

Bridging Language and Literature: *The Great Gatsby* in EFL Class
Dr. Abdelouahab BOUNEKHLA

“Langues et Textes” Laboratory, Department of English, Faculty of Letters and Languages, Badji Mokhtar - Annaba University, P.O. 12 Box, 23000 Annaba, Algeria, Abdelouahab.bounekhla@univ-annaba.dz

Orchid: 0009-0009-9918-9758

Received: 20/05/2025

Revised: 06/02/2026

Accepted: 08/02/2026

Abstract

Although the approach has been the subject of extensive debate, the integration of literature into language teaching is steadily gaining recognition for its ability to enhance linguistic accuracy and promote cultural awareness, particularly when supported by multimodal tools. Drawing on Gérard Genette’s Narrative Discourse (1980), this article examines selected scenes from F. Scott Fitzgerald’s The Great Gatsby (1925) to explore how the nature, pace, and rhythm of syntactic structures shape the narrative’s historical and cultural significance. From this perspective, the study aims to show that understanding the sociocultural context of a target language is crucial for foreign learners. It helps learners to grasp not only the denotative meanings, but also the connotative aspects of the language.

Keywords: Literature, EFL classes, multimodality, fitzgerald, culture, syntax.

غاتسبي العظيم في تعليم الإنجليزية كلغة أجنبية: الربط بين اللغة والأدب

ملخص

على الرغم من أن هذه المنهجية كانت موضوعاً لعدة نقاشات، فإن إدماج الأدب في تعليم اللغات الأجنبية يبدو أنه يكتسب شرعية متزايدة لقدرته على تلقين ليس اللغة بحد ذاتها فحسب، بل والأهم من ذلك، تعزيز الكفاءة الثقافية للمتعلمين. لا سيما عند اقترانها بأدوات أخرى متعددة الوسائط كالاستناد جزئياً إلى عمل جيرار جينيت "الخطاب السردي" (1980)، وخاصة في جانبه الذي يربط بين البنية النحوية والدلالية، تُحلّل هذه المقالة مشاهد مختارة من رواية "غاتسبي العظيم" (1925) لإف. سكوت فيتزجيرالد لاستكشاف كيف تُشكّل طبيعة التراكيب النحوية وإيقاعها ووتيرتها المعنى، فضلاً عن البعد التاريخي والثقافي للسرد. تهدف الدراسة إلى إبراز أن فهم السياق الاجتماعي والثقافي للغة المستهدفة لا يقتصر على تعلم القواعد والمفردات، بل يمتد إلى استيعاب الطبقات الرمزية والتفاعلات للنص الأدبي.

الكلمات المفتاحية: أدب، قسم اللغات، تعدد الوسائط، فيتزجيرالد، ثقافة، نحو.

Corresponding author: Dr. Abdelouahab BOUNEKHLA, Abdelouahab.bounekhla@univ-annaba.dz

Introduction:

Teaching foreign languages through literary texts is not a new concept; it has been a standing tradition for a long time. However, over time, it knew diverse fluctuations regarding its relevance and use in EFL classes, facing various challenges and reevaluations. Susan L. Stern (1991) has already highlighted the prominent role literature played in teaching foreign language classes, especially English, in non-English-speaking regions for over a century. At that time, academic teaching of foreign languages was dominated by the idea that its function was to enable learners to read, recognize, and understand the canonic English writers⁽¹⁾. It is even thought, for various reasons, such as imperialism and acculturation, that the fundamental aim of language teaching was much more than simply knowing a language but, above all, familiarizing with colonizing civilizations and cultures through their canonical literature.

By the sixties many scholars started doubting the relevance of literary texts in foreign language classes and shifted their attention to approaches privileging more practical linguistic skills. Collie & Slater (1987) aptly describe the process which discredited the use of literature in EFL classes. They showed how the teacher-centered approaches to literature in language classes use the text as background to instill some sort of content to the learners who are expected only to retrieve it accurately when required, such as during exams. This approach does not focus on how students might apply this knowledge or on their linguistic accuracy in the target language. Instead, the emphasis is on memorizing fixed meanings provided by external sources, such as teachers, literary histories, or criticism books, which students are summoned to learn for specific, often exam-oriented purposes⁽²⁾.

This shift prompted a rigorous evaluation of prevailing teaching methodologies, encouraging foreign language teachers and scholars to explore innovative strategies for more effective teaching. Maley, A. (1989) suggested that teaching in EFL classes should step away from the traditional, authoritative method and adopt a classroom approach relying more on practical activities rather than literary texts, and if texts should be used for pedagogical imperatives, they should not be literary. In a way, a number of teachers and scholars started to be convinced that reading literature is a passive act depriving the learner of the necessary linguistic practices, such as, speaking and writing. Therefore, teachers were more and more recommended to adopt a process-centered pedagogy which treats, and even avoids, literary texts and does not grant them a privileged status in the classroom⁽³⁾. As a method, literature began to be considered too far from the communicative needs of everyday life and a bit of an elitist pursuit; as a result, it began to be excluded from foreign language curricula.

1- Literature and Integrative Approaches:

There is no doubt that these methods have been efficient to some extent for learning basic language skills, still they do not always go deep enough into the target language to help learning advanced cognitive skills and cultural competence. According to Chang, Y. (2007), although learners have attended Language for many years, they still have trouble communicating and exchanging ideas with native speakers. The reason is that they have been deprived of authentic linguistic samples and to be exposed to how language is used in real life in their learning programs⁽⁴⁾. An increasing number of scholars are now convinced decontextualized textbooks used in EFL classes are far from being authentic, thus, far from being fit to help learners' autonomy or motivation in the process of learning. Rosenblatt (1982) made similar claims and suggested putting authentic literary texts back in language teaching programs would motivate the learners to engage seriously with their learning process⁽⁵⁾. Nicholas J. Karolides (1992), further, asserted literary texts nurture students' capacity to develop independent modes of comprehension and interpretation, thereby cultivating genuine intellectual and linguistic autonomy⁽⁶⁾.

As a consequence, a growing number of integrative approaches have emerged, promoting a multimodal approach in EFL classrooms. These methods promote the combination of various communicative modes to strengthen both language acquisition and teaching methods in EFL/ESL classes. These methods highlight the importance of text-based materials, especially

literary texts, and at the same time encourage the use of visual, oral/auditory, and digital resources to improve and complement text-based teaching⁽⁷⁾. The pertinence of these new technologies is beyond question as they have greatly facilitated the diversification of teaching/learning methods and helped the learners to develop skills relevant to today's digital world. Effectively, this wide range of multimodal approaches prove to be very helpful to create inclusive classroom environments. Truly, these activities helped the teachers to come with all the learners needs, regardless of their preferences or linguistic potential and learning difficulties; all have equal opportunities to participate and learn. This approach becomes even more effective when combined with technological devices, such as collaborative writing tools or discussion platforms. It enables group projects and cooperative learning activities and encourages mutual communication and teamwork, allowing students to learn from one another and use the language in a social context⁽⁸⁾.

Nevertheless, all these resources, despite their incontestable utility, must be seen as complementary to the inescapable necessity of the text-based materials, as nothing can replace the written word in language learning, EFL classes included. According to Collie and Slater (1987), the linguistic output of all these methods is not enough to enable non-native speakers to communicate at a high level or understand the cultural underpinnings of the language in use⁽⁹⁾. They are mere collections of informational pieces and made-up situations shown as examples of how to use a language without its real-life contexts. Therefore, learners can only understand and use the language at a basic level. Consistent with this view, an increasing number of teachers and scholars, start to be gradually convinced of the necessity of reintroducing literary texts in language classes. This stems from the belief that no written documents in any culture are as much authentic, both linguistically and culturally, as literary texts, which position them as unique to expose learners to authentic language and its multiple uses in various social contexts.

Subsequently, the reintegration of literary texts within Foreign Language classes is increasingly considered a potent method to improve at once linguistic acquisition, develop cultural awareness, and cultivate critical thinking. As evidenced by a number of studies, this pedagogical strategy not only strengthen learners' language abilities but also widen their perspectives, thereby equipping them for an increasingly multicultural world⁽¹⁰⁾. The very nature of literature encourages critical thinking by compelling readers to contemplate and scrutinize texts, even sometimes through their own cultural lens. This commitment compels learners to individually immerse deeply into the target language and its culture. Doing so, the approach stimulates learners' creativity, and gives them the opportunity to use their imaginative faculties and express their thoughts more freely in the target language. Situating language, then, within meaningful contexts, is attainable only through literature, and encourages learners to cultivate a more profound understanding of the target language, thereby preparing them for the complexities of the real-world communicative challenges⁽¹¹⁾.

Nowadays, a number of innovative methodologies in EFL instruction are transforming the integration of literature within language classrooms in significant manners. For instance, reader response strategies intend to empower individual learner to choose the texts reflecting his/her personal field of interests, offering a sort of autonomy enabling a deeper commitment with the language he/she is learning⁽¹²⁾. These techniques are not only efficient for language acquisition but also promote intercultural awareness equipping learners for the complexities of what is beyond their classroom walls. Indeed, literary texts serve as gateways to different cultures, providing EFL learners with real opportunities to involve with authentic experiences and cultural realities other than theirs. This experience nurtures empathy and tolerance and cultural understanding, crucial skills in this increasingly interconnected world⁽¹³⁾. Moreover, literature provides authentic contexts for language use, allowing students to encounter idiomatic expressions, colloquialisms, and cultural undertones very often absent from traditional textbooks⁽¹⁴⁾. As a result, learners are better equipped for real-life communication and be conscious about the human cultural diversity.

When integrating literature into EFL classrooms, it is essential to differentiate between literature as a scholarly discipline and its use as a medium for linguistic acquisition. The former focuses on literary analysis, literary theories, and literary criticism, whereas the latter functions as support to enrich the primary objective of EFL classes, that is language acquisition. This pedagogical approach is not meant to produce literary scholars but rather seeks to connect the intrinsic qualities of authentic texts to motivate learners and provide them with contextualized language experiences. By preserving this distinction, teachers can effectively integrate literature to promote language learning without becoming stuck in complicated literary theories or very often useless extensive textual analyses like in the past. From this perspective, to maximize the teaching impact of literary texts in EFL class, it sounds crucial to adopt an interdisciplinary approach. This involves integrating linguistic analysis such as immersion in grammatical structures, vocabulary choices, and figures of speech and their roles in the overall cultural significance of the studied text.

Such an approach ensures that students are not merely passive recipients of knowledge but active participants in the learning process, drawing connections between language use and its broader cultural context. Connecting the cultural with the linguistic can be, further, facilitated through the use of multimodal materials, such as, group discussions, videos, and film adaptation of the studied novels, plays or short stories. This is not only useful for language acquisition but also for learners' gaining a deeper understanding of the cultural codes and social norms of the target language. In this context, it is very indicated to introduce the new concept of flipped classrooms, referring to an instructional model where traditional teaching methods are reversed. Instead of introducing new content in class and assigning homework for practice, students first engage with teaching content such as videos, pre-readings, or other interactive activities at home. Then, classroom time is dedicated to discussions, problem-solving activities, and participative learning. This model intensively uses technology to facilitate learning and encourages active, student-centered learning. It aligns with the principles of Education 4.0, which emphasize the integration of digital tools, personalized learning experiences, and the development of various language skills⁽¹⁵⁾.

2- *The Great Gatsby*: A Crucible of language and Culture

2-1- Style and Themes:

When it comes to teaching English as a foreign language, English and American literatures are real and precious linguistic and cultural resources. They mirror the mechanisms of English language with all its complexities, and are at the same time important documents of the histories and cultures of these two nations. This is particularly evident when examining iconic works such as F. Scott Fitzgerald's *The Great Gatsby*, especially in its poignant last scene. In the context of EFL, the novel can be a rich resource for analyzing sentence structures and at once exploring cultural keystones of American history and society. It proposes varied and sophisticated sentence constructions which are both challenging and attractive for foreign learners to dissect and understand. Furthermore, the text is a treasure trove of American social and cultural history, particularly the twenties, making it crucial for language learners.

F. Scott Fitzgerald's *The Great Gatsby*, with its evocative prose and profound insights into American culture, provides an exemplary text for such exploration. Applying Gerard Genette's theory on the nature of discourse in his *Narrative Discourse* (1980) on the novel, this article focuses on how some scenes of *The Great Gatsby* can be tool in EFL classrooms to be acquainted with English sentence structure and its role in articulating the narrative's historical and cultural significance. The analysis explores Fitzgerald's mastery of different sentence structures and appropriate punctuation, rhythm, and other syntactic devices to articulate with very high precision the narrative's emotional and intellectual subtleties and its cultural and historical significance. In this respect, the novel's final scene, while providing a splendid and lyrical style, articulates the prevailing disillusionment with the American Dream with a stunning realism, a central theme in American culture and history⁽¹⁶⁾. Analyzing this and other scenes, learners can explore how cultural themes are woven into the very structure

of the language, modulating every aspect of its meaning, and throughout the narrative, sentence length plays a pivotal role in shaping its emotional impact. Fitzgerald's use of brief, concise sentences in the climatic parts of the last scene, like Gatsby's death and the funerals, mirror the sudden and irreversible nature of Gatsby's downfall and death. Such a succinct language underscores the futility of Gatsby's dream, as its conciseness reflects the cruel realities behind his failure. In contrast, the extended, flowing sentences conveying the narrator's reflections on the events evoke nostalgia and a yearning for bygone ideals, aligning with Gatsby's inherently romantic and idealistic nature. The shift in sentence length between the different parts of the same scene serves as a device to illustrate the narrative transition from hope to despair, and from illusion to reality.

This manipulation of sentence structure extends even to the pacing of the narrative, as the rhythm of the story is constantly controlled through this shift in syntactic style, mainly at its key moments⁽¹⁷⁾. Truly, those famous last lines of the book constitute a poignant example of how sentence structure can be used to convey the protagonist's destiny and tragic end and his tremendous hope but also deep disillusionment, so typical of the American post-war lost generation. Actually, they articulate the novel's themes of the moral decay and spiritual loss of a historical moment that rendered the American Dream unattainable, offering a cultural comment on the era with all its paradoxes of material prosperity and spiritual anxieties⁽¹⁸⁾. It is through a close examination of its sentence structure one can appreciate the novel's enduring legacy as a masterpiece of American literature.

2-2- The last Scene: Themes, Rhythm and Pace

The narrative pace of the novel is significantly controlled through the length and complexity of each sentence, and the shift in syntactic style depends on the nature and relevance of the scenes. Climatic events, which have a chronological duration, generally short, are expressed through shorter structures in length, whereas the reflective sequences requiring longer chronological duration are put in much longer, elaborate structures. Genette (1980) called this process "chronometric calibration" of "textual temporality"⁽¹⁹⁾; it involves finding a balance between the scene's cognitive load and the amount of discourse it requires, such as the precision of the vocabulary used and the complexity of the sentence structure. Applying this view on the book's last scene may be extremely revealing. For many critics, the scene's reputation reposes essentially on the lyrical and contemplative quality of its sentence structures which plays an essential role in conveying the essence of the era. Its varied sentence lengths and structures—ranging from the succinct to the elaborate—reveal the lyrical and stylistic possibilities of English prose. Effectively, the use of a long, flowing sentence echoes a sense of melancholy or contemplation, fitting the novel's tragic conclusion.

The closing line, "So we beat on, boats against the current, borne back ceaselessly into the past"⁽²⁰⁾, stands as a compelling example of the nuanced use of complex sentence structures. A detailed linguistic and semantic analysis of the passage can reveal its grammatical subtlety and its rhetorical efficiency. Here, EFL students can learn more effectively about the use of conjunctions, the role of prepositional phrases, and the impact of metaphorical language in authentic context. The sentence includes a main clause ("So we beat on") followed by a noun phrase and a participial phrase ("boats against the current" and "borne back ceaselessly into the past"). The teachers can discuss with the learners how the use of participial phrases and the way they add depths to the meaning and intensity to the description. This is particularly manifest in the phrase "boats against the current," which metaphorically describes Gatsby's vain struggle against the inevitable social changes and historical conditions. In this way, EFL students can explore the role of various phrases in adding depth to the scene and how they enable the whole structure to convey the protagonist's tremendous sense of hope and at the same time the unreality of his illusions.

Furthermore, the scene's long, elaborate sentence structure results in another, no less important aspect of the novel. The narrative is equally affected by the manipulation of time and narrative perspective, with a significant impact on its meaning and stylistic effect on the

reader. Fitzgerald uses extended descriptive passages with sophisticated sentence structures to deliberately decelerate the pace of the scene. This narrative technique suspends the progression of events, allowing for a heightened emphasis on its main themes. In doing so, the story gains a deeper existential and philosophical significance, reinforcing its broader narrative impact on the reader. Genette's theories on narrative structure may be an excellent lens to understand how Fitzgerald manipulates time to convey themes and heighten emotions. Genette's concept of temporal duration and narrative perspective, examines the relationship between story time and discourse time, which he categorizes into four modes: scene, summary, pause, and ellipsis⁽²¹⁾. Here, the interplay of time, narrative standpoint, and sentence length combine together to emphasize the theme of nostalgia and the tragic consequences of trying to retrieve an unrecoverable past.

The scene functions as a descriptive pause, where discourse time suspends the narrative time entirely to permit a moment for philosophical reflection. Nick's meditation on the human condition seems to transcend the plot, extending the narrative time to highlight the paradox between the protagonist's immense ambition and his final failure; and his illusions and the ruthless social reality. The image of "boats against the current" and other symbolic elements, such as the green light, further enrich the emotional impact of the story's conclusion, encouraging the readers to reflect on themes like the elusiveness of the American Dream and historical betrayal⁽²²⁾, broadening Gatsby's personal experience to become a national tragedy. These narrative suspensions, visibly align with Genette's assertion that descriptive pauses decelerate the narration allowing the narrator to redirect the readers' attention to the scene's intended meaning. On the other hand, meanwhile Nick Carraway's manipulation of narrative chronology is transforming Gatsby's tragedy into a philosophical meditation on American history, both past and present, the compressed depiction of Gatsby's death and funeral, with its accelerated pacing, emphasizes the isolation and the moral indifference surrounding the protagonist's downfall. The sparse attendance at Gatsby's burial is noted almost with brutal concision, "Nobody came"⁽²³⁾, eclipsing what is between the death and its funerals and the condensing days of futility and indifference into a single observation. This reduction of discourse duration reveals the vanity of Gatsby's aspirations, the fragility of his dreams, and the vacuum in which his social identity exists. He is indeed "Mr. Nobody from Nowhere"⁽²⁴⁾. Such a deliberate variation in sentence length and temporal structuring, enables the author to deliver a profoundly realistic assessment on the American social history and the collapse of its traditional moral values.

2-3- Style and Narrative Perspective:

In the same vein, the narrative voice of Nick Carraway is particularly noteworthy for its sentence structure, and his observations are presented in a variety of complex and compound sentences, which serve to provide clarity to the unfolding events while offering insight into his own character. Indeed, the syntactic structure allows Fitzgerald to subtly develop Nick's personality as both a participant and an observer of the story's events, which in itself is one of the most remarkable achievements of the novel⁽²⁵⁾. At first, while the novel's opening lines introduce Nick Carraway, setting the tone for the entire story, the sentence structure seems simple yet effective, establishing the narrator's mindset and cultural background, crucial for the cultural exploration of the story.

Chapter one's opening describes his childhood and education in chapter one: "Reserving judgments is a matter of infinite hope. I am still a little afraid of missing something if I forget that, as my father snobbishly suggested, and I snobbishly repeat, a sense of the fundamental decencies is parcelled out unequally at birth"⁽²⁶⁾. The sentence unravels the author's skill in varying his style in the same scene, assorted to the intended effect. The first sentence suggests withholding judgment is an act of optimism, implying that people have the potential for goodness like himself and his kinds. The sentence is succinct and declarative but highly evocative of the optimistic vision of 'authentic' Americans from the Middle West which would fade away after his experience with the East and New York⁽²⁷⁾.

The structure discloses Fitzgerald's skillful use of phrases, and it is the opportunity to teach EFL learners the gerund phrases and their different uses and the way they affect and enrich their style. The second sentence stating, "I am still a little afraid of missing something if I forget that, as my father snobbishly suggested, and I snobbishly repeat, a sense of the fundamental decencies is parcelled out unequally at birth", is a little bit longer and more complex as it contains three clauses, a main and two subordinates. This will be the case every time the text starts to touch on the main themes of the narrative, where the sentences become longer and more elaborate. The sentence highlights the protagonist's awareness of social inequalities and the arbitrary nature of moral decency, as influenced by his father's teachings. This reflects the novel's exploration of the American Dream and the disparities between different social classes⁽²⁸⁾.

Once more, Fitzgerald's *The Great Gatsby* subtly combines narrative structure and temporal perspective to deepen the reader's understanding of the novel's main themes, such as ambition, hope, and disillusionment. As commonly acknowledged, one of the novel's prominent achievements resides in the non-linear aspect of its plot; that is, the time of the discourse is not that of the chronology of the events. Actually, the story is told retrospectively, long time after the events, and it is only at the end of the narrative the truth of Gatsby's personality is revealed. This aspect of the book aligns with Genette's definition of order, which distinguishes between the sequence of events as presented in the discourse and their actual chronological occurrence. Genette identifies two aspects of the narrative order, *anachrony* and *achrony*⁽²⁹⁾. Anachrony is expressed through two forms: prolepsis (flashforward) and analepsis (flashback), each is linked to what he considers the "primary" narrative. Analepsis occurs when the main narrative relates events preceding the present time of the narrative, while prolepsis refers to instances where the narrative alludes, quite prophetically, to future events⁽³⁰⁾. Both analepsis and prolepsis have two dimensions: *reach*, which refers to the temporal distance forward or backward, and *extent*, which denotes the duration of the future event. According to Genette, these *anachronies* disrupt the order primary narrative generating a "second" narrative.

From this perspective, the novel's final scene is permeated with analeptic reflection and proleptic anticipation, conveying both the melancholic nostalgia of a vanished past and a keen awareness of the inevitable dissolution of historically outdated ideals. Nick's narration consists mostly of recollections of past moments, such as his first meeting with Gatsby, the latter's first encounter with Daisy, or the lavish parties at Gatsby's mansion. This interplay between bygone events (analepsis) and projection into the future (prolepsis) probes the reader into a profound meditation on the irreversibility of time and historical changes behind the protagonist's downfall. This aspect of the scene echoes Genette's theories of narrative time, where retrospective narration and frequent analepsis intensify a pathetic nostalgic longing for an irrecoverable past. These analeptic moments serve also to highlight the tragic irony of Gatsby's vain pursuit symbolizing the decline of the American Dream⁽³¹⁾.

Similarly, Nick's internal perspective are obviously subjective reflections revealing his own emotional and moral judgments. This perspective creates a sense of intimacy and immediacy, drawing the reader to his subjective assessment of the events⁽³²⁾. While proleptic elements underscore the protagonist, and those he stands for inexorable decline, and the unreality of his enterprise. The novel's exploration of time and the illusion of success is further heightened by Nick Carraway's double perspective, which, while oscillating between personal involvement and detached observation, coerces the reader's understanding of Gatsby's enterprise through what Parkinson calls "corrective vision"⁽³³⁾ and the ephemeral nature of the American Dream. While the scene is primarily retrospective, there is also a subtle prolepsis in Nick's meditation on the future. His famous closing line, "So we beat on, boats against the current, borne back ceaselessly into the past," suggests a cyclical view of time, where the individual is perpetually drawn back to the past despite efforts to move forward. Perhaps it is in this sense the novel's conclusion may be understood as it leaves the

reader with a sense of resignation. Nevertheless, Nick's reflective, at times, somehow detached observations allow for a balanced view of the events, blending personal involvement with objective observation. Genette refers to this narrative technique as "the regulation of narrative information" provided to the reader⁽³⁴⁾, where the writer employs special effects to create a particular narrative mood. According to Genette, all narrative is necessarily *diegesis* (telling), and it is nothing other than an illusion of *mimesis* (showing) to make it plausible. Thus, every narrative implies a diegetic narrator more or less involved in the narrative, to intentionally affect the unfolding of the plot. He further classifies the degree this involvement into five functions: the *narrative* function (objective/detached), the *directing* function (guide), the *communication* function (addressing the reader), the *testimonial* function (affective involvement), and the *ideological* function (manipulative interpretation)⁽³⁵⁾.

In the case of Nick Carraway, the speech is clearly *transposed*, according to Genette's notion of narrative distance, because most of the character's words or actions are more interpreted than merely reported. This form of narration has both a "directing" and an "ideological" function, where the narrator very often interrupts his narration to introduce his own subjective philosophical comments concerning the events and Gatsby's destiny, revealing, by this, his partial involvement in the story. From this perspective, Nick Carraway is, in Genette's classification, a *homodiegetic* narrator⁽³⁶⁾; that is, while he is the single voice in the narrative, still he is not really the protagonist in the story, and not a secondary character either, but simultaneously an observer and participant of the story. This duality in narrative perspective enables Fitzgerald to explore the complexities of Gatsby's character in relation to broader themes of the novel.

2-4- Style and Historical Context:

As the novel progresses, the sentence structures become more elaborate, paralleling the increasing complexity of the plot and the characters' relationships. The party scenes, especially the first one Nick attends at Gatsby's mansion, reflect the author's skillful manipulation of stylized language. The sentences here are often long and winding, mirroring the paradoxes of the Roaring Twenties with its material opulence and moral and spiritual chaos. These scenes are culturally significant as they depict a society of waste, excess and hedonism, which ultimately leads to some of the characters' tragic end⁽³⁷⁾. The following passage is from one of Gatsby's parties: "The groups change more swiftly, swell with new arrivals, dissolve and form in the same breath; already there are wanderers, confident girls who weave here and there among the stouter and more stable, become for a sharp, joyous moment the centre of a group, and then, excited with triumph, glide on through the sea-change of faces and voices and colour under the constantly changing light"⁽³⁸⁾. The extract is a perfect and real field full of excellent examples of how to use clauses, conjunctions, and modifiers and elision together in a single structure. It is possible to use the passage as an example to demonstrate the English language's ability to articulate complex historical and cultural contents as it captures effectively the spirit of the period and the futile nature of Gatsby's parties. The image of groups changing swiftly, dissolving, and forming again reflects the short-lived and superficial relationships among the characters. The "confident girls" slipping among the "stouter and more stable" individuals symbolize the pursuit of social status and the ephemeral nature of popularity. The phrase "sea-change of faces, voices, and colors under the constantly changing light" emphasizes the volatility and instability of social relationships. It suggests a world where appearances and identities are constantly changing, echoing the broader themes of the paradoxical relationship between illusion and reality in the novel.

Another notable example is the description of Gatsby's smile in chapter three, which not only attests to his captivating personality but also serves as an indication of his appalling sense of hope and powerful imagination. In view of this, Nick's memories of his initial meeting with Gatsby are particularly revealing, as he declares: "He smiled understandingly—much more than understandingly. It was one of those rare smiles with a quality of eternal reassurance in it that you may come across four or five times in life. It faced—or seemed to

face—the whole eternal world for an instant and then concentrated on *you* with an irresistible prejudice in your favour”⁽³⁹⁾. This passage is a masterful example of Fitzgerald's ability to convey Nick's instant sympathy for Gatsby and the latter's exceptional natural gifts, through subtle descriptions and tailored sentence structure. Several key elements make this passage very prominent for it sets Gatsby's intrinsic personal qualities, and even anticipates Nick's assessment of the whole story as he concludes in his last meeting with him, saying “You're worth the whole damn bunch put together”⁽⁴⁰⁾. Back to the passage, Gatsby's smile is described as “understandingly—much more than understandingly,” indicating an almost supernatural level of empathy impressing the narration for the rest of the events, suggesting Gatsby possesses a rare quality making his actions seem like “a series of successful gestures”⁽⁴¹⁾. The expression “one of those rare smiles with a quality of eternal reassurance in it, that you may come across four or five times in life” emphasizes the singularity and preciousness of his personality, and sets him apart as someone exceptional and almost otherworldly.

Genette's notion of narrative pause is perfectly applicable in this scene in which the narrator suspends the course of events to force the reader to concentrate on Gatsby's smile and its emotional effect on himself and by extension on the reader. The narrative perspective of the passage echoes, further, what Genette calls *focalization*, which he defines as a restriction of the narrative *field* in which the writer deliberately selects the narrative information reported by the narrator. Genette distinguishes three kinds of focalization: *zero* focalization (the traditional “omniscient narrator”), *internal* focalization (the narrator filters the information), and finally *external* focalization (the narrator acts a bit like a camera lens)⁽⁴²⁾. In this context, Nick Carraway's role as a homodiegetic narrator clearly exemplifies internal focalization as he intentionally focuses on Gatsby's smile relegating the rest of the scene to a vague noisy background. The passage also informs us that Gatsby's smile “faced—or seemed to face—the whole eternal world for an instant and then concentrated on you with an irresistible prejudice in your favour.” This dual focus implies that, for a moment, his smile seems to address the entire world, suggesting the enormity of his vision, but it quickly narrows to focus intensely on the interlocutor, making him feel exceptionally important. The portrayal is at times magical and a compelling illusionary force, capable of altering the perception of those who experience it. This prefigures the broader themes of the narrative of the elusive nature of the American Dream which seems to possess the same compelling illusion over people leading to the tragic downfall of those who succumb to its charm⁽⁴³⁾.

Nick appears, here, on the scene at a higher level, attesting to a fact that plausibility completely excludes. This aspect of the description is referred to by Genette as *metalepsis*, a process in which the boundary between two different narrative levels is deliberately concealed, blurring the line between the real and the unreal. He states that “All these games, by the intensity of their effects, demonstrate the importance of the boundaries they [the authors] tax their ingenuity to overstep, in defiance of verisimilitude – a boundary that is precisely the narrating (or the performance) itself: a shifting but sacred frontier between two worlds, the world in which one tells, the world of which one tells”⁽⁴⁴⁾. In this context, *metalepsis* serves as an effective narrative device highlighting the historical displacement and the illusory nature of Gatsby's vision and enterprise.

2-5- Symbolism: Lyrical Patterns

Similarly, sentences depicting the desolation of the valley of ashes are rich and extremely figurative, echoing T.S. Eliot's *The Waste Land* and Dante's “Inferno” in *The Divine Comedies*, providing a stark paradox with the lavish abundance of East Egg and West Egg during the nineteen twenties. His descriptions are rich with adjectives and adverbs, creating intense images which transport the reader to the heart of the desolation of the place. Moreover, recurring symbols like the green light and the Doctor T.J. Eckleburg advertisement are seamlessly integrated into meticulously crafted sentences, stressing their thematic significance⁽⁴⁵⁾. While going to New York from his mansion in West Egg, he noticed a

desolate area he describes in the following terms: “This is a valley of ashes—a fantastic farm where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and, finally, with a transcendent effort, of ash-grey men, who move dimly and already crumbling through the powdery air”⁽⁴⁶⁾. In fact, the “valley of ashes” is a powerful symbol in the novel as it stands for the moral and social decay resulting from the unrestrained pursuit of wealth and material pleasure.

This desolate area, situated between Long Island and New York city, serves as a bleak opposition to the lavishness and excesses of the moneyed class characters' lives. The image of ashes growing like wheat and forming grotesque gardens stands for the perversion of the American Dream in a moment of spiritual loss and moral decadence. Instead of prosperity and growth as promised by the Dream, the valley of ashes is a hellish landscape denoting destruction and corruption caused by immorality and unrestricted ambition for materialistic success. The ash-grey men who move dimly through the air symbolize the dehumanization and loss of identity which can occur in such an environment. This passage underscores the novel's critique of the American Dream and the moral consequences of a society driven by greed and superficiality⁽⁴⁷⁾. The structure of the passage mirrors the complexity and depth of the cultural themes of the story. The order of the clauses within the structure offers a rich and detailed image of the valley of ashes, highlighting the novel's critique of the American Dream and the moral consequences of a society obsessed with wealth and superficiality.

Looking closely, the structure of the passage consists of a complex sentence with three clauses and is intricate and symbolic, much like the themes it represents. Such use of multiple clauses creates a lively and detailed picture of the “valley of ashes,” emphasizing its complexity and desolation. The first clause is the main: “This is a valley of ashes—a fantastic farm,” which sets the scene and introduces the central symbol of decay and desolation of the narrative. The second is a compound of subordinate clauses: “where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys and rising smoke and,” which highlights the perversion of the American Dream. Instead of prosperity, the valley yields only ashes, is symbolizing the era social and moral decay, while the transformation of ashes into houses, chimneys, and smoke further emphasizes the theme of corruption which has infiltrated every aspect of life. The third is a relative clause introduced by the relative pronoun who: “and, finally, with a transcendent effort, of ash-grey men, who move dimly and already crumbling through the powdery air.” The clause, which sets the final transformation of the citizens into “ash-grey men,” shows the dehumanization and loss of identity where men are reduced to mere shadows, moving dimly through the air, symbolizing the ultimate consequence of a society driven by materialism and greed. The description of men as “already crumbling” through the “powdery air” reinforces the theme of inevitable decay a society which lost its irreversibly values⁽⁴⁸⁾.

Later in the narrative, and in one of the most memorable descriptions of Gatsby's spirit, Carraway tells us that “Gatsby believed in the green light—the orgastic future that year by year recedes before us”⁽⁴⁹⁾. The use of figurative language here is clearly set in the phrases “the green light, and the orgastic future,” and though featured in a short, emphatic structure, it nevertheless articulates Gatsby's unwavering belief and hope in his enterprise. The very choice of terms like “orgastic” highlights the importance of careful vocabulary selection, which adds a depth and complexity, suggesting both ecstasy and unattainability, characterizing the dual nature of Gatsby's dream. The green light at the end of Daisy's dock is intentionally coordinated with the expression “orgastic future” prefiguring the unattainability of his dreams. The precise place of the coordinator plays here an important role in conveying the theme of excessive ambitions and aspirations at inauspicious historical moments. The passage is a vibrant critique on the human condition, highlighting man's inability to escape the past and the ruthless illusions of an uncertain future, and denoting the pains of nostalgia and regret in a decadent era⁽⁵⁰⁾. One of the memorable sentences of the novel is to be found in the last scene, pervaded all through with figurative language, various metaphors, and images

embedded in its sentence structure, conferring upon it a distinguished and stylized language. In fact, the novel's ending, with its reflective and somber tone, is articulated in sentences which are emotional and melancholic and are outstanding examples of the vital role sentence structure play in conveying the scene's tragic mood, and the paradoxical relationship of hope and disillusionment. Analyzing how these thoughts are woven into sentences can help students appreciate how syntax contributes to intensify the impact of the literary devices on the reader.

Beyond the cultural aspects of the analysis, the last scene's sentence structure is an effective sample and a microcosm of the English language's potential for expressing cultural, historical, and social issues. The flow and pace of Fitzgerald's prose are achieved through varied sentence lengths and syntactical variations and provide an authentic model for students to examine and imitate in their writing. By engaging with these detailed aspects of sentence structure in *The Great Gatsby*, EFL students not only improve their understanding of English syntax but also develop an appreciation for the skill involved in crafting aesthetic prose. This approach integrates language learning with literary analysis, making the study of English both comprehensive and motivating.

2-6- Climatic Scenes: Quickening Patterns

As mentioned previously, the whole narrative reposes on a delicate relationship between the time each scene lasts, its cognitive load in the narrative, and its corresponding syntactic allocation. Genette discerns also two modes of temporal variation: "acceleration" and "deceleration." This refers to how the speed of the discourse changes in relation to the speed of the plot⁽⁵¹⁾. His concept of time includes the notion of duration related to the narrative's pacing and the pace of the scenery; in other words, it is the interaction between sentence length and structure which confers a speeding impression to the narrative⁽⁵²⁾. He views scenes as "narrative movements"⁽⁵³⁾, emphasizing their role in shaping the temporal dynamics of storytelling. In *The Great Gatsby*, the length and complexity of sentences effectively regulate the story's pacing, and the scenes' cognitive load compels significant shifts in syntactic style. Shorter sentences often correspond to climactic moments and their brief chronological durations, whereas longer sentences reflect sequences with special significance.

This concept, which Genette refers to as "chronometric calibration"⁽⁵⁴⁾, has been a crucial tool for Fitzgerald, as it allows him to adjust the pace, thereby set his "corrective vision"⁽⁵⁵⁾ to highlight the historical significance of Gatsby's enterprise. This technique is particularly efficient in the climactic scenes, where the pace quickens and sentences become more fragmented as the tension reaches its peak, as in the confrontation between Gatsby and Tom Buchanan in chapter seven, where the sentence structure becomes tense and rough, paralleling the heated exchange and the collapse of Gatsby's carefully constructed world⁽⁵⁶⁾. The impressive and elaborate sentences, which describe Gatsby's lavish parties or his unattainable longing for Daisy, contrast sharply with the sentences depicting scenes, such as Daisy's car accident and Myrtle Wilson's death. In this and many other scenes, the syntactic structures play a fundamental role in articulating the hollowness of the American Dream, as well as the emotional density of the class-tense frictions during the twenties.

An excellent illustration in this respect is found in the examination of the passage immediately after Gatsby and Tom's confrontation in chapter three, where Daisy was compelled to make a choice. Nick observes that, "Her voice was cold, but the rancour was gone from it. She looked at Gatsby. There, Jay, she said—but her hand as she tried to light a cigarette was trembling. Suddenly, she threw the cigarette and the burning match on the carpet"⁽⁵⁷⁾. The extract consists of several sentences with various structures, but all of them are short, barren, and plain, echoing Hemingway's famous "iceberg theory" in which the emotion is understated in seemingly simple statements. There are two simple sentences, "She looked at Gatsby", and "Suddenly she threw the cigarette and the burning match on the carpet," and then two compound sentences, "Her voice was cold, but the rancour had vanished from it" and "There, Jay, she said—but her hand as she tried to light a cigarette was

trembling." Here, the EFL learners may be invited to explore how sentence fragments, compound structures, and punctuation contribute to meaning and emphasis; which would certainly help them recognize the subtleties of Fitzgerald's prose.

The passage captures a moment of tension and emotional complexity between Daisy Buchanan and Jay Gatsby. Despite the absence of animosity, Daisy's voice conveys a sense of detachment and even resignation to an inevitable choice of money over love and betrayal over loyalty⁽⁵⁸⁾. Her trembling hand as she tries to light a cigarette indicates her inner turmoil and nervousness, revealing the conflict between her emotions and her actions. The act of throwing the cigarette and the burning match on the carpet symbolizes Daisy's impulsive and reckless behavior, reflecting the broader themes of carelessness and moral decay in the novel. This moment also highlights the fragility of Gatsby's dream and the instability of his relationship with Daisy. In general, the extract underscores the themes of emotional conflict, recklessness, and the illusion of control which permeates *The Great Gatsby*, offering introspection into the characters' complex inner lives and the social pressures they face⁽⁵⁹⁾.

3- Cultural Awareness:

The novel's exploration of moral decay and collective excesses of the society of waste provides a gateway through which foreign learners can catch glimpses of some aspects of cultural values of the American society prevailing at that time, such as lavish lifestyles and the ultimate emptiness experienced by all the characters in the narrative. Learners can analyze these themes in relation to contemporary social issues in the United States, fostering a discussion on the moral values which have shaped American identity over time. From this perspective, the last scene of *The Great Gatsby* is particularly conducive for examining the various cultural and historical forces at play in the American twenties, including the era's economic optimism, social classes, and the general disillusionment with the American Dream. It is nowadays commonly accepted that the novel's portrayal of ambition, wealth, and moral decay reflects with a lot of accuracy the tensions between individual aspirations and social realities within that historical context. Such an analysis encourages students to critically engage with the socio-cultural background which shape the narrative while considering how these themes are connected to modern challenges in the United States.

By doing so, teachers must think to adapt the integration of the text to align with learners' specific needs and objectives, to ensure a meaningful engagement with it. In the case of *The Great Gatsby* a multimodal approach can be particularly effective in analyzing the diverse sentence structures within the narrative. For instance, teachers can support the text analysis with visual aids to deconstruct its syntax, explain the use of dependent and independent clauses, how punctuation influences rhythm, and illustrate how sentence length affects tone and pacing. For EFL students, these visual tools can make abstract concepts like syntax more accessible and tangible. Additionally, having students listen to recordings of the text read aloud—preferably by native speakers or skilled actors who capture Fitzgerald's style and emotional subtleties—can integrate auditory learning. To further enrich the experience, teachers can introduce historical materials such as Jazz Age music, photographs, and nineties artifacts. These tangible and visual elements immerse students in the cultural context of the novel, helping them better understand the social issues and historical aspects it explores⁽⁶⁰⁾. Engaging activities like acting out scenes or constructing physical representations of some of the narrative can deepen students' emotional and cultural connection with its themes and significance.

Conclusion:

Therefore, multimodal and multicultural approaches centering on both culture and language bring teachers and learners closer to the target language much better than any method which focuses only on the mechanisms of language. This method really immerses learners in the target language culture, its national heritage, and ideologies, and they are thus led beyond mere decontextualized vocabulary, grammar, and syntax, and invites them to explore the text's aesthetic and socio-historical dimensions⁽⁶¹⁾. However, whether there is no

doubt that the use of literature can be a powerful tool in the EFL classroom, we should never forget the errors of and the teacher-centered or any other external authority-centered processes.

The old approaches had proved their inefficacy because they had considerably limited the learners and teachers' autonomy and overlooked the most important element of the learning/teaching target, which is language. The use of literary texts in foreign language (EFL) instruction should be introduced through a multifaceted approach aiming to enhance both linguistic competence and cultural awareness. As described in this article, through the analysis of sentence structures within any literary text, learners can gain a deeper understanding of the mechanisms of the target language. In this regard, a multimodal approach within a flipped teaching 4.0 method may prove to be very relevant in language classes, promoting a more participative and dynamic teaching/learning process. Such methods are based on a conviction that language learning is not only cognitive but also sensorial and emotional and employ a variety of communicative modes to engage learners fully⁽⁶²⁾.

In an EFL context, the literary text should be seen as a powerful tool to facilitate language acquisition and promote cultural awareness. It allows learners to have meaningful insights into the language at a deeper level, exploring its aesthetic qualities and its cultural implications. The teachers' role, in this situation, is to assist the learners' explorations of the text, guiding them through the complexities of its language and cultural significance. By doing so, they not only help them to improve their linguistic abilities but also cultivate wider cultural perspectives which are essential in today's interconnected world.

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