation is narrated and points out that "[t]he next transformation in Gatsby takes place on his initial encounter, as a young officer in the army, with Daisy Fay in Louisville, and on this event we have only fragmentary accounts in scattered chapters" (253). Miller also argues that the account of Gatsby's life is based on speculation (254). In this respect, Nick's narration is an attempt to create an idea of origin rather than an attempt to remember the origin which he implies while he is going over the bridge: "The city seen from the Queensboro



Bridge is always the city seen for the first time, in its first wild promise of all the mystery and the beauty in this world” (75). The novel, in its reversals of time and space, displays a sense of historicity which does not recognize an ongoing juxtaposition of events but a pile of moments, fixations that, to quote from Benjamin, “flashes up at a moment of danger” (255). According to Benjamin, the narration of the past and the past as a construct modifies it: “To articulate the past historically does not mean to recognize it the way it really was” (255). Similar to Nick’s idea of the East as a moment and space of origination, post-war stage can be considered a recuperation of the lost sense of wholeness that was associated with the years preceding the war. Ornstein also argues that both Gatsby and Nick try to recuperate, as the “past” is a childhood fantasy rather than a truthful representation either of the past or the East:

Indeed, it is this childhood memory, not the reality of the West which Nick cherishes. For he still thinks the East, despite its nightmarish aspect, superior to the stultifying small-town dullness from which he fled. And by the close of *Gatsby* it is unmistakably clear that the East does not symbolize contemporary decadence and the West the pristine virtues of an earlier America. (Ornstein 78)

Thus rather than the realistic vision of the past, the novel implies that the characters try to capture an image of the past, although the characters are not actually familiar either with a glorified idea of origins or earlier pristine forms. Gatsby and Nick are not after reality in their endeavor to go back to the past. For instance, although both Gatsby and Nick took part in the war they never speak about the war. Instead, they try to reconstruct the pre-war originality and wholeness associated with Daisy and the green light in the East Egg for Gatsby and the land as it was seen for the first time by its first settlers for Nick. Ornstein also explains the unreality of what the characters deem to be the past. He claims that the characters are not actually content to repeat the past; what they actually want to restore is the dream image of the past (Ornstein 78). This dream image is more reliable for the characters who do not believe in the reality itself. For instance, Gatsby’s father who

participates in his son's funeral at the end of the novel believes more in the reality of the house in the photograph he is holding in his hand than the house itself.

Then in its depiction of the East and the past through reversals as counter movements, Fitzgerald's *The Great Gatsby* indicates a kind of history that is pastiche, and the past is created as an image. The novel conveys the idea of such historicity through the image of a house, Gatsby's house, which is a newly-built "eye-sore". Ironically enough, Nick, in his quest for the origins in the East, comes across Gatsby's house as the very image of that made-up historicity instead of origins. This is a situation which also implies that instead of an origin, he finds the cardboard image of a house, Gatsby's house; an imitation of a colonial mansion including several periods in history such as Marie Antoinette music-rooms and Restoration Salons. The novel draws an image of history not in the shape of an undamaged and stable monument symbolic of absolute beginnings, but archives constructed like Gatsby's house or his library which "was liable to collapse" "if one brick was removed" (52), as the owl-eyed man describes. All these attempts of reversed movements in time and space build a kind of historicity which reveals a sense of awareness about the constructedness of history formed at the time of Nick's narration. According to Ronald Berman, "imitative and faked design [of Gatsby's house] implies more than architecture: the description is another of Fitzgerald's many rejections of the nation's and his own recent past" (181). The novel's discourse of history implicitly affirms how Benjamin describes historical materialism in "Theses on The Philosophy of History". In the essay, Benjamin distinguishes between historic materialism and historicism by saying that "[h]istoricism gives the "eternal" image of the past; historical materialism supplies the unique experience of the past" (262). *The Great Gatsby*, by displaying the characters' eternal image of the past, implies the kind of historic experience consisting of arrests, voids or loopholes, such as wars, in what is supposed to be a continuous flux. Berman also comes to a similar conclusion about the novel by saying that "[t]his is both history – discontinuous and useless to the present – and the flux of American identity. There is no sense of connection or obligation" (182). Therefore, the novel's implications on history are largely chronotopic which, in Bakhtin's terms, allows the idea of time "to thicken, take[s] on flesh, become[s] artistically visible" (84). The chronotope of the house in the novel is a medium through which the novel's discourse

on history is articulated. Not only Gatsby's house but also Myrtle's and Tom's apartment materializes the idea of a reconstructed history in which the characters can assume the role they want to be in. Myrtle changes her costume as she enters the apartment, the walls of which are covered with gardens of Versailles (Fitzgerald 35). Therefore, the chronotope of the house is a setting which parodies and at the same time gives characters an identity.

Another important chronotope defined by Bakhtin is the chronotope of "the road" which depicts "the sociohistorical heterogeneity of one's own country that is revealed and depicted (and for this reason, if one may speak at all about the exotic here, then it can only be the "social exotic" - "slums," "dregs," the world of thieves)" (245). It is interesting to note that chronotope of the road is a setting which is connected to the novel's historic time in which several social classes merge into each other. For Bakhtin, the chronotope of the road is a spatial and temporal setting bearing the traces of several epochs along with encounters (244). In *The Great Gatsby*, it is possible to talk about both the chronotope of the house and of the road. However, these chronotopes have slightly more differentiated functions than the functions described by Bakhtin. While the chronotope of the house is connected more to the adventure time of the novel (however parodied it may be, since houses do not bear actual traces of epochs) in which the plot unfolds, time is squeezed into fictional units as we see in the Gatsby's house and Myrtle's apartment, and in which the characters earn an identity; in contrast the chronotope of the road hides identities and makes the novel connected to the historical time, a chronotope more realistic than the adventure time of the novel depicted through houses. In the novel two road chronotopes are very conspicuous. There is the bridge which is the chronotope in which different social classes and races meet one another. The bridge is the chronotope that depicts the historic time in the microcosm of America.

As we crossed Blackwell's Island a limousine passed us, driven by a white chauffeur, in which sat three modish negroes, two bucks and a girl. I laughed aloud as the yolks of their eyeballs rolled toward us in haughty rivalry. 'Anything can happen now that we've slid over this bridge,' I thought; 'anything at all ...' (Fitzgerald 75)

Another chronotope of the road is the Valley of Ashes, a chronotopic moment in the novel where time stops and the trains stop and the time is measured through human activity. Therefore “The Valley of Ashes” is the merging of temporal and spatial settings in which time is made concrete through space. As opposed to the chronotope of the house, which gives the characters an identity, the Valley of Ashes on the road hides identities:

Occasionally a line of grey cars crawls along an invisible track, gives out ghostly creak, and comes to rest, and immediately the ash-grey men swarm up with leaden spades and stir up an impenetrable cloud, which screens their obscure operations from your sight . . . A white ashen dust veiled [Wilson’s] dark suit and his pale hair as it veiled everything in the vicinity. (Fitzgerald 32)

The Valley of the Ashes is also the place where Wilson’s garage is located, and it is in this place the accident occurs due to the fact that in this place the identities are obscured. Myrtle, misidentifying Gatsby as Tom, rushes into the road and is crashed. Therefore, distinct from the function defined by Bakhtin, the road chronotope in this novel is a realistic setting in which the characters are stripped off the reality they create and become unknown. Instead of revealing, the road mystifies as an alien territory.

As well as conforming to Bakhtin’s categorization of the chronotopes of the house and the road, the novel’s concrete image of the past (as a parody of history) do not display historicity in a monumentalized fashion. On the contrary, the sense of history in the novel acknowledges continuity in the interpretation and the recreation of the present and the past. As Nick suggests, in addition to trying to retain the image of the land in the way the first settlers viewed it, he displays an awareness of the continuous clustering of these “first” images by saying “borne back ceaselessly into the past”(188). Nick also implies the fact that this birth into the past is contrary to the future which, like the wind in Benjamin’s metaphoric description of the progress, is a counter movement “against the current” (188).

Stephen Heathorn presents a survey of the debates concerning the depiction of the Great War in literature and history, and he does

not differ from Benjamin in his claim that the Great War and the commemorative practices should not be interpreted in terms of permanent structures like binary oppositions. On the contrary, the War and the commemorative practices should be studied “in a broad and evolving context, fully cognizant of the divergent meanings that have resonated amongst the mass of the population” (Heathorn 1123). Kermit W. Moyer presents a contrary view to Heathorn’s and, after referring to his survey of critics having agreed to consider *The Great Gatsby* “as a mediation on American History,” argues that the novel depicts “a formal circularity starting at the end moving to the beginning” (225). In other words, Moyer sees the reversed direction of the novel not only in the spatial and temporal settings but also in the novel’s plot. Moyer also recognizes the movement of the characters from the West to the East as “an inversion of the earlier, westward movement” (225). Moyer calls this “reverse migration” and also adds that,

This reverse migration, moving from the West World back to the Old World, is further suggested by Gatsby’s having spent some time at Oxford after the war and by the fact that Gatsby’s lavish West Egg mansion is a “factual imitation of some Hotel de Ville in Normandy”. (225)

Although Moyer’s analysis reveals some similar results with this article, it differs from it in some significant ways. Moyer’s idea that Fitzgerald establishes a parallelism between Gatsby’s history and American history regards American history as a single and unchanging document and leads to some questions such as what of American history? The idea of chronotope refers not to a single line of historical process connecting events with a causal relationship. According to Bakhtin, in literature as well as in other forms of art, time and space relationship is subject to a more complicated historico-literary process. Bakhtin explains this as follows: “This explains the simultaneous existence in literature of phenomenon taken from widely separate periods of time, which greatly complicates the historic-literary process” (85). This means a novel might exhibit several elements from different historical processes which do not exhibit the continuity of the documented history, and for this reason, it may not be easy to see

a distinct relationship between the ways in which history documents and literature fictionalizes. In addition to this, Moyer's article is based on the binary opposition between materialism and transcendentalism; the latter he associates with the spiritual principle of America and the former with a corrupting force threatening and eradicating this spiritual principle. Moyer's contention would have been correct if American transcendentalism was still the same transcendentalism of Emerson and Whitman. Besides, it may not be very easy and necessary to categorize each character's motive either as transcendentalist or materialist.

This article deals with *The Great Gatsby*, as a post-war narrative with a unique treatment of time and space relationship. In this respect, it can be argued that the novel implicitly lays emphasis on how individual perceptions of post-war period may deviate from a universally recognized history. The article claims that instead of a parallelism with American history, the novel presents a discourse that implicitly defines history as a narrative gathered together at the moment of narration as Nick's narrative is an endeavor to make whole. Therefore, the novel can be read as an indication of how continuously the strategies to cope with the post-war period will reproduce and reinterpret it, since quest for the past and origins is a rebirth into the past which means the reproduction and rearticulation of it in a variety of new forms.

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