Minor characters often hold minor statures when represented alone, but they exist to contribute to the main plot of stories. F. Scott Fitzgerald, the author of the tragic novel, *The Great Gatsby*, utilizes the minor characters for this purpose. Fitzgerald scripts the plot around Jay Gatsby's roaring ambition for wealth and romance, as he wishes to live a future with luxury and love with Daisy Buchanan. Gatsby's dreams and ambitions are the focal points of the story, as most interactions between the characters contribute to its aftermath. Some characters, however, hold an influence on his objective without directly interacting with Gatsby himself. Through their exchanges with the central cast, Fitzgerald utilizes the minor characters of *The Great Gatsby* to impact Gatsby's dream in their distinct ways.

Meyer Wolfsheim is a paragon of influencing the outcome of Gatsby's dreams, as he's responsible for leading him toward his fantasy future of opulence and luxury. Fitzgerald inserts Wolfsheim in Chapter 4 as a "small, flat-nosed Jew" (Fitzgerald 69), as Gatsby then introduces him as his business partner and a "gambler." Through Gatsby and Wolfsheim's shifty interaction, they reveal their fabricated backstories as a disguise for their unpromising ones, as well as how

they've developed their affluence. Although Gatsby claims that he "came into a good deal of money" (65) once his family died, his association with Wolfsheim proves that the source of his assets pivots between their business instead of inheritance. Gatsby's continued association with Wolfsheim establishes his continued illegal business with him, meaning that Fitzgerald purposes Wolfsheim as someone who assists Gatsby in his fantasy future with riches and romance. He attempts to help Gatsby achieve love by convincing Nick that "he would never so much as look at a friend's wife" (72) while alluding to Daisy. As the only minor character to possess a direct affinity with Gatsby, Wolfsheim wields a crucial fragment of the outcome of Gatsby's dream by assisting him in achieving it.

Pammy Buchanan, Tom and Daisy's daughter, is one of the few characters that alter the aftermath of Gatsby's dream without meeting him. Fitzgerald introduces Pammy through Daisy's conversation with Nick in the first chapter, for Daisy wishes that Pammy turns to be "a beautiful little fool" (17). Despite not interacting with Gatsby, she's responsible for hindering the progression of his dream future with Daisy. Gatsby requests that Daisy leave her life behind by admitting she never loved him. Although Gatsby urges Daisy to "obliterate four years with that sentence" (109), Daisy's aware that she cannot abandon either one of them. Pammy's existence reminds Daisy of her copulation and marriage with Tom within the last five years, as she serves as a reminder of her love history with Tom. Daisy retains her reasoning as she confronts Gatsby about the flaws of his ideals, for she claims, "I can't help what's past.' She began to sob helplessly. 'I did

love him once — but I loved you too" (132). Gatsby hardly acknowledges her existence, for Fitzgerald scripts Pammy to act as an object rather than a human, further justifying Gatsby's solution of abandoning her. He's oblivious to the dire consequences Daisy must endure by following his fiction, for Tom and Pammy prevent Gatsby from achieving such. Despite her small stature as a minor character, her irrelevance and lack of presence in the story fail to defy her prominence to Gatsby's fate.

George Wilson is also responsible for manipulating the fallout of Gatbsy's dream, despite not explicitly engaging with him. Although George appears in the exposition of the plot, his character is most noteworthy as his wife, Myrtle Wilson, is man-slaughtered by Daisy and Gatsby. George then spirals into a depressive state following her death, as his dialogue and contemplation with Michaelis, his restaurateur neighbor, encourages him to avenge her death by retaliating on Gatsby. By murdering Gatsby out of vengeance, he abruptly ends Gatsby's ideal future and sheds light on the corruption of dreams in the process. The impact of Gatsby's death acknowledges the toxic aspects of prosperity and attachment, as Nick reevaluates his experiences in New York by stating, "even then it had always for me a quality of distortion" (176). George's act of retribution also depicts the influence of dreams, for they possess the capacity to drive people to fulfill it regardless of consequence, such as his anger that motivated him to shoot Gatsby. Although Fitzgerald presents George as a minor character, his act of retaliation amplifies the reverberation of Gatsby's fate and the impact of dreams overall.

Fitzgerald's implementation of minor characters in *The Great Gatsby* contributes to the pivot concept of the plot, for their distinctive interactions with the main characters influence Gatsby's pursuit. The origin of the said objective may arise through direct affinities, such as Gatsby's illegal business with Wolfsheim, as he allowed Gatsby to attain his ideal lifestyle of splendor. Some external leverages have also obstructed Gatsby's dream, as Pammy serves as a paragon of this concept. Despite having minimal interaction with Gatsby himself, her association with Daisy impedes her from complying with Gatsby's vision. Committed acts and executive decisions out of desperation to achieve a goal also impact its aftermath. George Wilson's act of murder toward Gatsby exemplifies such a concept, as he ends both his life and his dreams in the process. Fitzgerald's utilization of minor characters ultimately defies the matter of wielding a slight stature as singular personalities, for they contribute to the outcome of the central plot.