

## Color Symbolism in the Novels of F. Scott Fitzgerald (III)

Yoshitada KOBAYASHI

*Department of English*

*Faculty of Education*

*Ehime University*

### Chapter III Color Imagery in *The Great Gatsby*

#### [1]

F. Scott Fitzgerald uses all kinds of symbols in *The Great Gatsby*. The most celebrated symbol in the novel will be the advertisement billboard of the eyes of Dr. T. J. Eckleburg. Some critics<sup>1)</sup> say that the eyes suggest the modern world's loss of God, the desolation of the spirit in our modern society, and so on. And the situation in the valley of ashes between West Egg and New York will have the association of *The Waste Land* by T. S. Eliot. It may be also interesting to think of the roles<sup>2)</sup> of cars, trains, boats, telephones, noses, houses, water, light and music in *The Great Gatsby*, but it is color symbolism in the novel that we are now most interested in. When we read the novel carefully, we can find a lot of color words, some of which seem to be closely connected with some characters. For example, there are Gatsby's pink suit, Tom's blue coupé, the green light at the end of Daisy's dock, and Daisy's or Jordan's white dress.

Fitzgerald actually considered some titles<sup>3)</sup> as possible ones for the novel before he chose *The Great Gatsby* for the title. The title of *Under the Red, White, and Blue* was contained in those titles that he devised. This title evidently alludes to the Stars and Stripes or the United States of America, and is also related to the American Dream. In fact, the phrase of "the red, white, and blue" is found in Chapter IV of the novel, in which Jordan tells a story of young Daisy to Nick, recollecting the time when she and Daisy were girls in their teens:

One October day in nineteen-seventeen —

... I had on a new plaid skirt also that blew a little in the wind, and whenever this

happened the red, white, and blue banners in front of all the houses stretched out stiff and said *tut-tut-tut-tut*, in a disapproving way.

The largest of the banners and the largest of the lawns belonged to Daisy Fay's house. She was just eighteen, two years older than me, and by far the most popular of all the young girls in Louisville. (89—90)

Needless to say, Daisy belonged to the upper classes, though Gatsby was only a poor lieutenant at that time, and he completely fell in love with her and her figure was printed on his mind:

Gatsby was overwhelmingly aware of the youth and mystery that wealth imprisons and preserves, of the freshness of many clothes, and of Daisy, gleaming like silver, safe and proud above the hot struggles of the poor. (179)

"Daisy's charm involves a subtle fusion of two powerful sources of attraction, sex and money."<sup>6</sup> It is Daisy under "the red, white, and blue banners" that is a green light for Gatsby and also the American Dream which he pursues all his life. Therefore it seems to be no wonder that Fitzgerald was on the verge of determining the phrase "Under the Red, White, and Blue" as the title of this novel.

Fitzgerald once wrote to his editor Maxwell E. Perkins that he wanted "to write something new, something extraordinary and beautiful and simple and intricately patterned,"<sup>5</sup> three years before he published *The Great Gatsby*, outlining his plan for his new novel. When we investigate the use of several color words, we can find that he would have written his novel, following this dictum in the letter, because he is not casual but very deliberate in the use of them. "What we 'see' in Fitzgerald's cityscape is linear form or circular form like gas pumps in primal red within reiterated circles of pools of yellow light. Form and color are primal, and have little to do with conventional pictorial sensibility."<sup>6</sup> And some scenes in the novel owe much of their visual power to his use of colors. He must have been very sensitive to colors. It seems that his use of colors is very remarkable and he describes the state of feeling of characters or the atmosphere of the scenes very skillfully with color words.

## [2]

White traditionally indicates purity, chastity, innocence and naivety,<sup>7</sup> and Daisy who attracts Gatsby also means the name of "flowers with white rays around a yellow disk"<sup>8</sup> which seems to suggest the gold of money. This flower is known as a symbol of innocence, peace and hope.<sup>9</sup> And when Nick visits the Buchanans in the first scene of the novel, Daisy and Jordan are dressed in white. The color helps us to imagine that the two ladies are carefree and comfortable, heightening the atmosphere of buoyancy of the ladies on the

enormous couch. White is certainly used here to make the scene give a suggestion of coolness, lightness and airiness. "Clearly linked with the imagery of whiteness is a line of references to magic."<sup>10)</sup> The ladies seem to float off into the air on fairy wings. They appear to Nick to be the persons who live in an unreal world like fairy tales which have relation to pleasant dreams. Therefore, when white is associated with Daisy and Jordan, we feel the connotation of instability, transitoriness and emptiness. In the following two examples we can recall the dullness and flippancy on the faces of the two ladies who belong to the leisured classes:

The only completely stationary object in the room was an enormous couch on which two young women were buoyed up as though upon an anchored balloon. They were both in white, and their dresses were rippling and fluttering as if they had just been blown back in after a short flight around the house. (10)

Sometimes she and Miss Baker talked at once, unobtrusively and with a bantering inconsequence that was never quite chatter, that was as cool as their white dresses and their impersonal eyes in the absence of all desire. (15)

In the inmost recesses of superficial purity of Daisy and Jordan, are often hidden their actual corruption and irresponsibility that drive people to despair or death, because their lives are not steadily founded on "the rock of the world" (119) in which they must live without evading their responsibility.

Thus "the white palaces of fashionable East Egg" (6-7) may symbolize the wasteland of East Egg, and the lordly "red-and-white Georgian Colonial mansion" (8) of the Buchanans may display the barrenness in the loveless family in spite of its dignity suggested by red. So probably "a drunken woman in a white evening dress" (212-213) will be Daisy and be symbolic of the corruptive East. The color white exists as pure only in Gatsby's imagination of Daisy driving about in her "white roadster," (90) but Daisy's voice is full of money, with which the white is usually stained.

After their five-year separation, when Gatsby meets Daisy alone at Nick's house, he comes here "in a white flannel suit, silver shirt, and gold-colored tie" (101) as if he fitted his suit to Daisy's dress. Nick goes to Gatsby's party as well, "dressed up in white flannels" (50) as if he was trying to get on well with Jordan. It is important to note that Fitzgerald never uses color words when he makes reference to Nick except the above phrase at Gatsby's party. The author may have made an attempt to keep Nick who plays the part of a narrator on neutral ground as much as possible. And in the latter part of the novel Nick does not wear the white suit after he smelled out the dishonesty in Jordan's behavior and Daisy's insincerity, even if Gatsby wears a pink suit under the influence of Daisy's accidental remark, "I'd like to just get one of those pink clouds and put you in it and push you around." (114)

In the next sentence white is accompanied with silver, and the two colors may be used together to be connotative of the mental inactivity of the two women who enjoy their luxurious life in a hot day as well as their devotion to riches which lead people to corruption<sup>11)</sup>:

Daisy and Jordan lay upon an enormous couch, like silver idols weighing down their own white dresses against the singing breeze of the fans. (138)

This sentence reminds us of Daisy's remark, "I'm p-paralyzed with happiness." (11) in Chapter I.

The silver naturally represents the color of money which alludes to "a product of the Nevada silver fields," (120) and functions as a symbol of real and corruptible materialism; at the same time it will stand for the romantic situation or the dream as we find some phrases such as "a silver curve of the moon" (143) and "a triangle of silver scales" (57) and we observe that Gatsby is looking up at "the silver pepper of the stars." (25)

### [3]

Blue is usually representative of not merely the romantic color of "the blue honey of the Mediterranean" (41) and "the white wings of the boat moved against the blue cool limit of the sky," (141) but also symbolizes hope, happiness, honesty, composure and gloom.<sup>12)</sup> "In all mythologies, because of its association with the heavens, blue represents religious feeling (heavenly aspirations), innocence, truth"<sup>13)</sup> and is a symbol of divine eternity and human immortality.<sup>14)</sup> In *The Great Gatsby* blue is also in frequent use as the color distorting innocence, faithfulness, or making a person feel emptiness, as well as implying the ideal perfection and the dream to the future which lead up to the romantic color. "Complementing Daisy's maiden name, Fay," we may add that "blue is used to carry out the idea of an illusory or twilight fairy world."<sup>15)</sup> We can also say that "Fitzgerald is a kind of superior photographer who knows that at certain times of day grass seems blue, or that yellow is a convenient symbol for gold."<sup>16)</sup>

Gatsby works hard to get Daisy and comes "a long way to this blue lawn" (218) which he sets for his goal in life,<sup>17)</sup> but the "blue gardens" (47) are only the places where ungrateful people who have never met Gatsby temporarily gather like moths and a lot of extravagant drinking parties are arranged through the summer nights, though they never attend Gatsby's funeral. Gatsby cannot be fully rewarded for his efforts and the feeling of emptiness is only left behind around him. The blue lawn in Gatsby's house in the final page of this novel seems to hint at the destruction of Gatsby's dream, in marked contrast to the green light that Gatsby believed in until his death, at the end of Daisy's dock:

He had come a long way to this blue lawn, and his dream must have seemed so

close that he could hardly fail to grasp it. . . . Gatsby believed in the green light, the orgastic<sup>18)</sup> future that year by year recedes before us. (218)

Therefore blue will symbolize the feeling of vanity together with the hope for the future,<sup>19)</sup> and also suggest the degeneration of religious faith in some cases. The blue and gigantic eyes of Doctor T. J. Eckleburg,<sup>20)</sup> who "is discussed variously as a god, or an anti-god; the commercial deity of a decadent society; or more profoundly, 'the evil of the human condition overseen and modified by conscience',"<sup>21)</sup> may indicate emptiness of daily human activities on the devastated valley as the Death which will be "rather obvious metaphors of America's spiritual desiccation"<sup>22)</sup> and at the same time keep a meditating lookout for the valley as the Death God. Though George Wilson regards the eyes as Almighty God, they actually find out the nothingness in the prosperity of the eastern upper rich classes.

The color blue also has an image of a violation of the peaceful married life and is connected with Tom's mistress, Myrtle who wears "a spotted dress of dark blue crêpe-de-chine." (30) And moreover her husband George also has light blue eyes which are only helplessly directed toward Myrtle's behavior that bears the characteristics of an unfaithful wife. We notice that Tom's favorite car is a blue coupé which perhaps alludes to his character. Though Tom is very rich superficially, he is very poor spiritually and has the unimaginable moral irresponsibility and cruelty which will destroy a man's dream as well as the unbalanced quality of a child.

Lastly we shall add that yellow which is suggestive of materialism seems to be sometimes used to sully the function of blue, spreading an ominous feeling, in the examples of the "yellow cocktail music" (49) in Gatsby's blue gardens and "enormous yellow spectacles"<sup>23)</sup> (27) towering over the blue eyes of T. J. Eckleburg.

#### [4]

Though yellow<sup>24)</sup> commonly expresses gold, pleasure cheerfulness and joviality, it implies a contemptuous nuance as well because of the color of Judas' clothes.<sup>25)</sup> As is generally known, he is a man who betrayed Christ. Therefore the color often means envy, gloom, vulgarity and meanness, in company with a decadent aura. In *The Great Gatsby*, yellow, according to circumstances, is changed to cream or brown. Gatsby's favorite big car, which suggests money or wealth and kills Myrtle who has a dress of cream-colored chiffon, is "a rich cream color, bright with nickel." (77) In the course of this novel, the car "becomes an important symbol for the superficial and dangerous beauty of materiality — dangerous because its glitter conceals a vast, destructive power."<sup>26)</sup> And the car which Gatsby permitted Tom to drive to town greets George's or Myrtle's eyes as a yellow one, because subsequently the author lets George exhibit jealousy of Myrtle's lover, and lets Myrtle nurse grudge or jealousy against Tom's wife. From that time onward Gatsby's car is described as a yellow one, except that Michaelis erroneously told a policeman that it was a light green

car that ran down Myrtle, and it finally becomes the cause of the car accident. Furthermore, ironically enough, the house in which George and Myrtle live is a repair shop of cars in "a small block of yellow brick sitting on the edge of the waste land." (29) George makes a profit on the car deal and wants to go out of this house which is subject to yellow with Myrtle.

It is likewise interesting that Jordan,<sup>27)</sup> Tom, Daisy and her daughter Pammy have autumn-leaf yellow, straw-colored, and yellowy hair respectively. And besides, while Tom and Daisy were still on their wedding trip, Gatsby alone once made an unavoidable journey to Louisville, Daisy's home town, as a result of circumstances beyond his control. On that occasion it was a yellow trolley that raced the day-coach by which Gatsby traveled. It appears that his desire for Daisy unexpectedly turns into jealousy or illusion.

In the next sentence the mention of yellow spectacles very likely means failing to pursue or attain a lofty ideal in eastern real society, together with the image of the faded blue eyes.

They [the eyes of Doctor T. J. Eckleburg] look out of no face, but, instead, from a pair of enormous yellow spectacles which pass over a non-existent nose. (27)

The decay of the ideal is related to the corruption of the East. And naturally, it is connected with the car accident and the suicide of George who lives in the valley of ashes which the blue empty eyes<sup>28)</sup> surrounded by yellow spectacles dominate. We will also find Gatsby's dead body on the pneumatic mattress in the pool "among the yellowing trees." (194)

Moreover, "both yellow and gold are applied predominantly to West Egg and in particular to Gatsby. (. . . the Egg-islands both appear in egg colors — East Egg in white and West Egg in yellow.) West Egg yellow is the color of precious metal, of harvest, of the sun, of callow youth; it is, in short, the color of this created universe."<sup>29)</sup> Therefore, yellow is also suggestive of the real world coupled with money. The line of yellow windows in the "long white cake of apartment-houses" (33—34) which Nick watches through the window of her apartment in New York with Tom and Myrtle may describe the glow of money in the unsteady real world, and in addition, it may suggest Gatsby himself who fights against money desperately to get Daisy in a white palace, though naturally, Gatsby ought to have noticed that the whiteness<sup>30)</sup> in "the incomparable milk of wonder" (134) turns yellow and the milk sours with the passage of time in the real world.

Meanwhile, brown, which is the color of soil, is sometimes used as a variation of yellow as stated above. When Myrtle, who has "all 'smouldering' vitality in contrast to Daisy's white coolness,"<sup>31)</sup> goes to her apartment in New York with Tom and Nick, keeping the rendezvous a secret from her husband, she changes her dress from a spotted one of dark blue crêpe-de-chine to "a brown figured muslin." (31) And furthermore, she buys a dog on her way to the apartment house, and the coat of the dog is brown and the leash hints

at her relationship with Tom. "To her, he is an animal on a leash, to be exploited — just as he is exploiting her."<sup>32)</sup> In these examples brown is symbolic of her love affair with Tom and brings up sexual associations<sup>33)</sup> as well as having a contemptuous nuance. In the apartment where Tom and Myrtle hold a drinking bout, she also changes her dress into "an elaborate afternoon one of cream-colored chiffon" (36) which suggests yellow. And the "indicator of Myrtle's imminent death is reinforced by the similarity between the color of her third dress and the car that kills her."<sup>34)</sup> The author also combines the change of her dress with that of her personality:

With the influence of the dress her personality had also undergone a change. The intense vitality that had been so remarkable in the garage was converted into impressive hauteur. (36)

Brown, of course, indicates the color of sunburnt faces or bodies,<sup>35)</sup> and specially is characteristic of Jordan who frequently plays golf:

She [Jordan] was hurrying off as she talked — her brown hand waved a jaunty salute as she melted into her party at the door. (64)

I remember thinking she looked like a good illustration, her chin raised a little jauntily, her hair the color of an autumn leaf, her face the same brown tint as the fingerless glove on her knee. (213)

In the following sentence the pitiful destiny of insects which are allured by a light seems to be similar to that of George who is irresistibly attracted by the yellow car in revenge for Myrtle's death, or that of Gatsby who is fascinated by the green light which is "much more than the light 'at the end of Daisy's dock'; it is now called 'the orgasmic future.'"<sup>36)</sup>

The hard brown beetles kept thudding against the dull light, and whenever Michaelis heard a car<sup>37)</sup> go tearing along the road outside it sounded to him like the car that hadn't stopped a few hours before. (188—189)

And brown also evinces "waste and death, especially as alluded to in coffee, a drink mentioned only in scenes connected with waste and death."<sup>38)</sup>

## [5]

Gray is the obscure, vague color between black and white, and is connotative of suspicion, dismal, old age and morbid paleness.<sup>39)</sup> This color is, first of all, connected with

Jordan:

Her gray sun-strained eyes looked back at me [Nick] with polite reciprocal curiosity out of a wan, charming, discontented face. (13)

At Daisy's house Nick remarks, "I had heard some story of her [Jordan] too, a critical, unpleasant story." (22—23) Jordan is a charming young girl to whom Nick was attracted at first, but she is also both "a persistent and obvious liar,"<sup>40</sup> and a suspicious person who dares to do a dishonest act if it is of benefit to her, and devotes all her energies to defending herself from other people's criticism. In the vicinity of a third part of the novel, Nick notices that:

Jordan Baker instinctively avoided clever, shrewd men, and now I [Nick] saw that this was because she felt safer on a plane where any divergence from a code would be thought impossible. She was incurably dishonest. (71)

Myrtle who "buys a dull-colored dog from a gray old man"<sup>41</sup> is likewise connected with gray. Keeping the assignation with Tom a secret from her husband, when she goes to the apartment house in New York with Tom and Nick, she selects "a new one, lavender-colored with gray upholstery" (32) after she let four taxis drive away. It appears that the color lavender or lilac gives women a very sensuous comfort. The author is attentive to their innermost sentiments by watching carefully their behavior or expression. We shall find that Daisy wears a lavender hat at her confidential meeting with Gatsby, and Gatsby's antique bedrooms are "swathed in rose and lavender silk and vivid with new flowers" (110) when Gatsby guides her around his palatial residence after the tea break. Since lavender probably represents affection, gracefulness, tenderness and faithfulness, like violet or purple,<sup>42</sup> it seems that Myrtle manages to confirm Tom's love for her, feeling her husband's lurking suspicion, which will be indicated by the gray-seated cover of the taxi. And this gray by which she is enclosed in the taxi may symbolize Myrtle's dead body which is knocked down by the car Daisy drives, shrouded by gray ashes in the valley.

In addition to the phrases such as "his [Gatsby's father's] sparse gray beard" (200) which indicates old age, and "some wet, gray little villages in France" (57) which may suggest the rumor that Gatsby "was a German spy during the war," (53) the color gray naturally has a connection with a valley of ashes:

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-gray men, who move dimly and already crumbling through the powdery air. Occasionally a line of gray cars crawls along an invisible track, gives out a ghastly creak, and comes to rest,

and immediately the ash-gray men swarm up with leaden spades and stir up an impenetrable cloud, which screens their obscure operations from your sight. (27)

In company with three words fantastic, grotesque and ghastly which bring forth an unpleasant feeling or an indescribable horror, the phrases such as “ash-gray men,” “gray cars” and “leaden spades,” or the words suggesting opaqueness such as “smoke,” “dimly,” “powdery,” “invisible,” “impenetrable,” “a cloud” and “obscure” in the above passage will help to intensify an impure, dust-laden and horrible atmosphere of the desolate wasteland which reminds us of “a scene of a living hell,”<sup>43)</sup> or “the most conspicuous death image.”<sup>44)</sup> “Among the ashes, in or near George’s garage, Tom’s rottenness and Daisy’s cowardice are fully revealed,”<sup>45)</sup> while George, who was driven to despair by Myrtle’s unexpected death, looks over the devastated area of land, being deep in meditation, and he becomes “the ash-gray phantom gliding on Gatsby’s track.”<sup>46)</sup>

Wilson’s glazed eyes turned out to the ashheaps, where small gray clouds took on fantastic shapes and scurried here and there in the faint dawn wind. (191)

The fantastic forms of gray clouds above the ashheaps may allude to George’s desire for revenge on the yellow car’s owner. In his lackluster eyes, there seems to be an ill-omened shade which gives a broad hint to a murder case. When George kills Gatsby, “Fitzgerald is careful to remind us that he is an inhabitant of this drab, colorless world — an ‘ashen, fantastic figure gliding toward him [Gatsby] through the amorphous trees.’ (194) But Nick is sure that the color had already gone out of life for Gatsby.”<sup>47)</sup>

Furthermore, we may find “the gray names . . . of those who accepted Gatsby’s hospitality and paid him the subtle tribute of knowing nothing whatever about him” (73) on the blank spaces of an old timetable. This color undoubtedly implies the meaninglessness of Gatsby’s exertions or Gatsby’s guests’ indifference to him, and their names on the guest list<sup>48)</sup> also “serve as compressed yet acute analyses of social class and caste, cameo studies of shades and nuances in the manners and morals of Fitzgerald’s fictional social world.”<sup>49)</sup> And “the gray tea hour” (181) Daisy spent in her youth presumably makes an allusion to uneasiness or lifelessness in her unsteady life, since Gatsby went to Oxford instead of returning home and “something within her was crying for a decision.” (181)

In the meantime, black stands for crime, sin and vice, not to mention the darkness of the night. Therefore the color is a symbol of sorrow, despair, fear and ominousness.<sup>50)</sup> In *The Great Gatsby* are included some examples having inauspicious implications such as “a motor hearse, horribly black and wet” (210) that carries Gatsby’s body, a Jewess with “black and hostile eyes,” (204) and “the left rear wheel painted black as a mourning wreath.” (12) In the following example Myrtle’s death is foreshadowed by the wreath of a black silk bow that she eagerly desired:

“. . . I'm going to make a list of all the things I've got to get. A massage and a wave, and a collar<sup>51)</sup> for the dog, and one of those cute little ash-trays where you touch a spring, and a wreath with a black silk bow for mother's grave that'll last all summer . . . .” (44)

After all, in *The Great Gatsby*, black usually represents an ill-omened tendency and imparts the tragic aspect of everyday affairs. If we take another instance, we notice that “a huge black knotted tree” (106) grows in the garden of Nick's house and there is “nothing to look at from under the tree except Gatsby's enormous house.” (106) And besides, the black wreath which the previous owner left behind sticks to the door of Gatsby's large residence. The color black seems to dominate Gatsby's house and symbolize his approaching dark doom.

Black is also linked with black men or women who may “have intermarriage between black and white” (156) that Tom strongly opposes. We shall become aware that “. . . a limousine passed us [Gatsby and Nick], driven by a white chauffeur, in which sat three modish negroes, two bucks and a girl.” (83) The blacks in the limousine, “like Gatsby, transcend their origins to achieve the material rewards promised by that dream.”<sup>52)</sup> And another successful black character in the novel is described as “a pale well-dressed negro” (168) who gives a vivid “description of Gatsby's car that leads to Gatsby's murder.”<sup>53)</sup> “Through the use of this black exemplar of the American dream,”<sup>54)</sup> the author doubtless indicates symbolically “that the American dream, which created 'Jay Gatsby,' at last destroys him.”<sup>55)</sup>

## [6]

Green generally represents the color of leaves of grass and trees or young buds. It is a symbol of vigorous youth as well, and at the same time is that of immaturity and jealousy.<sup>56)</sup> In the next passage, however, green is suggestive of wish, desire and hope, and the most important use of green in this novel is that of the electric green light<sup>57)</sup> on Daisy's dock, which implies “the vain promise of Gatsby's future.”<sup>58)</sup>

“If it wasn't for the mist we could see your home across the bay,” said Gatsby. “You always have a green light that burns all night at the end of your dock.”

Daisy put her arm through his abruptly, but he seemed absorbed in what he had just said. (112)

“The insertion of the green light picks up other uses of green as a symbol of romance which occur later in the novel, such as the ‘green card’ which Daisy jokes about as entitling Nick to a kiss, the ‘long green tickets’ which carried young Nick to Midwestern parties, and the ‘fresh, green breast of the new world’ of the conclusion.”<sup>59)</sup> The green light is actually

an ideal symbol which Gatsby pursues to the end.<sup>60)</sup> It appears most beautiful and romantic at the end of the novel, where Nick overlaps it with the image of Dutch sailors who turned their eyes longingly on the new world for the first time. "Gatsby is the spiritual descendant of these Dutch sailors. Like them, he set out for gold and stumbled on a dream,"<sup>61)</sup> wearing "a torn green jersey" (118) with some heightened sensitivity<sup>62)</sup> to the promises of life. But when Gatsby saw Daisy at his house at last, it occurred to him that "the colossal significance of that light had now vanished forever." (112) Afterward, we find that this instinct of Gatsby for the light has a close relation to the collapse of his dream.

The interior of one of Gatsby's two yellow cars is also decorated in green:

Sitting down behind many layers of glass in a sort of green leather conservatory, we started to town. (77)

"Shall we all go in my car?" suggested Gatsby. He felt the hot, green leather of the seat. (144)

We may feel that Gatsby has had the green light burning in his heart to his last breath. His true green is "the dream-green, the pure green, different from the actualities of the money-colors he wears."<sup>63)</sup> The symbol of this color, however, is tinged with an image of corruption, collapse or distortion in some cases, especially in the latter part of this novel. "Fitzgerald announces the treacherous actualities beneath alluring green appearances by shifting the context to a reversal of the promise."<sup>64)</sup> After Gatsby saw Daisy at Tom's house, his yearning green light seems to fade away slowly, since Daisy would not rush out of Tom's house with her daughter under any circumstances. The typical pattern is found in the fact that Michaelis<sup>65)</sup> erred in testifying that the color of the car which ran over Myrtle was light-green. The image of green as hope collapses to some extent and has that of the death car after the car accident, and therefore it seems to shift into a sign of death, or Daisy's betrayal and insincerity. With regard to George who decides to take revenge for his wife's death, which "becomes a metaphor for human resources wasted in pursuit of and exploited by unregenerative materialism,"<sup>66)</sup> the author unmistakably says to us, "In the sunlight his face was green." (147) It will be imagined that Fitzgerald gives green the dual meaning which is opposite to each other. We should also pay attention to the fact that green is a mixed color of blue which is important as an ominous color and yellow which implies death. This shift of green is related to "the double vision," since it is often said that Fitzgerald probably intended to have "the ability to hold two opposed ideas in his mind at the same time, and still retain the ability to function."<sup>67)</sup> And as Lehan states that "much of Fitzgerald's work is about the survival of Romantic values in the modern age,"<sup>68)</sup> Fitzgerald is a romanticist and realist. This nature will most likely create "the double vision."

At the end of this section let us add that the name of Myrtle means shrubs with "evergreen leaves, white or pinkish flowers,"<sup>69)</sup> that is to say "ivy growing close to the

earth.”<sup>70)</sup> Therefore, “with her green name, she is a double of Gatsby, . . . . At the same time, she is a double of Daisy, for she, too, has a floral name.”<sup>71)</sup> And she attempts “to rise, to make herself more appealing and more attractive than she actually is,”<sup>72)</sup> feeling fierce jealousy toward Daisy.

[7]

Silver is a word which expresses superiority in quality or sometimes the highest quality, since it is the precious metal which ranks next to gold.<sup>73)</sup> As a matter of course silver is often accompanied by the associations of sharpness and coldness of things, which are entirely different from those of softness and warmth<sup>74)</sup> that gold hints at. We have already somewhat commented upon the cooccurrence of white and silver or the color symbolism which silver suggests at the end of the second section in this chapter.

In the following passage Daisy tells Nick and Jordan of the butler's nose that was unfavorably affected by the metal silver.

“I'll tell you a family secret,” she [Daisy] whispered enthusiastically. “It's about the butler's nose. Do you want to hear about the butler's nose?”

“That's why I came over to-night.”

“Well, he wasn't always a butler; he used to be the silver polisher for some people in New York that had a silver service for two hundred people. He had to polish it from morning till night, until finally it began to affect his nose — ” (17)

Telling the story which has relevance to silver, the author alludes to Daisy who, “gleaming like silver,” (179) exerts a harmful influence upon Gatsby. There are also some examples using silver which is representative of a beautiful and splendid thing, occasionally along with other color words:

All night the saxophones wailed the hopeless comment of the “Beale Street Blues” while a hundred pairs of golden<sup>75)</sup> and silver slippers shuffled the shining dust. (181)

Michaelis opened the drawer nearest his hand. There was nothing in it but a small, expensive dog-leash, made of leather and braided silver. It was apparently new. (189—190)

“As white is close to silver, so silver, especially in the context of money, is close to gold, and both white-silver and gold characterize Daisy's world for Gatsby.”<sup>76)</sup> Like gold, silver is often used when things have only superficial excellence or when we make every effort to boast of only the external splendor and magnificence of our attitude or behavior, even if there is no substance in us. Therefore the color justly implies the corruptible

materialism behind the brilliance that it emits.

Meanwhile, gold is suggestive of a symbol of happiness, richness and perfection,<sup>77)</sup> because of the color which fascinates people with the value of the metal. The color also has a richly soft and mellow atmosphere of gorgeousness and brilliance, which is frequently tinged with gaudiness. Some examples which contain gold are as follows: “a line of French windows glowing now with reflected gold,” (8) “the pale gold odor of kiss-me-at-the-gate,” (110) “a toilet set of pure dull gold,” (111) “turkeys bewitched to a dark gold,” (48) “my [Daisy’s] little gold pencil,” (128) and “. . . filling the house with gray-turning, gold-turning light.” (182)

In the next example, gold acquires an elastic connotation of wealth and riches together with red which is accompanied by the associations of glitter, enchantment and gaudiness:

I [Nick] bought a dozen volumes on banking and credit and investment securities, and they stood on my shelf in red and gold like new money from the mint, . . . . (5)

And although golden is, as a matter of course, related to Daisy who is “the king’s daughter, the golden girl” (144) wearing a pair of “golden and silver slippers,” (181) we would also like to take notice that “Jordan’s slender golden” (52) arms and “golden shoulder” (96) are not merely “those of a healthy girl who spends her afternoons on fairways, but of a girl whose wealth is linked with dishonesty.”<sup>78)</sup>

## [8]

Red is the color of blood, fire and the sun at sunrise or sunset. So it often symbolizes passion, revolution, anger and positiveness<sup>79)</sup> as well as glitter and gaudiness as stated above or dignity as mentioned in the middle of the second section in this chapter. This color “stands for the dream because it is one of the glittering colors of Gatsby’s romantic universe.”<sup>80)</sup> We recall that Gatsby showed Nick a chest of rubies with crimson-lighted depths. Nick’s wonder<sup>81)</sup> is almost equivalent to what he felt when he entered the enchanted world of the rich people. He is dazzled by the gorgeous “rosy-colored porch” (14) and “the crimson room bloomed with light,” (22) when Nick drove over to the “cheerful red-and-white Georgian Colonial mansion” (8) to have dinner with Tom and Daisy. And on his way home he looks at “new red gas-pumps” (25) with the lingering glamorous image of the Buchanans. One morning late in July, Nick also glimpses “red-belted ocean-going ships” (81) suggesting the glittering dream when he takes a drive to New York in Gatsby’s car to have lunch. It appears that red indicates, in these passages, not only dignity and pride in superiority or richness by the conspicuous shade of color, but symbolizes Gatsby’s and Nick’s dream of being on a par with the rich. And moreover, the attractive red leads up to the color of blood of slaughter and violence. We also remember “bloody towels upon the bathroom floor” (45) in Myrtle’s apartment in New York and Myrtle’s “thick dark blood”

(165) caused by “the ‘death car’.” (165) And when Gatsby was killed in his swimming pool surrounded with “the yellowing trees” (194) which allude to a foreboding that George steals up on Gatsby, the author describes the situation of Gatsby’s death with a very poetic touch:

A small gust of wind that scarcely corrugated the surface was enough to disturb its accidental course with its accidental burden. The touch of a cluster of leaves revolved it slowly, tracing, like the leg of transit, a thin red circle in the water. (195)

Fitzgerald lets us associate the color red with an image of Myrtle’s dark blood “that points toward the violence that will be enacted by the filling station in the valley of ashes and of the further violence culminating in the trail of Gatsby’s blood in the swimming pool.”<sup>82)</sup> And Gatsby’s death may be connected with “a ‘death by water-rebirth myth’,”<sup>83)</sup> in company with the rain falling at Gatsby’s funeral which “is not the flower-making rain of a spring-green world, but the cold autumn rain of death.”<sup>84)</sup>

In the meantime, pink<sup>85)</sup> is a symbol of health, youth, vitality and freshness. This color is related to Gatsby who is Trimalchio, “a character who was very much in Fitzgerald’s mind while he was writing *The Great Gatsby*.”<sup>86)</sup> Though Gatsby finally comes to wear a pink suit, we shall need to pay attention to the process of the change of his various suits. When Gatsby sees Daisy at Nick’s house after their five-year separation, he wears “a white flannel suit, silver shirt,<sup>87)</sup> and gold-colored tie,” (101) though, the day before, he had lunch with Nick and Wolfsheim in “his caramel-colored suit” (77) which is linked with brown or yellow, asking Nick to prepare an opportunity for meeting Daisy in such a roundabout way as follows the example of Wolfsheim’s way of thinking. And Gatsby and Daisy move to Gatsby’s house and when they look out through the window, they find “a pink and golden billow of foamy clouds above the sea.” (114) Then Daisy says, “I’d like to just get one of those pink clouds and put you in it and push you around.” (114) Gatsby, needless to say, does not miss Daisy’s whisper, and when he sees her next time, he wears a pink suit, in spite of Tom’s scorn for the color, because Gatsby cannot erase from his memory the word pink that Daisy stated, even if the pink suit seems to be vulgar and unsuitable for him. Daisy’s words are the most brilliant and highest ideals to Gatsby, who faithfully acts upon her words. Therefore, to Gatsby who keeps vigil in front of Daisy’s house, the glow from her room on the second floor appears pink, though actually she is on the first floor with Tom telling their getaway after the car accident. And the pink glow is a combination of white and red which hints at “the rosiness of the rich world,”<sup>88)</sup> and it smells of blood which clings to Daisy, a murderess of the white incarnation. After Myrtle’s death, it seems to Nick that Gatsby’s gorgeous pink suit turns into the “pink rag of a suit,” (185) because of Daisy’s unfaithfulness and irresponsibility.

## [9]

We have investigated the symbolism of some color words which manifest the high frequency or exercise an important influence upon the novel, relating them to the plot, the characters and the theme. For reference, we shall here specify the frequency<sup>89)</sup> of the main color words according to *A Concordance to F. Scott Fitzgerald's The Great Gatsby* by A. T. Crosland.

white 47/ blue 22/ yellow 22/ gray 18/ green 17/ silver 11/ black 11/ gold 10/ red 9  
/ brown 7/ pink 6/ lavender 6/ golden 5

Since the season in the novel is in the height of the summer, the word white may be very often used, and it must be noted that the frequency of the word white is not merely about twice as high as that of the words blue and yellow, which have the second high frequency of use, but also the author especially gives the double implications to the words white, blue, yellow, green, silver, red and pink.

White, which is usually symbolic of naivety, purity and chastity, though their association of the white is only in Gatsby's false image of Daisy, that is to say his "pervasive desire to convert all mechanics into an ideal,"<sup>90)</sup> is also connected with impurity and falseness. "The whiteness is the 'purity' of unimpeachable appearances, of established belonging to the dominant class of hot cats on top. Daisy and Jordan almost always wear white, and silvery whiteness becomes a sign of the cool elegance of the alluring world in which the imagined rich live in the moonlit dream."<sup>91)</sup> We shall also notice that "the white of belonging, of social and economic dominance, is carried out in a repetition of Tom's 'scientific' racism."<sup>92)</sup> And the East "Egg," which means an egg with the white around a center of yellow, carries connotations of corruption and sterility.

Yellow, which expresses money together with gold that plays an important role in the real world, evinces death, as it is related to Gatsby's car which has a close connection in color with Myrtle's cream-colored dress, George's small block of brick on the edge of the valley of ashes, and Gatsby's death scene surrounded with the autumn leaves.

Blue implies the dream for the future, and at the same time is the color which indicates distortion of one's ideal and faithfulness in the descriptions of Tom's coupé, Gatsby's lawn, the eyes of Dr. T. J. Eckleburg and George.

Green is originally linked with natural vegetation in the old island that "flowered once for Dutch sailors' eyes" (217) and Gatsby relates the green dock light<sup>93)</sup> to the natural green world. But the light is an artificial one, and the color that appears in association with death and barrenness is distorted with non-natural real world — the crass materialism — badly enough to be mistaken for very nearly yellow. And naturally "the 'green breast of the new world' (217) is evocative of Daisy's 'green light'."<sup>94)</sup>

Gray, which connotes the negative qualities, is used exclusively in reference to the

valley of ashes, Jordan's eyes and the names written on Nick's outdated timetable, and it points up the lifelessness, meaninglessness and non-vitality.

Silver is infused with the romantic atmosphere in the statements of the stars or the moon high in the night sky. In the meantime, the color represents money and materialism in the real world, and the author highlights Daisy's irresponsible behavior which exerts a very harmful influence on Gatsby, by Daisy's speaking of the butler's nose that was unfavorably affected by silver, which is symbolic of her brilliance.

Black mainly lets us have an uneasy or scary feeling, appearing at ill-omened scenes, and at the same time it is connected with black men or women.

Gold or golden is a symbol of richness and perfection. Though the color is sometimes tinged with gaudiness, it usually has a plus image.

Red is used, suggesting money,<sup>95)</sup> in reference to the color of rubies which recall Nick's awed wonder which is linked with the glittering dream. And we also observe Catherine, Myrtle's sister who is "a slender, worldly girl of about thirty, with a solid, sticky bob of red hair" (35) and "a tall, red-haired young lady from a famous chorus" (62) who stands beside one of the girls in yellow. This red hair likely evinces their energy and liveliness. This color obviously suggests blood and violence as well.

Brown, which has a negative implication as a variation of yellow, suggests emptiness, vanity, waste and death as the movement of the hard beetles that instinctively keep thudding against the yellow light.

Pink, which is often referred to a faint love-dream<sup>96)</sup> related to a rosy color that Daisy likes, is mixed with white and red, and therefore it is the color which still retains the smell of blood, alluding to Daisy's cruel conduct toward Gatsby.

In *The Great Gatsby* Fitzgerald gives most of color words the dual meaning that seems to be opposite to each other. His dualistic tendency is not necessarily confined to color words. We shall adduce some actual examples.

She [Jordan] yawned gracefully in my [Nick's] face. (64)

This example has a marked effect of the oxymoron in rhetoric. Though Nick regards Jordan's "yawn" before him as an ill-mannered attitude, he has also a feeling of praise because of her charm which attracts him "gracefully."<sup>97)</sup>

I [Nick] was within and without, simultaneously enchanted and repelled by the inexhaustible variety of life. (43)

Moreover he [Gatsby] told it to me [Nick] at a time of confusion, when I had reached the point of believing everything and nothing about him. (122)

"I read somewhere that the sun's getting hotter every year," said Tom genially. "It

seems that pretty soon the earth's going to fall into the sun — or wait a minute — it's just the opposite — the sun's getting colder every year." (141)

I [Nick] was conscious of wanting to look squarely at every one, and yet to avoid all eyes. (19)

It is often said that the author had the incompatible and dualistic thinking ability to function simultaneously in his mind. Though he led a dissolute life, he was able to observe, examine and criticize the objects carefully and calmly. And describing "the death of a romantic vision of America and embodying that theme in the accelerated dissociation — the mutual alienation — of men and women,"<sup>98)</sup> he would probably have perceived vanity or transiency in "the materialistic values of modern society."<sup>99)</sup>

In the above examples we can catch a glimpse of characteristics of Fitzgerald's ambivalent way of conception.<sup>100)</sup> The author spreads depth and width of his style by looking at things from both sides which are incompatible with each other.

(Notes)

Chapter III

- 1) Cf. Stephen Matterson, *The Great Gatsby: An Introduction to the Variety of Criticism* (London: Macmillan Education Ltd., 1990), pp. 17—18.
- 2) Jackson R. Bryer, "Style as Meaning in *The Great Gatsby*: Notes Toward a New Approach," in *Critical Essays on F. Scott Fitzgerald's The Great Gatsby* Edited by Scott Donaldson (Boston, Massachusetts: G. K. Hall & Co., 1984), p. 121, p. 129. /See James F. Slevin, "Water Images in *The Great Gatsby*," *Fitzgerald Newsletter* 39 (Fall 1967), pp. 288—290.
- 3) In his letters to Maxwell E. Perkins, Fitzgerald refers to some titles, *Among Ash Heaps and Millionaires*, *On the Road to West Egg*, *Gold-Hatted Gatsby*, *The High-Bouncing Lover*, *Trimalchio*, *Trimalchio in West Egg*, and so forth, in addition to *The Great Gatsby*. \_\_\_\_ Cf. Takashi Nozaki, *F. Scott Fitzgerald: Guide to 20th Century English and American Literature* 7 (Tokyo: Kenkyusha, 1966), p. 101. /Matthew J. Bruccoli, *Apparatus for F. Scott Fitzgerald's The Great Gatsby* (Columbia, South Carolina: University of South Carolina Press, 1974), p. 6.
- 4) Brian Way, *F. Scott Fitzgerald and the Art of Social Fiction* (London: Edward Arnold Ltd., 1980), p. 101. /Kuhnle states that "'Daisy' derives from an archaic euphemism for the sun, 'day's eye,' thus invoking the elegiac association of light and love." \_\_\_\_ John H. Kuhnle, "*The Great Gatsby* as Pastoral Elegy," *Fitzgerald/ Hemingway Annual* 1978, p. 150.
- 5) Henry Dan Piper, *F. Scott Fitzgerald: A Critical Portrait* (London: The Bodley Head, 1965), p. 125. / Andrew Turnbull (ed.), *The Letters of F. Scott Fitzgerald* (New York: Charles Scribner's Sons, 1963), p. 146.
- 6) Ronald Berman, *The Great Gatsby and Modern Times* (Urbana: University of Illinois Press, 1994), p. 96.
- 7) Cf. Tetsushi Akaike, *Eigoshikisai no Bunkashi* [*Cultural Reviews of English Color Words*] (Tokyo: Kenkyusha, 1981), p. 153.
- 8) David B. Guralnik (ed.), *Webster's New World Dictionary of the American Language* (Second College

- Edition) (New York: William Collins and World Publishing Co, INC., 1976), p. 356.
- 9) Cf. Yoshimasa Inoue, *A Dictionary of English and American Realien Data* (Tokyo: Kaitakusha, 1971), p. 348.
  - 10) F. H. Langman, "Style and Shape in *The Great Gatsby*," in *Critical Essays on F. Scott Fitzgerald's The Great Gatsby* Edited by Scott Donaldson, p. 45.
  - 11) Cf. Rose Adrienne Gallo, *F. Scott Fitzgerald* (New York: Frederick Ungar Publishing Co., Inc., 1978), pp. 147–148.
  - 12) Tetsushi Akaike, *op. cit.*, p. 124.
  - 13) Rose Adrienne Gallo, *op. cit.*, p. 148.
  - 14) Yoshimasa Inoue, *op. cit.*, p. 131.
  - 15) Robert Emmet Long, "A Note on Color Symbolism in *The Great Gatsby*," *Fitzgerald Newsletter* 17 (Spring 1962), p. 83.
  - 16) Ronald Berman, *op. cit.*, p. 101.
  - 17) "Gatsby's life is dedicated to recapturing the past and maintaining a paradise of youth, love, and perpetual beauty," \_\_\_\_\_ Mario L. D'Avanzo, "Gatsby and Holden Caulfield," *Fitzgerald Newsletter* 38 (Summer 1967), p. 271. / Sawyer also thinks that "Gatsby resumes his single-minded pursuit of Daisy, amasses a fortune, and willingly subjects himself to a pattern of social behavior, personally repugnant, to incarnate his dream. And at the end he dies refusing to incriminate Daisy, in spite of everything still hopefully nursing his dream." \_\_\_\_\_ Paul Sawyer, "The Schedule in *The Great Gatsby*," *Fitzgerald Newsletter* 39 (Fall 1967), p. 285.
  - 18) This word is suggestive of orgasm as "we know Fitzgerald meant 'orgastic,' which, he said, 'is the adjective for orgasm and it expresses exactly the intended ecstasy. It is not a bit dirty.'" \_\_\_\_\_ Christiane Johnson, "*The Great Gatsby: The Final Vision*," in *Critical Essays on F. Scott Fitzgerald's The Great Gatsby* Edited by Scott Donaldson, p. 116.
  - 19) Tetsushi Akaike, *op. cit.*, p. 124. / Long says that "blues are used to accent vision and dream, particularly with respect to Daisy and Gatsby . . . . But what lies ahead is the reverse of blessedness, and with the death of Gatsby, Carraway hears 'ghostly birds singing among the blue leaves,' and is aware of 'the blue smoke of brittle leaves.'" \_\_\_\_\_ Robert Emmet Long, *The Achieving of The Great Gatsby: F. Scott Fitzgerald, 1920–1925* (Lewisburg, Pa.: Bucknell University Press, 1979), p. 135. / Tenenbaum thinks that "if anything I think the novel's use of blue, applied as it is to such disparate objects, points to its function as a yoking device." \_\_\_\_\_ Ruth Betsy Tenenbaum, " 'The Gray-Turning, Gold-Turning Consciousness' of Nick Carraway," *Fitzgerald / Hemingway Annual* 1975, p. 54.
  - 20) "The significance of Eckleburg is not in his presence as an isolated symbol, but in his presence as the full expression of a pattern of imagery that includes both the ocular imagery of Jay Gatsby and the spectacle imagery of Owl Eyes and Klipspringer." \_\_\_\_\_ Warren Bennett, "Prefigurations of Gatsby, Eckleburg, Owl Eyes, and Klipspringer," *Fitzgerald / Hemingway Annual* 1979, p. 221. / Hampton also says that " ' . . . those owl eyes, too, were seeing a lot of strange things.' Those eyes and what they saw, the national pastime corrupted for money, suggest the eyes of Dr. T. J. Eckleburg, of which Owl Eyes is a thematic echo, overlooking the corruption of the valley of Ashes." \_\_\_\_\_ Riley V. Hampton, "Owl Eyes in *The Great Gatsby*," *American Literature* 47 (May 1976), p. 229.
  - 21) Warren Bennett, *ibid.*, p. 207.
  - 22) Kermit W. Moyer, "*The Great Gatsby: Fitzgerald's Meditation on American History*," *Fitzgerald / Hemingway Annual* 1972, p. 52.
  - 23) "The spectacles as a sign that a person is wiser and shrewder than his contemporaries, although that person keeps his cleverness carefully concealed, seems at least partially relevant to Owl Eyes." \_\_\_\_\_ Warren Bennett, *op. cit.*, p. 213.
  - 24) "British or American people have a tendency to regard their faces as yellow when they grow old or are tanned by the sun." \_\_\_\_\_ Yoshimasa Inoue, *op. cit.*, p. 131.

- 25) Cf. Tetsushi Akaike, *op. cit.*, p. 77.
- 26) Kermit W. Moyer, *op. cit.*, p. 53. / Elmore also insists that "the gap between Daisy's and Gatsby's worlds can be measured by the difference between the clean white or conservative blue cars she drives and the yellow 'circus wagon' Gatsby favors." \_\_\_\_\_ A. E. Elmore, "Nick Carraway's Self-Introduction," *Fitzgerald / Hemingway Annual* 1971, p. 143.
- 27) Saposnik says that "Jordan's first name is probably derived from the car of the same name." \_\_\_\_\_ Irving S. Saposnik, "The Passion and the Life: Technology as Pattern in *The Great Gatsby*," *Fitzgerald / Hemingway Annual* 1979, p. 188. / Bruccoli states that "The Jordan is a sporty car with a romantic image. . . . The Baker is an electric car, a lady's car — in fact, an old lady's car." \_\_\_\_\_ Matthew J. Bruccoli, "A Note on Jordan Baker," *Fitzgerald / Hemingway Annual* 1970, p. 232. / MacPhee explains that "Fitzgerald apparently compounded her name from two of the best-known trade names in motoring, the Jordan 'Playboy' and Baker 'Fastex' Velvet, a luxury upholstery fabric for automobiles." \_\_\_\_\_ Laurence E. MacPhee, "*The Great Gatsby's* 'Romance of Motoring': Nick Carraway and Jordan Baker," *Modern Fiction Studies* 18—2 (Summer 1972), pp. 207—208. / Lid remarks that "Jordan is in effect Daisy's stand-in, her double. She reflects the dark side of Daisy's personality, her moral shabbiness and self-centeredness." \_\_\_\_\_ R. W. Lid, "The Passion of F. Scott Fitzgerald," *Fitzgerald / Hemingway Annual* 1970, p. 55.
- 28) McDonnell thinks that "the eyes of Eckleburg are an image of a brooding, omniscient intelligence which notes the follies of man in the waste land of the 1920's; Owl Eyes represents the sympathetic focusing of this deity's attention on the fall of the romantically idealistic and naive Gatsby." \_\_\_\_\_ Robert F. McDonnell, "Eggs and Eyes in *The Great Gatsby*," *Modern Fiction Studies* 7—1 (Spring 1961), p. 33.
- 29) A. E. Elmore, "Color and Cosmos in *The Great Gatsby*," *Sewanee Review* 78 (Summer 1970), p. 435.
- 30) Elmore states that "whiteness allied with evil seems peculiarly appalling, as Ishmael saw when he reflected on the whiteness of Moby Dick." \_\_\_\_\_ A. E. Elmore, *ibid.*, p. 441. / Long also mentions that "whiteness is made to seem synonymous with purity and wonder; yet in its association at the same time with wealth this connotation has a troublingly ambiguous quality." \_\_\_\_\_ Robert Emmet Long, *The Achieving of The Great Gatsby: F. Scott Fitzgerald, 1920—1925*, p. 137.
- 31) J. S. Lawry, "Green Light or Square of Light in *The Great Gatsby*," *The Dalhousie Review* 55 (Spring 1975), p. 121.
- 32) R. W. Lid, *op. cit.*, p. 50.
- 33) In American vulgar use, brown (*v.i.*, *v.t.*) means "To have, permit, prefer heterosexual anal intercourse." \_\_\_\_\_ Harold Wentworth and Stuart Berg Flexner (eds.), *Dictionary of American Slang* (Second Supplement Edition) (New York: Thomas Y. Crowell Co., 1975), p. 682.
- 34) Bruce R. Stark, "The Intricate Pattern in *The Great Gatsby*," *Fitzgerald / Hemingway Annual* 1974, p. 53.
- 35) In *The Great Gatsby* there is such an example as "His [Gatsby's] brown, hardening body." (96)
- 36) Christiane Johnson, *op. cit.*, p. 116.
- 37) Saposnik tells us that "not only the car but the car culture serves as a vehicle that lures all the characters, particularly Gatsby, to pursue a never-ending dream. . . . The car is everyone's dream in this first great automotive age, and it appears throughout *Gatsby* as a source of both admiration and aspiration," as well as the death car with which Daisy runs down Myrtle. \_\_\_\_\_ Irving S. Saposnik, *op. cit.*, pp. 183—185. / Piper points out that "when Gatsby proudly shows Nick his oversized yellow sports car, Nick is automatically reminded of a hearse." \_\_\_\_\_ Henry Dan Piper, "The Untrimmed Christmas Tree: The Religious Background of *The Great Gatsby*," in *The Great Gatsby: A Study* Edited by Frederick J. Hoffman (New York: Charles Scribner's Sons, 1962), p. 331. / Knodt says that "at no point in the novel does technology really benefit any of the characters. It extracts Nick and Gatsby from their more comfortable, secure worlds. It serves as a status symbol. It is a means of transacting wider, but not deeper, relationships. And it is ultimately responsible for killing two characters and seriously upsetting several other characters' lives." \_\_\_\_\_ Kenneth S.

- Knodt, "The Gathering Darkness: A Study of Effects of Technology in *The Great Gatsby*," *Fitzgerald / Hemingway Annual* 1976, p. 138. / McCall explains that "on the ride into New York Gatsby and Nick pass a funeral procession, another of the several symbols in the book which connect the automobile and death." \_\_\_\_\_ Dan McCall, " 'The Self-Same Song that Found a Path': Keats and *The Great Gatsby*," *American Literature* 42—4 (January 1971), p. 529.
- 38) Richard A. Burleson, "Color Imagery in *The Great Gatsby*," *Fitzgerald Newsletter* 39 (Fall 1967), p. 290.
- 39) Tetsushi Akaike *op. cit.*, p. 182.
- 40) Thomas A. Hanzo, "The Theme and the Narrator of *The Great Gatsby*," *Modern Fiction Studies*, 2—4 (Winter 1956—1957), p. 186.
- 41) A. E. Elmore, "Color and Cosmos in *The Great Gatsby*," p. 436.
- 42) Akira Kōno, *Emily Dickinson's World — Imagery of Color* (Hiroshima: Bunkahyoron Shuppan, 1982), p. 57.
- 43) James E. Miller, Jr., "Fitzgerald's *Gatsby*: The World as Ash Heap," in *Critical Essays on F. Scott Fitzgerald's The Great Gatsby* Edited by Scott Donaldson, p. 247.
- 44) Henry Dan Piper, "The Untrimmed Christmas Tree: The Religious Background of *The Great Gatsby*," in *The Great Gatsby: A Study* Edited by Frederick J. Hoffman, p. 331. / Webb also states that "turning to El Greco's famous 'View of Toledo' painting, the gray and green colors are among the first elements noticed. Next, the long, gray-white, sepulchral procession of buildings catches the eye. A closer examination of the painting reveals two egg-shaped plots of land separated by a murky, gray stream." \_\_\_\_\_ Dorothy M. Webb, "Fitzgerald on EL Greco: A View of *The Great Gatsby*," *Fitzgerald / Hemingway Annual* 1975, p. 89.
- 45) Brian Way, *op. cit.*, p. 104.
- 46) *Ibid.*, p. 104.
- 47) Arthur Mizener (ed.), *The Fitzgerald Reader* (New York: Charles Scribner's Sons, 1963), p. xix.
- 48) See Robert Emmet Long, "Vanity Fair and the Guest List in *The Great Gatsby*," *Fitzgerald Newsletter* 38 (Summer 1967), pp. 269—270. / Lottie R. Crim and Neal B. Houston, "The Catalogue of Names in *The Great Gatsby*," *Research Studies* 36 (June 1968), pp. 113—130. / Ruth Prigozy, "Gatsby's Guest List and Fitzgerald's Technique of Naming," *Fitzgerald / Hemingway Annual* 1972, pp. 99—112.
- 49) Ruth Prigozy, *ibid.*, p. 110.
- 50) Tetsushi Akaike, *op. cit.*, p. 190.
- 51) "The dog's collar points to Myrtle's death in a second way because it is the key link in the chain of accidents that leads to her death. The collar leads to Myrtle's death as well as to Wilson's and Gatsby's, because when Wilson finds it, he finally realizes that Myrtle is up to something 'funny.' " \_\_\_\_\_ Bruce R. Stark, *op. cit.*, p. 53.
- 52) Joan S. Korenman, "A View from the (Queensboro) Bridge," *Fitzgerald / Hemingway Annual* 1975, p. 94.
- 53) *Ibid.*, p. 96.
- 54) *Ibid.*, p. 96.
- 55) *Ibid.*, p. 96.
- 56) Cf. Tetsushi Akaike, *op. cit.*, p. 103, p. 123.
- 57) Eble states that "The green light (there were originally two) came into the novel at the time of Daisy's meeting with Gatsby. . . . Fitzgerald not only made the green light a central image of the final paragraph, but he went back to the end of the first chapter and added it there." \_\_\_\_\_ Kenneth Eble, "The Craft of Revision: *The Great Gatsby*," *American Literature* 36—3 (November 1964), p. 317.
- 58) W. J. Harvey, "Theme and Texture in *The Great Gatsby*," in *Critical Essays on F. Scott Fitzgerald's The Great Gatsby* Edited by Scott Donaldson, p. 83.
- 59) Victor A. Doyno, "Patterns in *The Great Gatsby*," in *Critical Essays on F. Scott Fitzgerald's The Great*

- Gatsby* Edited by Scott Donaldson, pp. 103—104.
- 60) Slattery says that “Gatsby is faithful to his green light and its signaling to the future, even after the light has gone out, . . . .” \_\_\_\_\_ Sister Margaret Patrice Slattery, “The Function of Time in *The Great Gatsby* and ‘Babylon,’” *Fitzgerald Newsletter* 39 (Fall 1967), p. 281.
- 61) Robert Ornstein, “Scott Fitzgerald’s Fable of East and West,” in *Twentieth Century Interpretations of The Great Gatsby — A Collection of Critical Essays* Edited by Ernest H. Lockridge (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1968), p. 57. / “Nick adequately understands Gatsby as a modern exponent of the American Dream, and he also recognizes that this dream is corrupt and futile. . . . He has learned from Gatsby’s mistake that dreams of a New World are illusory, and so he returns home convinced that ‘life is much more successfully looked at from a single window, after all.’ . . . Nick returns home convinced of the rightness of his father’s morality.” \_\_\_\_\_ Oliver H. Evans, “‘A Sort of Moral Attention’: The Narrator of *The Great Gatsby*,” *Fitzgerald / Hemingway Annual* 1971, pp. 124—125.
- 62) Trouard thinks that “‘the heightened sensitivity’ in every novel is not solely the product of a tragic-romantic theme but a skillful reinforcement of content by a surrealist style. His surrealist method intensifies that moment when unreality brushes against reality and brings about an irrevocable ‘lesion of enthusiasm.’” \_\_\_\_\_ Dawn Trouard, “Fitzgerald’s Missed Moments: Surrealist Style in His Major Novels,” *Fitzgerald / Hemingway Annual* 1979, p. 190.
- 63) Milton R. Stern, *The Golden Moment: The Novels of F. Scott Fitzgerald* (Urbana: University of Illinois Press, 1970), p. 283.
- 64) *Ibid.*, p. 283.
- 65) Tamke tells us that Michaelis who takes care of George Wilson is “the modern counterpart of the archangel St. Michael, known variously as the ‘guardian angel,’ the ‘champion of God,’ and the ‘defender of the faith.’” \_\_\_\_\_ Alexander R. Tamke, “Michaelis in *The Great Gatsby*: St. Michael in the Valley of Ashes,” *Fitzgerald Newsletter* 40 (Winter 1968), p. 4.
- 66) Kermit W. Moyer, *op. cit.*, pp. 53—54.
- 67) Andrews Wanning, “Fitzgerald and His Brethern,” in *F. Scott Fitzgerald: The Man and His Work* Edited by Alfred Kazin (New York: Collier Books, 1962), pp. 164—165. / F. Scott Fitzgerald, “The Crack-Up and other Autobiographical Pieces,” in *The Bodley Head Scott Fitzgerald*, Vol. III (London: The Bodley Head, 1960), p. 388.
- 68) Richard D. Lehan, *F. Scott Fitzgerald and the Craft of Fiction* (Carbondale and Edwardsville, Ill.: Southern Illinois University Press, 1966), p. 8. / Chase explains that “the special charm of *Gatsby* rests in its odd combination of romance with a realistic picture of raw power — the raw power of the money that has made a plutocracy and . . . .” \_\_\_\_\_ Richard Chase, “*The Great Gatsby*,” in *The Great Gatsby: A Study* Edited by Frederick J. Hoffman, p. 297. / Cowley also says that “Fitzgerald was among the wildest of the romantics, but he was also among the few Americans who tried, like Stendhal in France, to make the romance real by showing its causes and its consequences.” \_\_\_\_\_ Malcolm Cowley, “Third Act and Epilogue,” in *F. Scott Fitzgerald: The Man and His Work* Edited by Alfred Kazin, p. 150. / Wilson thinks that “like the Irish, he [Fitzgerald] is romantic, but is also cynical about romance; he is ecstatic and bitter; lyrical and sharp.” \_\_\_\_\_ Edmund Wilson, “Fitzgerald before *The Great Gatsby*,” in *F. Scott Fitzgerald: The Man and His Work* Edited by Alfred Kazin, p. 81.
- 69) David B. Guralnik (ed.), *op. cit.*, p. 941.
- 70) Robert Emmet Long, “*The Great Gatsby* — The Intricate Art,” in *Critical Essays on F. Scott Fitzgerald’s The Great Gatsby* Edited by Scott Donaldson, p. 108.
- 71) *Ibid.*, p. 108. / Fraser mentions that “Fitzgerald himself, of course, acknowledged that ‘I am half feminine — at least my mind is . . . . Even my feminine characters are feminine Scott Fitzgerald.’” \_\_\_\_\_ Keath Fraser, “Another Reading of *The Great Gatsby*,” in *Critical Essays on F. Scott Fitzgerald’s The Great Gatsby* Edited by Scott Donaldson, p. 144.
- 72) E. C. Bufkin, “A Pattern of Parallel and Double: The Function of Myrtle in *The Great Gatsby*,”

*Modern Fiction Studies*, 15—4 (Winter 1969—1970), p. 522.

- 73) Tetsushi Akaike, *op. cit.*, p. 176.
- 74) *Ibid.*, p. 176.
- 75) The symbol of golden is similar to that of gold. In *The Great Gatsby* there are five examples such as “Jordan’s slender golden arm,” (52) “Jordan’s golden shoulder,” (96) “a pink and golden billow of foamy clouds,” (114) “the king’s daughter, the golden girl,” (144) and “a hundred pairs of golden and silver slippers.” (181)
- 76) Milton R. Stern, *op. cit.*, p. 268.
- 77) Tetsushi Akaike, *op. cit.*, p. 90.
- 78) J. S. Westbrook, “Nature and Optics in *The Great Gatsby*,” *American Literature* 32 (March 1960), p. 80.
- 79) Tetsushi Akaike, *op. cit.*, p. 28.
- 80) Daniel J. Schneider, “Color-Symbolism in *The Great Gatsby*,” in *Fitzgerald’s The Great Gatsby* Edited by Henry Dan Piper (New York: Charles Scribner’s Sons, 1970), p. 148.
- 81) “Nick frequently finds himself barely able to catch up with his own story, or to convey its intrinsic strangeness and magic. He will, quite confessedly, edit scenes, imagine conversations he could not have witnessed, fill in background and biography, and above all seek a language to do full justice to his own wonderments and shock.” \_\_\_\_\_ A. Robert Lee, “‘A Quality of Distortion’: Imagining *The Great Gatsby*,” in *Scott Fitzgerald: The Promises of Life* Edited by A. Robert Lee (London: Vision Press Ltd., 1989), p. 47.
- 82) Robert Emmet Long, *The Achieving of The Great Gatsby: F. Scott Fitzgerald, 1920—1925*, p. 135.
- 83) Neila Seshachari, “*The Great Gatsby*: Apogee of Fitzgerald’s Mythopoeia,” *Fitzgerald / Hemingway Annual* 1976, p. 102.
- 84) Milton R. Stern, *op. cit.*, p. 285.
- 85) “The floral language of pink means boldness.” \_\_\_\_\_ Yoshimasa Inoue, *op. cit.*, p. 351.
- 86) Brian Way, *op. cit.*, p. 115.
- 87) Concerning a lot of colorful shirts which Gatsby showed Daisy at his mansion, Bewley remarks that “Actually, the shirts are sacramentals, and it is clear that Gatsby shows them, neither in vanity nor in pride, but with a reverential humility in the presence of some inner vision he cannot consciously grasp, but toward which he desperately struggles in the only way he knows.” \_\_\_\_\_ Marius Bewley, “Scott Fitzgerald’s Criticism of America,” in *The Great Gatsby: A Study* Edited by Frederick J. Hoffman, p. 266.
- 88) Milton R. Stern, *op. cit.*, p. 280.
- 89) The next words are excluded from the frequency of use of color words: crimson 3/ ashen 2/ cream 2/ rosy 2/ caramel 1/milky 1/ orange 1/ rose 1/ wine 1/ yellowing 1/ yellowy 1
- 90) Irving S. Saposnik, *op. cit.*, p. 186. / “Everything in Gatsby’s life was intended for this dream expressed always in whiteness: the perhaps white yacht; the white home and dress and car in Louisville, and the white mansion and white clothing of the Buchanans at East Egg. No wonder that Gatsby himself wore white.” \_\_\_\_\_ Norman Holmes Pearson, “Reading a Novel — *The Great Gatsby*,” in *Critical Essays on F. Scott Fitzgerald’s The Great Gatsby* Edited by Scott Donaldson, p. 28. / Brooks points out that “Gatsby is a man in the grip of a powerful illusion and his image of Daisy surely could not have survived the flesh-and-blood experience of the actual Daisy.” \_\_\_\_\_ Cleanth Brooks, “The American ‘Innocence’: In James, Fitzgerald, and Faulkner,” *Shenandoah, The Washington and Lee University Review* 16—1 (Autumn 1964), p. 30.
- 91) Milton R. Stern, *op. cit.*, pp. 267—268.
- 92) *Ibid.*, p. 269.
- 93) Moyer remarks that “the green light is included in the flower metaphor which Fitzgerald has used to underscore the essential transiency of the materiality which Gatsby and the Dutch sailors before him have invested with spiritual value.” \_\_\_\_\_ Kermit W. Moyer, *op. cit.*, p. 47. / Stavola mentions that “the green light . . . represents a beautiful woman, an embodiment of the glamour of wealth,

- whose possession will be the vital source of Gatsby's sense of identity and meaning in life." \_\_\_\_\_ Thomas J. Stavola, *Scott Fitzgerald: Crisis in an American Identity* (New York: Harper & Row Publishers, Inc., 1979), p. 139. / Chard states that "Most central in the novel are the moon and the light imagery, in particular the green light." (190) He also suggests that "a more fruitful analogy is Coleridge's 'Dejection: An Ode,' a poem with which *The Great Gatsby* has some extensive affinities." (189) \_\_\_\_\_ Leslie F. Chard, II, "Outward Forms and the Inner Life: Coleridge and Gatsby," *Fitzgerald/Hemingway Annual* 1973, pp. 189—190. / R. Crinkley and E. Fahy also say that "there is an interesting parallel between the ending of *The Great Gatsby* and a passage in Coleridge's 'Dejection Ode'." \_\_\_\_\_ Richmond Crinkley and Everett Fahy, "A Note on The 'Green Light,'" *Fitzgerald Newsletter* 15 (Fall 1961), pp. 67—68.
- 94) Christiane Johnson, *op. cit.*, p. 114.
- 95) Milton also explains that "in its first introduction redness is associated with money." \_\_\_\_\_ Milton R. Stern, *op. cit.*, p. 280.
- 96) Trilling states that "the tragic hero can conceive and realize a love that is beyond his own prudence or beyond his powers of dominance or of self-protection, so that he is destroyed by the very thing that gives him his spiritual status and stature." \_\_\_\_\_ Lionel Trilling, "F. Scott Fitzgerald," in *F. Scott Fitzgerald: The Man and His Work* Edited by Alfred Kazin, p. 198.
- 97) Cf. Takashi Tasaka, "The Style of F. Scott Fitzgerald," in *F. Scott Fitzgerald and His Works* Edited by Motoshi Karita (Tokyo: Arechi Shuppansha, 1982), p. 44.
- 98) Leland S. Person, Jr., " 'Herstory' and Daisy Buchanan," *American Literature* 50—2 (May 1978), p. 251.
- 99) *Ibid.*, p. 251.
- 100) Chambers says that "When Gatsby kissed Daisy he consciously accepted a limitation. He knew he was cutting himself off from a radiance but the opposing idea which he also held was that she represented the peak of all his desires. He was actually luckier than he might have been. He was able to hold these two opposing ideas in his mind for five more years." \_\_\_\_\_ John B. Chambers, *The Novels of F. Scott Fitzgerald* (London: The Macmillan Press Ltd., 1989), p. 123. / Spencer also mentions that "in depicting the America of the twenties and thirties Fitzgerald indeed displayed his characteristic ambivalence." \_\_\_\_\_ Benjamin T. Spencer, "Fitzgerald and the American Ambivalence," *South Atlantic Quarterly* 66 (Summer 1967), p. 373.

Appendix 3 : A Concordance to the Color Words in *The Great Gatsby*

Page	(white) 47
6-7	Across the courtesy bay the <u>white</u> palaces of fashionable East Egg glittered along the water, and ....
8	Their house was even more elaborate than I expected, a cheerful red-and- <u>white</u> Georgian Colonial mansion, overlooking the bay.
9	The windows were ajar and gleaming <u>white</u> against the fresh grass outside that seemed to grow a little way into the house.
10	They were both in <u>white</u> , and their dresses were rippling and fluttering as if they had just been blown back in after a short flight around the house.
15	Sometimes she and Miss Baker talked at once, unobtrusively and with a bantering inconsequence that was never quite chatter, that was as cool as their <u>white</u> dresses and their impersonal eyes in the absence of all desire.
16	"... The idea is if we don't look out the <u>white</u> race will be — will be utterly submerged. It's all scientific stuff; it's been proved."
19	"... There's a bird on the lawn that I think must be a nightingale come over on the Cunard or <u>White</u> Star Line. He's singing away —"
24	"From Louisville. Our <u>white</u> girlhood was passed together there. Our beautiful <u>white</u> —"
30	A <u>white</u> ashen dust veiled his dark suit and his pale hair as it veiled everything in the vicinity — except his wife, who moved close to Tom.
33	The Airedale — undoubtedly there was an Airedale concerned in it somewhere, though its feet were startlingly <u>white</u> — changed hands and settled down into Mrs. Wilson's lap, ....
33	... I wouldn't have been surprised to see a great flock of <u>white</u> sheep turn the corner.
33-34	At 158th Street the cab stopped at one slice in a long <u>white</u> cake of apartment-houses.
35	The sister, Catherine, was a slender, worldly girl of about thirty, with a solid, sticky bob of red hair, and a complexion powdered milky <u>white</u> .
36	He had just shaved, for there was a <u>white</u> spot of lather on his cheekbone, and he was most respectful in his greeting to every one in the room.
43	When we came into the station he was next to me, and his <u>white</u> shirt-front pressed against my arm, and so I told him I'd have to call a policeman, but ....
50	Dressed up in <u>white</u> flannels I went over to his lawn a little after seven, and wandered around rather ill at ease among swirls and eddies of people I didn't know — ....
68	In the early morning the sun threw my shadow westward as I hurried down the <u>white</u> chasms of lower New York to the Probitry Trust.
74	... and Edgar Beaver, whose hair, they say, turned cotton- <u>white</u> one winter afternoon for no good reason at all.
74	He came only once, in <u>white</u> knickerbockers, and had a fight with a bum named Etty in the garden.
82	We slowed down. Taking a <u>white</u> card from his wallet, he waved it before the man's eyes.
82	Over the great bridge, with the sunlight through the girders making a constant flicker upon the moving cars, with the city rising up across the river in <u>white</u> heaps and sugar lumps all built with a wish out of non-olfactory money.
83	As we crossed Blackwell's Island a limousine passed us, driven by a <u>white</u> chauffeur, in which sat three modish negroes, two bucks and a girl.
90	I had on a new plaid skirt also that blew a little in the wind, and whenever this happened the red, <u>white</u> , and blue banners in front of all the houses stretched out stiff and ....
90	She dressed in <u>white</u> , and had a little <u>white</u> roadster, and all day long the telephone rang in her house and ....

- 90 When I came opposite her house that morning her white roadster was beside the curb, and she was sitting in it with a lieutenant I had never seen before.
- 94 It wasn't until then that I connected this Gatsby with the officer in her white car.
- 101 ... and Gatsby, in a white flannel suit, silver shirt, and gold-colored tie, hurried in.
- 120 A few days later he took him to Duluth and bought him a blue coat, six pairs [pair in the original] of white duck trousers, and a yachting cap.
- 126 Gatsby indicated a gorgeous, scarcely human orchid of a woman who sat in state under a white-plum tree.
- 129 They were still under the white-plum tree and their faces were touching except for a pale, thin ray of moonlight between.
- 133 ... and they came to a place where there were no trees and the sidewalk was white with moonlight.
- 134 His heart beat faster and faster as Daisy's white face came up to his own.
- 136-137 The straw seats of the car hovered on the edge of combustion; the woman next to me perspired delicately for a while into her white shirtwaist, and then, ....
- 138 Daisy and Jordan lay upon an enormous couch, like silver idols weighing down their own white dresses against the singing breeze of the fans.
- 138 Jordan's fingers, powdered white over their tan, rested for a moment in mine.
- 140 Her face bent into the single wrinkle of the small white neck. "You dream, you. You absolute little dream."  
"Yes," admitted the child calmly. "Aunt Jordan's got on a white dress, too."
- 141 Slowly the white wings of the boat moved against the blue cool limit of the sky.
- 144 It was full of money — that was the inexhaustible charm that rose and fell in it, the jingle of it, the cymbals' song of it .... High in a white palace the king's daughter, the golden girl ....
- 156 "... Nowadays people begin by sneering at family life and family institutions, and next they'll throw everything overboard and have intermarriage between black and white."
- 156 "We're all white here," murmured Jordan.
- 183 He stayed there a week, walking the streets where their footsteps had clicked together through the November night and revisiting the out-of-the-way places to which they had driven in her white car.
- 185 His gorgeous pink rag of a suit made a bright spot of color against the white steps, and I thought of the night when I first came to his ancestral home, three months before.
- 212-213 In the foreground four solemn men in dress suits are walking along the sidewalk with a stretcher on which lies a drunken woman in a white evening dress.
- 217 On the white steps an obscene word, scrawled by some boy with a piece of brick, stood out clearly in the moonlight, and ....
- Page (blue) 22
- 15 We all looked — the knuckle was black and blue.
- 27 The eyes of Doctor T. J. Eckleburg are blue and gigantic — their retinas are one yard high.
- 29 When he saw us a damp gleam of hope sprang into his light blue eyes.
- 30 Her face, above a spotted dress of dark blue crêpe-de-chine, contained no facet or gleam of beauty, but there was an immediately perceptible vitality about her ....
- 41 The late afternoon sky bloomed in the window for a moment like the blue honey of the Mediterranean — then the shrill voice of Mrs. McKee called me back into the room.
- 47 In his blue gardens men and girls came and went like moths among the whisperings and the champagne and the stars.
- 50 A chauffeur in a uniform of robin's-egg blue crossed my lawn early that Saturday morning

Color Symbolism in the Novels of F. Scott Fitzgerald (III)

- with a surprisingly formal note from his employer: ....
- 52 "... It was gas blue and lavender beads. Two hundred and sixty-five dollars."
- 90 I had on a new plaid skirt also that blew a little in the wind, and whenever this happened the red, white, and blue banners in front of all the houses stretched out stiff and ....
- 103 A damp streak of hair lay like a dash of blue paint across her cheek, and her hand was wet with glistening drops ....
- 112 ... — shirts with stripes and scrolls and plaids in coral and apple-green and lavender and faint orange, with monograms of Indian blue.
- 120 A few days later he took him to Duluth and bought him a blue coat, six pairs [pair in the original] of white duck trousers, and a yachting cap.
- 127 "I liked that man — what was his name? — with the sort of blue nose."
- 141 Slowly the white wings of the boat moved against the blue cool limit of the sky.
- 150 ... and we sped along toward Astoria at fifty miles an hour, until, among the spidery girders of the elevated, we came in sight of the easy-going blue coupé.
- 169 "And what color's your car?"
- "It's a blue car, a coupé."
- 181 All night the saxophones wailed the hopeless comment of the "Beale Street Blues" while a hundred pairs of golden and silver slippers shuffled the shining dust.
- 182 The shadow of a tree fell abruptly across the dew and ghostly birds began to sing among the blue leaves.
- 191 He was glad a little later when he noticed a change in the room, a blue quickening by the window, and realized that dawn wasn't far off. About five o'clock it was blue enough outside to snap off the light.
- 213 So when the blue smoke of brittle leaves was in the air and the wind blew the wet laundry stiff on the line I decided to come back home.
- 218 He had come a long way to this blue lawn, and his dream must have seemed so close that he could hardly fail to grasp it.
- Page (yellow) 22
- 22 The lamp-light, bright on his boots and dull on the autumn-leaf yellow of her hair, glinted along the paper as she turned a page ....
- 27 They look out of no face, but, instead, from a pair of enormous yellow spectacles which pass over a non-existent nose.
- 29 The only building in sight was a small block of yellow brick sitting on the edge of the waste land, ....
- 43 Yet high over the city our line of yellow windows must have contributed their share of human secrecy to the casual watcher in the darkening streets, and ....
- 47 ..., while his station wagon scampered like a brisk yellow bug to meet all trains.
- 49 ... and now the orchestra is playing yellow cocktail music, and the opera of voices pitches a key higher.
- 51 She held my hand impersonally, as a promise that she'd take care of me in a minute, and gave ear to two girls in twin yellow dresses, who stopped at the foot of the steps.
- 51-52 "You don't know who we are," said one of the girls in yellow, "but we met you here about a month ago."
- 52 ... and we sat down at a table with the two girls in yellow and three men, each one introduced to us as Mr. Mumble.
- 57 A pair of stage twins, who turned out to be the girls in yellow, did a baby act in costume, and ....
- 62 One of the girls in yellow was playing the piano, and beside her stood a tall, red-haired young lady from a famous chorus, engaged in song.

147 "It's a nice yellow one," said Wilson, as he strained at the handle.  
 166 He reached up on tiptoes and peered over a circle of heads into the garage, which was lit  
 only by a yellow light in a swinging metal basket overhead.  
 168 "It was a yellow car," he said, "big yellow car. New."  
 169 "... The yellow car I was driving this afternoon wasn't mine — do you hear? I haven't  
 seen it all afternoon."  
 169 "He says he knows the car that did it .... It was a yellow car."  
 183 Then out into the spring fields, where a yellow trolley raced them for a minute with  
 people in it who might once have seen the pale magic of her face along the casual street.  
 188 About three o'clock the quality of Wilson's incoherent muttering changed — he grew  
 quieter and began to talk about the yellow car. He announced that he had a way of  
 finding out whom the yellow car belonged to, and then he blurted out that a couple of  
 months ago his wife had come from the city with her face bruised and her nose swollen.  
 193 The police ... supposed that he spent that time going from garage to garage thereabout,  
 inquiring for a yellow car.  
 211 And last the murky yellow cars of the Chicago, Milwaukee & St. Paul railroad looking  
 cheerful as Christmas itself on the tracks beside the gate.

Page

(gray) 18  
 13 Her gray sun-strained eyes looked back at me with polite reciprocal curiosity out of a  
 wan, charming, discontented face.  
 27 ... and, finally, with a transcendent effort, of ash-gray men, who move dimly and already  
 crumbling through the powdery air. Occasionally a line of gray cars crawls along an  
 invisible track, gives out a ghastly creak, and comes to rest, and immediately the ash-gray  
 men swarm up with leaden spades and stir up an impenetrable cloud, ....  
 27 But above the gray land and the spasms of bleak dust which drift endlessly over it, you  
 perceive, after a moment, the eyes of Doctor T. J. Eckleburg.  
 31 ... and a gray, scrawny Italian child was setting torpedoes in a row along the railroad  
 track.  
 32 ... she let four taxicabs drive away before she selected a new one, lavender-colored with  
gray upholstery, and ....  
 32 We backed up to a gray old man who bore an absurd resemblance to John D.  
 Rockefeller.  
 57 We talked for a moment about some wet, gray little villages in France.  
 72 Her gray, sun-strained eyes stared straight ahead, but she had deliberately shifted our  
 relations, and for a moment I thought I loved her.  
 73 But I can still read the gray names, and they will give you a better impression than my  
 generalities of those who accepted Gatsby's hospitality and ....  
 115 The gray windows disappeared as the house glowed full of light.  
 121 I remember the portrait of him up in Gatsby's bedroom, a gray, florid man with a hard,  
 empty face — the pioneer debauchee, who ....  
 130 A breeze stirred the gray haze of Daisy's fur collar.  
 181 At the gray tea hour there were always rooms that throbbed incessantly with this low,  
 sweet fever, while fresh faces drifted here and there like rose petals blown by the sad  
 horns around the floor.  
 182 ... we went about opening the rest of the windows down-stairs, filling the house with gray-  
 turning, gold-turning light.  
 191 Wilson's glazed eyes turned out to the ashheaps, where small gray clouds took on  
 fantastic shapes and scurried here and there in the faint dawn wind.  
 200 ... and when I took the bag and umbrella from his hands he began to pull so incessantly

	at his sparse <u>gray</u> beard that I had difficulty in getting off his coat.
Page	(green) 17
26	Involuntarily I glanced seaward — and distinguished nothing except a single <u>green</u> light, minute and far away, that might have been the end of a dock.
77	Sitting down behind many layers of glass in a sort of <u>green</u> leather conservatory, we started to town.
112	... — shirts with stripes and scrolls and plaids in coral and apple- <u>green</u> and lavender and faint orange, with monograms of Indian blue.
112	“You always have a <u>green</u> light that burns all night at the end of your dock.”
113	Now it was again a <u>green</u> light on a dock.
118	It was James Gatz who had been loafing along the beach that afternoon in a torn <u>green</u> jersey and a pair of canvas pants, but ....
126	“... Just mention my name. Or present a <u>green</u> card. I’m giving out <u>green</u> — ”
141	On the <u>green</u> Sound, stagnant in the heat, one small sail crawled slowly toward the fresher sea.
144	“Shall we all go in my car?” suggested Gatsby. He felt the hot, <u>green</u> leather of the seat.
147	In the sunlight his face was <u>green</u> .
165	Mavromichaelis wasn’t even sure of its color — he told the first policeman that it was light <u>green</u> .
186	Usually her voice came over the wire as something fresh and cool, as if a divot from a <u>green</u> golf-links had come sailing in at the office window, but this morning it seemed harsh and dry.
211	... and the matchings of invitations: “Are you going to the Ordways? the Herseys? the Schultzes?” and the long <u>green</u> tickets clasped tight in our gloved hands.
217	... I became aware of the old island here that flowered once for Dutch sailors’ eyes — a fresh, <u>green</u> breast of the new world.
218	... I thought of Gatsby’s wonder when he first picked out the <u>green</u> light at the end of Daisy’s dock.
218	Gatsby believed in the <u>green</u> light, the orgastic future that year by year recedes before us.
Page	(black) 11
12	“... All the cars have the left rear wheel painted <u>black</u> as a mourning wreath, and there’s a persistent wail all night along the north shore.”
15	We all looked — the knuckle was <u>black</u> and blue.
44	... and one of those cute little ash-trays where you touch a spring, and a wreath with a <u>black</u> silk bow for mother’s grave that’ll last all summer.
62	The tears coursed down her cheeks — ... they assumed an inky color, and pursued the rest of their way in slow <u>black</u> rivulets.
106	I walked out the back way — ... and ran for a huge <u>black</u> knotted tree, whose massed leaves made a fabric against the rain.
107	His children sold his house with the <u>black</u> wreath still on the door.
130	It was dark here in front; only the bright door sent ten square feet of light volleying out into the soft <u>black</u> morning.
132	... and I lingered in the garden until the inevitable swimming party had run up, chilled and exalted, from the <u>black</u> beach, until the lights were extinguished in the guest-rooms overhead.
156	“... and next they’ll throw everything overboard and have intermarriage between <u>black</u> and white.”

- 204 ... and presently a lovely Jewess appeared at an interior door and scrutinized me with black hostile eyes.
- 209–210 About five o'clock our procession of three cars reached the cemetery and stopped in a thick drizzle beside the gate — first a motor hearse, horribly black and wet, then Mr. Gatz and the minister and I in the limousine, and ....
- Page (silver) 11
- 17 “Well, he wasn’t always a butler; he used to be the silver polisher for some people in New York that had a silver service for two hundred people.
- 25 ... — fifty feet away a figure had emerged from the shadow of my neighbor’s mansion and was standing with his hands in his pockets regarding the silver pepper of the stars.
- 57 The moon had risen higher, and floating in the Sound was a triangle of silver scales, trembling a little to the stiff, tinny drip of the banjos on the lawn.
- 101 An hour later the front door opened nervously, and Gatsby, in a white flannel suit, silver shirt, and gold-colored tie, hurried in.
- 120 Cody was fifty years old then, a product of the Nevada silver fields, of the Yukon, of every rush for metal since seventy-five.
- 138 Daisy and Jordan lay upon an enormous couch, like silver idols weighing down their own white dresses against the singing breeze of the fans.
- 143 A silver curve of the moon hovered already in the western sky.
- 179 ... and Gatsby was overwhelmingly aware of the youth and mystery that wealth imprisons and preserves, ... and of Daisy, gleaming like silver, safe and proud above the hot struggles of the poor.
- 181 ... while a hundred pairs of golden and silver slippers shuffled the shining dust.
- 189–190 There was nothing in it but a small, expensive dog-leash, made of leather and braided silver. It was apparently new.
- Page (gold) 10
- i Then wear the gold hat, if that will move her;  
If you can bounce high, bounce for her too,  
Till she cry “Lover, gold-hatted, high-bouncing lover,  
I must have you!”
- 5 ... and they stood on my shelf in red and gold like new money from the mint, promising to unfold the shining secrets that only Midas and Morgan and Mæcenas knew.
- 8 The front was broken by a line of French windows, glowing now with reflected gold and wide open to the warm windy afternoon, and ....
- 48 On buffet tables, garnished with glistening hors-d’oeuvre, spiced baked hams crowded against salads of harlequin designs and pastry pigs and turkeys bewitched to a dark gold.
- 101 ... and Gatsby, in a white flannel suit, silver shirt, and gold-colored tie, hurried in.
- 110 ... Daisy admired this aspect or that of the feudal silhouette against the sky, ... the frothy odor of hawthorn and plum blossoms and the pale gold odor of kiss-me-at-the-gate.
- 111 His bedroom was the simplest room of all — except where the dresser was garnished with a toilet set of pure dull gold.
- 128 “Go ahead,” answered Daisy genially, “and if you want to take down any addresses here’s my little gold pencil.”
- 182 ... and we went about opening the rest of the windows down-stairs, filling the house with gray-turning, gold-turning light.
- Page (red) 9
- 5 ... they stood on my shelf in red and gold like new money from the mint, promising to

Color Symbolism in the Novels of F. Scott Fitzgerald (III)

- unfold the shining secrets that ....
- 8 Their house was even more elaborate than I expected, a cheerful red-and-white Georgian Colonial mansion, overlooking the bay.
- 25 Already it was deep summer on roadhouse roofs and in front of wayside garages, where new red gas-pumps sat out in pools of light, and ....
- 35 The sister, Catherine, was a slender, worldly girl of about thirty. with a solid, sticky bob of red hair, and ....
- 62 One of the girls in yellow was playing the piano, and beside her stood a tall, red-haired young lady from a famous chorus, engaged in song.
- 81 We passed Port Roosevelt, where there was a glimpse of red-belted ocean-going ships, and sped along a cobbled slum lined with the dark, undeserted saloons of the faded-gilt nineteen-hundreds.
- 90 I had on a new plaid skirt also that blew a little in the wind, and whenever this happened the red, white, and blue banners in front of all the houses stretched out stiff and ....
- 90 She asked me if I was going to the Red Cross and make bandages.
- 195 The touch of a cluster of leaves revolved it slowly, tracing, like the leg of transit, a thin red circle in the water.
- Page (brown) 7
- 31 She had changed her dress to a brown figured muslin, which stretched tight over her rather wide hips ....
- 32 He passed his hand over the brown washrag of a back.
- 64 She was hurrying off as she talked – her brown hand waved a jaunty salute as she melted into her party at the door.
- 118–119 His brown, hardening body lived naturally through the half-fierce, half-lazy work of the bracing days.
- 122 They were a party of three on horseback – Tom and a man named Sloane and a pretty woman in a brown riding-habit, who had been there previously.
- 188 The hard brown beetles kept thudding against the dull light, and ....
- 213 ... I remember thinking she looked like a good illustration, her chin raised a little jauntily, ..., her face the same brown tint as the fingerless glove on her knee.
- Page (pink) 6
- 114 The rain was still falling, but the darkness had parted in the west, and there was a pink and golden billow of foamy clouds above the sea.
- 114 “I’d like to just get one of those pink clouds and put you in it and push you around.”
- 146 “An Oxford man!” He was incredulous, “Like hell he is! He wears a pink suit.”
- 172 I must have felt pretty weird by that time, because I could think of nothing except the luminosity of his pink suit under the moon.
- 174 I looked at the house; there were two or three bright windows down-stairs and the pink glow from Daisy’s room on the second floor.
- 185 His gorgeous pink rag of a suit made a bright spot of color against the white steps, and ....
- page (lavender) 6
- 32 ... she let four taxicabs drive away before she selected a new one, lavender-colored with gray upholstery, and in this we slid out from the mass of the station into the glowing sunshine.
- 52 “... I was going to wear it to-night, but it was too big in the bust and had to be altered. It was gas blue with lavender beads ....”

- 103 It stopped. Daisy's face, tipped sideways beneath a three-cornered lavender hat, looked out at me with a bright ecstatic smile.
- 110 We went up-stairs, through period bedrooms swathed in rose and lavender silk and vivid with new flowers, through dressing-rooms, and poolrooms, and bathrooms, with sunken baths — ....
- 112 ... — shirts with stripes and scrolls and plaids in coral and apple-green and lavender and faint orange, with monograms of Indian blue.
- 178 There was a ripe mystery about it, a hint of bedrooms up-stairs more beautiful and cool than other bedrooms, ..., and of romances that were not musty and laid away already in lavender, but fresh and breathing and redolent of this year's shining motor-cars and of dances whose flowers were scarcely withered.
- Page (golden) 5
- 52 With Jordan's slender golden arm resting in mine, we descended the steps and sauntered about the garden.
- 96 It was dark now, and as we dipped under a little bridge I put my arm around Jordan's golden shoulder and drew her toward me and asked her to dinner.
- 114 The rain was still falling, but the darkness had parted in the west, and there was a pink and golden billow of foamy clouds above the sea.
- 144 ... — that was the inexhaustible charm that rose and fell in it, the jingle of it, the cymbals' song of it .... High in a white palace the king's daughter, the golden girl ....
- 181 ... while a hundred pairs of golden and silver slippers shuffled the shining dust.
- page (crimson) 3
- 22 Inside, the crimson room bloomed with light.
- 80 ... I saw him opening a chest of rubies to ease, with their crimson-lighted depths, the gnawings of his broken heart.
- 138 Gatsby stood in the centre of the crimson carpet and gazed around with fascinated eyes.
- page (ashen) 2
- 30 A white ashen dust veiled his dark suit and his pale hair as it veiled everything in the vicinity — ....
- 194 ... like that ashen, fantastic figure gliding toward him through the amorphous trees.
- Page (cream) 2
- 36 Mrs. Wilson had changed her costume some time before, and was now attired in an elaborate afternoon dress of cream-colored chiffon, which gave out a continual rustle as she swept about the room.
- 77 It was a rich cream color, bright with nickel, swollen here and there in its monstrous length with triumphant hat-boxes and supper-boxes and tool-boxes, and ....
- Page (rosy) 2
- 9 We walked through a high hallway into a bright rosy-colored space, fragilely bound into the house by French windows at either end.
- 14 ... the two young women preceded us out onto a rosy-colored porch, open toward the sunset, ....
- Page (caramel) 1
- 77 We hadn't reached West Egg Village before Gatsby began leaving his elegant sentences unfinished and slapping himself indecisively on the knee of his caramel-colored suit.

Color Symbolism in the Novels of F. Scott Fitzgerald (III)

Page	(milky) 1
35	The sister, Catherine, was a slender, worldly girl of about thirty, with a solid, sticky bob of red hair, and a complexion powdered <u>milky</u> white.
page	(orange) 1
112	... -- shirts with stripes and scrolls and plaids in coral and apple-green and lavender and faint <u>orange</u> , with monograms of Indian blue.
Page	(rose) 1
40	We went up-stairs, through period bedrooms swathed in <u>rose</u> and lavender silk and vivid with new flowers, through dressing-rooms and poolrooms, and bathrooms with sunken baths -- ....
page	(wine) 1
9-10	A breeze blew through the room, blew curtains in at one end and out the other like pale flags, ... and then rippled over the <u>wine</u> -colored rug, making a shadow on it as wind does on the sea.
Page	(yellowing) 1
193-194	Once he stopped and shifted it a little, and the chauffeur asked him if he needed help, but he shook his head and in a moment disappeared among the <u>yellowing</u> trees.
Page	(yellowy) 1
139	"The bles-sed pre-cious! Did mother get powder on your old <u>yellowy</u> hair? Stand up now, and say -- How-de-do."

(The Frequency of the Color Words in *The Great Gatsby*)

	white	blue	yellow	gray	green	black	silver	gold	red	brown	pink	lavender	golden	TOTAL
Chapter I	9	1	1	1	1	2	3	4	3	0	0	0	0	25
Chapter II	7	4	3	7	0	1	0	0	1	2	0	1	0	26
Chapter III	2	3	7	2	0	1	1	1	1	1	0	1	1	21
Chapter IV	10	1	0	1	1	0	0	0	3	0	0	0	1	17
Chapter V	1	2	0	1	3	2	1	3	0	0	2	3	1	19
Chapter VI	5	2	0	2	3	2	1	1	0	2	0	0	0	18
Chapter VII	9	3	6	0	4	1	2	0	0	0	3	0	1	29
Chapter VIII	2	4	4	3	1	0	3	1	1	1	1	1	1	23
Chapter IX	2	2	1	1	4	2	0	0	0	1	0	0	0	13
TOTAL	47	22	22	18	17	11	11	10	9	7	6	6	5	191

(Received October 12, 1999)