

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

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Chapter V Color Imagery in *The Last Tycoon*

[1]

The Last Tycoon (1941) is a novel which was left unfinished when Fitzgerald died suddenly of a heart attack in the apartment of Sheilah Graham¹⁾ who was both a columnist and his sweetheart, on December 21, 1940. "He had failed as a film writer, but that inborn Irish salutary courage and the presence of Sheilah Graham, whom he loved, made him determined to stick to his career as a writer of fiction."²⁾ Phillips tells us how Fitzgerald was getting on with his last novel as follows:

Fitzgerald was writing the sixth chapter of the book when he died at the end of 1940, but he had projected three more. Indeed, his notes for the novel, a significant sampling of which were selected and edited by Edmund Wilson for the posthumous publication of *The Last Tycoon* in 1941, indicate that Fitzgerald had plotted the story right to the end.³⁾

One of the characters, Cecilia Brady, who is a wonderful twenty-year-old girl and is also "involved in the action of the novel,"⁴⁾ narrates "the story of Stahr's rise and fall as she remembers it"⁵⁾ in the first person singular which proves to be very useful in establishing a mutual understanding between the narrator and the reader. "She is of the movies, but not in them, a kind of outsider."⁶⁾ This technique was such a great success in *The Great Gatsby* that Fitzgerald seems to have wished a reproduction of its success. But he also felt anxiety for her role, since Cecilia's narration is done from a rather limited point of view.⁷⁾ "If the main focus of the novel is intended to be Stahr's relationship with Kathleen, the girl who

seems to be the reincarnation of his dead wife, then to have the story told by a young, female character, herself deeply attracted to Stahr, nicely complicates the point of view and works against any kind of excessive sentimentality."⁸⁾

And next let us turn our eyes to the last scene of the unfinished novel in which Monroe Stahr,⁹⁾ the protagonist of mid-thirties, drunk on whisky, has a fight against Brimmer, a communist who he is interviewing, and he is knocked out. He is soon cared for by Cecilia, a daughter of his partner Billy Brady, the Hollywood producer. After that, a two-week trip to Doug Fairbanks' ranch is arranged between Stahr and Cecilia, and the story ends just when they begins to enjoy their trip:

"Well, I'll have to get out of here," he [Stahr] said in his old pleasant way. "How would you like to go out to Doug Fairbanks' ranch and spend the night?" he asked me [Cecilia]. "I know he'd love to have you."

That's how the two weeks started that he and I went around together. It only took one of them for Louella to have us married. (302—303)

The remaining six pages in the edition published by The Bodley Head, which continue after the unfinished manuscript, are based on Edmund Wilson's summary of the notes and the fragment which the author has made for the novel. Let us show the brief outlines of the remaining six pages.

At Stahr's movie studio there is a possibility of a wage reduction because of the aggravation of the management policy, so Stahr, who is "a pragmatic leader, aware of his responsibilities, and convinced that life is made meaningful only through work,"¹⁰⁾ goes to the East to consult with some stockholders about the corrective measures; meanwhile, Billy Brady not merely decides a salary cut of fifty percent without consulting anyone, but he shrewdly forms a plot to reduce even the low wages of wage workers. Stahr thinks that he would rather die than surrender to Billy Brady, while he is being forced into a corner by Billy. And he is also "aware of the extent and limitations of his mental, moral, and physical capacities. He is a somber figure who has accepted the burden of the past, and whose actions in the present are not crippled by it."¹¹⁾

When Billy, in due time, smells out Stahr's secret meeting with Kathleen Moore, he threatens to report the matter to Cecilia, if Stahr disobeys his order. In the meantime, Stahr also finds out that Billy is involved in the death of the husband of a woman with whom Billy had relations and as a consequence it is certain that the two men will take hostile action against each other. For instance, W. Bronson Smith, a husband of Kathleen, plans to file a suit against Stahr because of hearing from Billy that Stahr becomes close to Kathleen. Although Stahr gets through this crisis with the help of Pete Zavras, a cameraman who wants to repay Stahr at least in some degree for his onetime kindness, he is afflicted with a serious disease.

Stahr's success in the movie world is his personal achievement, which is that "here for

the first time he has managed to establish that unshakable moral attitude towards the world we live in and towards its temporary standards that is the basic essential of any powerful work of the imagination."¹²⁾ And since he thinks that even a boy who runs errands for a company is sure to occupy an important position if he makes every effort, he is quite satisfied with employees who work for him and has done his duty for them all the time. He is "the last tycoon" in Hollywood, who makes much of the humane and patriarchal relation to employees. It is said that Fitzgerald found Stahr's character sketch "in the figure of Irving Thalberg, a producer who had had a dazzling career at MGM in the 1920s and early 1930s,"¹³⁾ and Millgate says, "One of the major themes of *The Last Tycoon* seems to be the partial identification of Stahr with Abraham Lincoln."¹⁴⁾ Concerning the image of Stahr, Miller also notes that:

He is a pioneer of a new frontier, America's last — Hollywood, California. But he is also the *last* tycoon; his notions of running a large, complex business enterprise are primitive and old-fashioned. He holds every detail and decision to himself, and he cannot rise above the paternalistic view in labor relations.¹⁵⁾

Stahr is delighted to spend money, if the movie gives people a feeling of artistic satisfaction, on the production of a new movie, even if it was unfavorably received, and he hopes to press for improvement in the movie world. But his business is slow because employees' wages are reduced, so he cannot help struggling against Billy's business policy. Stahr's suspicion that Billy will perhaps kill him produces fear, and Stahr, by imitating Billy's way, intends to send a professional killer to kill Billy. To live apart from the scene of the crime, Stahr plans his trip to New York City, and when he boards a plane, he is suddenly disgusted with his own dirty trick and he makes up his mind to telegraph the killer to stop the murder when the plane reaches the next airport. But ironically, the plane that he takes crashes before it arrives at the airport and he dies, too. Naturally Billy is murdered. For Stahr himself "the absence of a clear moral vision means that he continues to be torn by an ambivalence that thrusts him back and forth between the two poles of guilt and innocence."¹⁶⁾ And "as established earlier, Stahr essentially is a plane. As such he is burdened with every association of death that the plane picks up in *The Last Tycoon*. He is an Icarus who must fall."¹⁷⁾ In addition to Stahr's death, the discouragement of Cecilia who encountered her father's death is beyond all imagination. She soon must be put in a sanatorium for treatment because her tuberculosis has reached a fairly advanced stage. This proves that she wrote this novel at the sanatorium. When she, losing her dream and hope in her young days and being sick in bed, recollects the accident which happened five years ago in a serene state of mind, her sentiment is exactly the same as that of Fitzgerald who recalled his youth in his later years. The novel was supposed to end with the scene of Kathleen standing outside the studio, losing herself in her reminiscences of Stahr. Remembering his vivid image, Kathleen may live her life in the future with her love for

Stahr. Allen states that:

The world of *The Last Tycoon* is a vast carnival in the American mode, and Monroe Stahr is the apotheosis of the supreme and judgmental ringmaster who sees the sham of the world he has created even though he is committed to perpetuating it.¹⁸⁾

He is also "the idealist in the materialistic world, and in many ways he is an incongruous combination of Gatsby's vitality and Dick Diver's world weariness."¹⁹⁾

In this chapter, taking notice of several color words in *The Last Tycoon*, we shall investigate the theme of the novel and the movement of the characters.

[2]

Silver stands for the excellence of quality or occasionally the best.²⁰⁾ In the novel it is used in the scene of the appearance of Stahr attracted by a silver belt which a woman, who looks exactly like his dead wife, Minna Davis, was wearing. The woman, whom he tracked down, relying on the silver belt as his guide, proves to be a prostitute named Edna whose friend is Kathleen who bears a close resemblance to Minna:

Was it a trick? As the whole vision of last night came back to him — the very skin with that peculiar radiance as if phosphorus had touched it — he thought whether it might not be a trick to reach him from somewhere. Not Minna and yet Minna. (228)

Stahr, guided by Edna, reaches Kathleen's lighted bungalow which stands on a hill. We may notice that Kathleen is closely related to the light:

Lighted bungalows rose along the winding road, and the electric current that animated them sweated into the evening air as radio sound.

"You see that last highest light — Kathleen lives there. I [Edna] live just over the top of the hill." (233)

At the doorway, Kathleen looks just like Minna under the influence of the light which gives her a special brightness. The light serves to concentrate our attention on her:

A wedge of light came out the opening door, and as a girl's voice inquired, "Who is it?" Stahr looked up.

There she was — face and form and smile against the light from inside. It was Minna's face — the skin with its peculiar radiance as if phosphorus had touched it, the mouth with its warm line that never counted costs — and over all the haunting jollity that had fascinated a generation. (233)

“The woman with the silver belt” (223) reminds Stahr of his deceased wife Minna, and he attempts to meet the woman who has “the skin with its peculiar radiance as if phosphorus had touched it.” (233) The bluish and morbid skin is linked with an illusion of his deceased wife as a matter of course. And when he meets Kathleen, he seems to sense the atmosphere of a movie actress catching the silver light and glittering brightly. Moreover, Fitzgerald sets up the following scene for us. On the night with a full moon when Stahr has a good time with her at his mansion under construction, just at high tide, they witness a lot of grunions being washed up on the beach by the sea and leaping up and down with silvery scales glistening. One of the grunions that are as bright as silver seems to suggest Kathleen who is supposed to be left alone outside the studio in the end:

It was a fine blue night. The tide was at the turn, and the little silver fish rocked off shore waiting for 10.16. A few seconds after the time they came swarming in with the tide, and Stahr and Kathleen stepped over them barefoot as they flicked slip-slop on the sand. (263)

On the beach they happen to meet a negro man who is collecting the grunions and talk with him about the movies. The man is critical of the movies and he says that he does not let his children see them, since they will not yield much profit. Although he is a disagreeable man to Stahr, he and Kathleen come to an understanding about how to spend their life under the influence of the silvery fish, because she also feels out of place about her spectacular appearance on the silver screen and is slow to adjust to the movie world in Hollywood. Immediately after that, Stahr, in his car, chances to find her letter which she lost and was unable to find. The letter says that she is thinking of marrying an American, and Stahr is badly shaken by it. Recalling the silver fish that are being washed back by the waves, he realizes how much he is fascinated by her silvery charm, yet he is also “bothered by her ‘middle-class exterior.’ (306) Kathleen, no spoiled rich girl but a woman dowered with ‘a little misfortune,’ is restrained in the affair by both her past and her future.”²¹⁾

The sky, which had cleared up a few hours before, now loses the brilliance of the full moon and the weather is changing for the worse; at the same time he begins to feel strong anxiety for her leaving him:

And Kathleen departed, packing up her remembered gestures, her softly moving head, her sturdy eager body, her bare feet in the wet swirling sand. The skies paled and faded — the wind and rain turned dreary, washing the silver fish back to sea. It was only one more day, and nothing was left except the pile of scripts upon the table. (270)

Needless to say, she is not necessarily determined to marry the American, but is waiting for Stahr’s positive proposal of marriage. Fitzgerald skillfully expresses her noncom-

mittal and unstable sentiment by juxtaposing the next two color words:

Kathleen waited, irresolute herself — pink and silver frost²²⁾ waiting to melt with spring. She was a European, humble in the face of power, but there was a fierce self-respect that would only let her go so far. (290)

The pink probably represents Stahr's favorable affection filled with hope for her, while the silver, which is linked with white, symbolizes the cold heart of Stahr who cannot indicate his intentions of marriage to her, because of worrying about his past:

Kathleen, the illusionist, will divert Monroe from death and urge him into conscious living with her magnetism. Monroe resists Kathleen because she represents not the death in love he desires, but the love in life he cannot bring himself to accept: "Her eyes invited him to a romantic communion of unbelievable intensity." (243)²³⁾

He is smitten with her beauty and bewitchment, and "like the rest of his past with which she becomes identified, she becomes absolutely necessary to him. But clearly something has gone wrong. As the error in naming suggests, Stahr is no longer a man of authority and decision."²⁴⁾

[3]

White, which signifies purity, innocence, simplicity and naivety,²⁵⁾ is connected with Kathleen who sits at a white table when she sees Stahr for the second time:

He [Stahr] had started toward the Brady party when he saw Kathleen sitting in the middle of a long white table alone. (242)

It seems to him that the circumstances around her have changed in an instant, as he is approaching her:

Immediately things changed. As he [Stahr] walked toward her [Kathleen], the people shrank back against the walls till they were only murals; the white table lengthened and became an altar where the priestess sat alone. Vitality welled up in him, and he could have stood a long time across the table from her, looking and smiling. (242)

His impression that the white table facing her extends and becomes an altar and she also changes into a priestess in his flight of fancy indicates that he regards the color white as a sacred one, and it seems to him that she wears a divinely solemn look. Looking at her

face, he feels energy welling up in his heart, and simultaneously, feels that Kathleen is “momentarily unreal” (243) and “not Minna and yet Minna.” (228)

The association between Kathleen and the white becomes clearer when she tells us that she feels like Venus, lying down on the cushion at Stahr’s new mansion under construction:

“Would anyone be passing along the beach? Shall we put out the candles?”

“No don’t put out the candles.”

Afterward she lay half on a white cushion and smiled up at him.

“I feel like Venus on the half shell,” she said. (262)

In the meantime, the color which stands for brightness is related to the moonlight. “The moon provides the major light source in *The Last Tycoon*.”²⁶⁾ When Stahr meets Kathleen for the first time, they are in the moonlight at the studio which is greatly disrupted by the earthquake:

Smiling faintly at him from not four feet away was the face of his dead wife, identical even to the expression. Across the four feet of moonlight, the eyes he knew looked back at him, a curl blew a little on a familiar forehead; the smile lingered, changed a little according to pattern; the lips parted — the same. (192)

“The earthquake that destroyed something in Stahr has also introduced him to love and romance, both of which give an illusion of security to his old identity.”²⁷⁾ In the following sentence, there is a splendid view of the white scattering the brightness around, connecting with light concretely:

Around a corner I came upon a man in rubber boots washing down a car in a wonderful white light — a fountain among the dead industrial shadows. (187)

The Hermitage, the home where Andrew Jackson²⁸⁾ was born, was still gray when Cecilia, Wylie White,²⁹⁾ a shallow-brained writer who is poor in thought, and Manny Schwartz,³⁰⁾ “a tense ex-big-shot now rebuffed by the busy Stahr”³¹⁾ reached there early in the morning before sunrise, but it soon began to shine whitely as it got the sunshine:

It was still not quite dawn. The Hermitage looked like a nice big white box, but a little lonely and vacated still after a hundred years. (178)

This house which glitters in the rising sun is “the mansion built by a frontiersman who became a wealthy planter, a victorious general, and a president of the United States”³²⁾ and Cecilia also remembers “an image of the old pastoral South that soon becomes symbolized by ‘the great gray hulk of the Andrew Jackson house’ (175) with its grand steps and wide

pillars”³³ and yearns for the past glory of America when she sees the house. Her nostalgia for the past coincides with the way of life of Stahr who aims to establish the old order in the movie world.

The next paragraph is the scene of Stahr recalling “the pearly White Way of Main Street” (287) on which he lived when he was fifteen and associating the restaurant with the street, when Kathleen talked with him about kings during their date. The colorful restaurant on the White Way is flooded with bright lights:

Her talk of kings had carried him oddly back in flashes to the pearly White Way of Main Street in Erie, Pennsylvania, when he was fifteen. There was a restaurant with lobsters in the window and green weeds and bright lights on a shell carvern, and beyond behind a red curtain the terribly strange brooding mystery of people and violin music. (287—288)

In this novel, as we have already said, white is closely connected with lights. And besides, the color not only suggests old age in the description of “a little white whisker,” (213) but is used to show a little contempt for a clerical employee:

These [playwrights] were treated with respect if they did not stay long — if they did, they sank with the others into the white collar class. (271)

In the following quotation Stahr’s pale face is described as white which gives us a hint that he is filled with anxiety and distress:

He [Stahr] was white and nervous and troubled — except for his voice, which was always quiet and full of consideration. (292)

[4]

Red which represents communism, radicalism and revolutionism³⁴ is used in the novel five times. Stahr thinks of the directors at his studio as excellent people until they have revolutionary ideas:

“. . . I [Stahr] thought they [directors] were great fellows till they all went red.” (298)

This color also implies blood, crime and danger as well as passion and is related to matters which arouse our curiosity:

There was a restaurant with lobsters in the window and green weeds and bright

lights on a shell cavern, and beyond behind a red curtain the terribly strange brooding mystery of people and violin music. (287—288)

The red sometimes represents positiveness and activeness,³⁵ which are true of ambitious Billy and Mr. Schwartz, a capable ex-president of a big movie company:

Mr. Schwartz was physically unmarked; the exaggerated Persian nose and oblique eye-shadow were as congenital as the tip-tilted Irish redness around my [Cecilia's] father's nostrils. (171)

Robinson, who is energetic and wants to try anything and everything, appears as a young man with red hair. When the red is used as the color of medicine, the medicine greatly enlivens us, making our head active.³⁶ In the novel the dialogue between Doctor Baer and Stahr proves that this explanation is correct:

“Take the sleeping pills.”

“The yellow one gives me a hangover.”

“Take two red ones, then.”

“That’s a nightmare.”

“Take one of each — the yellow first.”

“All right — I’ll try. How’ve *you* been?” (281)

Black is usually connected with grief, and ill omen and a sense of failure.³⁷ Cecilia feels “black and awful” (277) when she goes to Kathleen’s house, while Kathleen is out, with Martha, because Kathleen is a rival in love for Stahr. She also feels that she was disappointed in love when she was a freshman at the university, because she witnessed her rival in love necking with a male friend of hers that Cecilia particularly wanted to see and teaching him the tune of a radio program by playing the piano as an excuse for approaching him. In this scene, this color is attractive in a bewitching way, and the black key of the piano brings the couple closer to each other, while Cecilia does not know how to give vent to her anger, and she feels sad and disconsolate:

(It wasn’t like the time I lost my boy — the time my boy played the piano with that girl Reina in a little New England farmhouse near Bennington, and I realized at last I wasn’t wanted. Guy Lombardo was on the air playing *Top Hat* and *Cheek to Cheek*, and she taught him the melodies. The keys falling like leaves and her hands splayed over his as she showed him a black chord. I was a freshman then.) (172)

Black naturally suggests criminality and evilness.³⁸ The color appears when Stahr is imagining a dramatic scene in his movie and talking with Boxley, a scenario writer. This is

the scene which smells illegal, namely when the telephone rings, a female stenographer is burning "a pair of black gloves" (198) in a gas stove, telling the person on the other end of the line that she has never worn the black gloves. This color also has the association of a negro man. An actress comes to think that she should dominate the black man since she appeared on the screen. As she is always flattered by those around her, she becomes a woman with airs and graces who thinks of the black man as the race she rules:

Presumably she [the actress] had modelled herself after one of those queens in the Tarzan comics who rule mysteriously over a nation of blacks. She regarded the rest of the world as black. She was a necessary evil, borrowed for a single picture. (219)

Stahr is well-dressed "in a brown suit and a black tie" (248) when he takes Kathleen out on the second date. We usually wear this black tie together with a dinner jacket. He may have thought that he is not too familiar with her. Black occasionally stands for the mysterious shadow which has the power to scare us.³⁹ This sense verges on the mystery which Stahr and Kathleen see in the waitress' hair:

They [Stahr and Kathleen] sat on high stools and had tomato broth and hot sandwiches. . . . They shared in varied scents of the drug-store, bitter and sweet and sour, and the mystery of the waitress, with only the outer part of her hair dyed and black beneath, and, when it was over, the still life of their empty plates — a sliver of potato, a sliced pickle and an olive stone. (256)

[5]

Green, which is suggestive of freshness, in the novel, not simply modifies the nouns such as "apples," "trees," "moss," "weeds" and "land," but is used as the color of the sign "Fasten your belts — No smoking." (171) The color in this situation probably implies that "Please keep your memory green or active." When Stahr, for the first time, meets Kathleen through Edna at the doorway in Kathleen's bungalow, a bus with green headlights runs on the road in front of it:

The wild green eyes of a bus sped up the road in the darkness. They [Stahr and Kathleen] were silent until it went by. (234)

These green eyes probably symbolize the remains of Edna's jealousy⁴⁰ for Kathleen, because Edna notices that Stahr had a great affection toward Kathleen. This color justly signifies liveliness and youthfulness⁴¹ with the throbbing pulse of life. The green hat, which Reinmund, one of the supervisors flattering Stahr, wears, makes an illusion to a youth full of vigor in his thirties; at the same time, when Broaca, a movie director in his fifties, is

looking at the green hat, his envy of the young Reinmund, who will soon rise rapidly in the world and not wear the green hat, flits through Broaca's mind:

He [Reinmund] wore a pair of cheap English shoes he had bought near the Beverly Wilshire, and Broaca hoped they hurt his feet, but soon now he [Reinmund] would order his shoes from Peef's and put away his little green Alpine hat with a feather. Broaca was years ahead of him. (210—211)

Blue often is related to the color of the sky and the break of dawn in the descriptions of "blue-green shadows stirring" (174) on the farm early in the morning, "the wide blue sky" (250) and "a fine blue night." (263) We should notice that it is also used as the color of Kathleen's hat together with the color rose:

Kathleen took off the rose-and-blue hat in a calm, slow way that made him watch tensely, and put it under a strip of canvas in the back seat. (258)

Blue, which usually represents purity and truth, is the color that eases our tention,⁴²⁾ while the color rose is symbolic of health, hope and cheerfulness.⁴³⁾ Stahr is so fascinated by Kathleen with this rose-and-blue hat on and feels so happy that he temporarily forgets all about the time.

After Kathleen is brought up by her mother-in-law, she, in London, lives in poverty when she is in her teens. She, before long, meets a wealthy man and lives with him, but since the man becomes a slave of drink as well as a womanizer, she finally runs away from him. And a few months ago she got acquainted with an American by whom she was attracted and intended to marry him; however, if Stahr proposes to her, she also thinks of parting from the American. On Saturday morning when Stahr is so busy that he is not able to see her, the American, who suddenly comes to see her after he changed his plans, gets married to her. When we look back upon her unhappy bygone days, it would be no wonder even if she hopes her stable life earlier:

. . . Kathleen has found it impossible to terminate an unhealthy relationship with one man until another stepped forward and proclaimed himself her protector.⁴⁴⁾

But it would have been very hard for Stahr not to try to recall Kathleen who is connected with the rose-and-blue hat. And besides, because the purplish shade, which is a mixed color of "rose" and "blue," is not only a noble color but implies contempt and blame,⁴⁵⁾ it seems that Fitzgerald gives us a hint of his frank criticism of Kathleen who wavers in her judgment between the two men and is always looking out for her own advantage:

Kathleen is a sophisticated, worldly woman who never loses sight of her lowly origins, her early scramble for survival.⁴⁶⁾

[6]

Gray is used together with cigarette ashes, an old man's face, the cloudy sky, "that fleecy undulation" (174) of a flock of sheep and "the great hulk of the Andrew Jackson house" (175) which is linked with the suicide of Schwartz who is "a nervous wreck" (181) and it also appears as the color of Cecilia's eyes:

But in my [Cecilia's] reckless conceit I matched my gray eyes against his [Stahr's] brown ones for guile, my young golf-and-tennis heart-beats against his, which must be slowing a little after years of over-work. And I planned and I contrived and I plotted — any women can tell you — but it never came to anything, as you will see. (183)

Cecilia has known Stahr since she was seven years old. Nowadays she is inwardly looking forward to his proposal to her, because she has fallen in love with him. Her gray eyes are brimful of her sentiments which prompt Stahr to love her, and we will not be surprised even if she comes up with various ideas and plots to achieve her aim. When she was a junior in college, her young sister died and since then she has been a self-centered girl. Way tells us about her nature in the following quotation:

Her empty selfish nature, and her callow hardness — the premature cynicism of an immature mind — make her quite unsuitable as a device for bringing out the essence of Stahr's complex activities and magnetic influence.⁴⁷⁾

And even if she was able to get married to Stahr in the end, just as she had hoped, she could not help divorcing him since his opinion is directly opposed to her father's, namely Billy's on the management policy. Her gray eyes will symbolize her life filled with grief⁴⁸⁾ and hopelessness. Because, according to notes and outlines of the novel that the author left behind, after her father's death, she worries and is beaten so much that her tuberculosis reaches a fairly advanced stage and has to spend a long time under medical treatment. This color stands for lifelessness, dullness and vagueness, too:

He [Stahr] was gray with fatigue while he listened to the phone and dictagraph; but as the reports came in, his eyes began to pick up shine. (190)

Yellow appears as the color of a sandy beach, raw lumber that is used for the framework of Stahr's unfinished mansion, and a California garden on which the afternoon sun shines a beam of light in company with the color golden. And in addition, this color

suggests gloom and depression.⁴⁹⁾ In the novel it is used as the color of a sleeping pill which makes our head feel heavy the next day:

“Take the sleeping pills.”

“The yellow one gives me [Stahr] a hangover.”

“Take two red ones, then.” (281)

Brown is used to describe Stahr’s eyes as well as the big eyes of the negro man who is prejudiced against the movies. Stahr’s brown eyes, which have the association of guile by his plot to murder Billy, seem to imply sorrow, sterility and barrenness⁵⁰⁾ in his life, because his dear wife has died leaving him behind and he has been unlucky in love with Kathleen who resembles his wife and finally he has been killed in an airplane accident. When he goes out on the second date with Kathleen, he wears a brown suit which suggests that he goes to carry on a fruitless flirtation. And this color is also used as that of Kathleen’s curls. She parts from her American husband in the end, and her figure lingering by herself outside the studio seems to aggravate the sterility with which the brown is linked. Like her curls swaying in the wind, her life filled with various hardships through which she has so far gone was a precarious one like a floating weed:

“You [Stahr] weren’t rude,” said Kathleen. A cool wind blew the brown curls around her forehead. “We had no business there.” (234)

Pink represents hopefulness, promise and the bright future,⁵¹⁾ though each of them is only a passing phase to Stahr and Kathleen:

Looking back from a curve of the shore, they saw the sky growing pink behind the indecisive structure, and the point of land seemed a friendly island, not without promise of fine hours on a further day. (255)

Driving on a road that runs along the coast with their back to the setting sun, they are imagining a rosy future in the beautiful and rose-colored scenery, even if their pleasure is temporary.

Gold or golden signifies wonderfulness and magnificence in the descriptions such as “a sort of golden age,” (194) “our golden-yellow California garden,” (297) “a big moon, rosy-gold with a haze around” (188) and “a gold nugget.” (181)

[7]

We have given careful consideration to Stahr’s way of life and other characters’ activities, concentrating our attention on several color words. For reference, let us refer to

the frequency⁵²⁾ of the main color words in the novel.

silver 14/ black 12/ white 11/ blue 10/ red 10/ green 9/ gray 8/ brown 5/ yellow 5/
pink 3/ gold 2/ golden 2

Silver is closely related to Kathleen for whom Stahr is patiently searching, and it gives the whole story a brilliant atmosphere, connecting with her belt and with the grunions. But this color, which verges on white, also suggests the cold heart of Stahr who remembers his dead wife's face so often that he cannot propose to Kathleen.

White, forming the background around Kathleen and functioning as the color which describes her neatness, cleanliness and holiness, is used to emphasize the brightness together with lights, and at the same time it evinces anxiety, distress, old age and contempt.

Black connotes not merely a black man, but criminality, evilness and mysteriousness.

Blue represents purity and truth as well as the color of the sky, and the purplish shade, as the mixture of blue and the color rose, is sometimes connotative of blame and contempt.

Green, which modifies vegetation, is also used as the color that symbolizes envy, jealousy and liveliness.

Red has a meaning which makes an allusion to communism and radicalism and often signifies some characters' energy and activeness as well as blood, danger and crime.

Gray is used as the color of Cecilia's eyes, implying her nature which is very likely to be linked with a conspiracy, if necessary, and this color is related to her discouraging life.

Brown, which is used as the color of Stahr's eyes, is suggestive of the grief and sterility of his life as well as his passing guilefulness, and it also appears as the color of Kathleen's curls and alludes to half her unstable life filled with sad disillusionment.

Yellow stands for not only the brightness of things but the depression which makes our head feel heavy.

Pink, which is in connection with the rose-colored sunset, is used as the desirable color full of hope, even if the pleasant situation is temporary.

Gold or golden, which has relation to splendor and marvelousness, entertains us with the beauty.

Regarding the use of color words, it would seem that some color words such as silver, white, green, red, blue and yellow have an ambivalent nature which suggests both an affirmative and a negative meaning.

Concerning the theme of this novel, Wanning says that it "appears to be the modern conflict between the original craftsman of the whole and the mass-production assembly line."⁵³⁾ And Giddings also insists that this novel "is an impressive and moving fragment, not just because it is a faithful portrait of the motion picture industry at a particular period of its development — to say that is to mistake the Hollywood for the trees — but because Fitzgerald convincingly uses this material to explore some of his driving interest in the

creative processes and their relationship with industry and mass society.”⁵⁴) It may safely be said that the author has tried to bring out Stahr’s way of life, continuing to look for his past fantasy in the silvery world, which is undoubtedly destroyed by the modern civilization that is figuratively represented by Billy with poverty of spirit.

(Notes)

Chapter V

- 1) Fryer states that “Stahr’s dead wife Minna — and his lingering grief over losing her — are reminiscent of Fitzgerald’s mourning over ‘the hopelessly disturbed Zelda.’ But the most obviously autobiographical element of the novel is Fitzgerald’s depiction of Kathleen Moore, who critics generally concede is ‘based on Sheila Graham.’ ” _____ Sarah Beebe Fryer, *Fitzgerald’s New Women: Harbingers of Change* (Ann Arbor, Michigan: UMI Research Press, 1988), p. 94.
- 2) DeWitt Bodeen, “F. Scott Fitzgerald and Films,” *Films in Review* 28—5 (May 1977), p. 292.
- 3) Gene D. Phillips, *Fiction, Film, and F. Scott Fitzgerald* (Chicago, Illinois: Loyola University Press, 1986), p. 154. / Embler says that “Fitzgerald has planned to end the novel with a funeral, and . . . that funeral which he did not live to write as the consummate symbol of decadent individualism today.” _____ Weller Embler, “F. Scott Fitzgerald and the Future,” in *F. Scott Fitzgerald: The Man and His Work* Edited by Alfred Kazin (New York: Collier Books, 1962), p. 221.
- 4) Andrew Hook, *F. Scott Fitzgerald* (London: Edward Arnold, 1992), p. 79.
- 5) John E. Hart, “Fitzgerald’s *The Last Tycoon*: A Search for Identity,” *Modern Fiction Studies* 7—1 (Spring 1961), p. 65.
- 6) *Ibid.*, p. 65.
- 7) Dixon notes that “in two instances, Fitzgerald became apprehensive about Cecilia’s credibility as a narrator, inserting the claim, ‘this is Cecilia taking up the story,’ (271) at one point, and ‘this is Cecilia taking up the narrative in person,’ (247) at another. These insertions are all the more curious because there are no points in the text at which we are informed that Cecilia is dropping the narrative.” _____ Wheeler Winston Dixon, *The Cinematic Vision of F. Scott Fitzgerald* (Ann Arbor, Michigan: UMI Research Press, 1986), p. 94.
- 8) Andrew Hook *op. cit.*, p. 79.
- 9) Gallo explains that “the name Stahr suggests his destiny. The sound proclaims his role — STAR of an unparalleled era in an industry in which the phenomenal, the spectacular, is the norm. The spelling of Stahr retains the suggestion of foreignness, of alienation, of otherworldliness, perhaps. Is he, as Cecilia adoringly describes him, a luminous being who has chosen to be for a while a superstar among the other lesser stars of Hollywood?” _____ Rose Adrienne Gallo, *F. Scott Fitzgerald* (New York: Frederick Ungar Publishing Co., Inc., 1978), p. 117.
- 10) William R. Anderson, “Fitzgerald after *Tender Is the Night*: A Literary Strategy for the 1930s,” *Fitzgerald / Hemingway Annual* 1979, pp. 56—57. / Stahr is “the ‘last tycoon,’ the individualist, the man who has to make the decisions, who has to be right, or the whole machine will break down, yet the man who feels personally responsible to all the men who work for him.” _____ Stephen Vincent Benét, “*The Last Tycoon*,” in *F. Scott Fitzgerald: The Man and His Work* Edited by Alfred Kazin, p. 131.
- 11) Kent Kreuter and Gretchen Kreuter, “The Moralism of the Later Fitzgerald,” in *Tender Is the Night: Essays in Criticism* Edited by Marvin J. LaHood (Bloomington: Indiana University Press, 1969), p. 59.
- 12) John Dos Passos, “A Note on Fitzgerald,” in *F. Scott Fitzgerald: The Man and His Work* Edited by

- Alfred Kazin, p. 156.
- 13) Brian Way, *F. Scott Fitzgerald and the Art of Social Fiction* (London: Edward Arnold Ltd., 1980), p. 159. / Lehan also says that "Fitzgerald made Monroe Stahr into the image of Thalberg and then fused this image with that of his own." _____ Richard D. Lehan, *F. Scott Fitzgerald and the Craft of Fiction* (Carbondale and Edwardsville, Ill.: Southern Illinois University Press, 1966), p. 154.
 - 14) Michael Millgate, "Scott Fitzgerald as Social Novelist: Statement and Technique in *The Last Tycoon*," in *F. Scott Fitzgerald* Edited by Harold Bloom (New York: Chelsea House Publishers, 1985), p. 85. / Anderson insists that "the identification with Lincoln, and with other American Presidents, including Jackson and Monroe, is thematically symbolic of Stahr's place in the national tradition of individualism and pioneering success." _____ William R. Anderson, *op. cit.*, p. 58.
 - 15) James E. Miller, Jr., *F. Scott Fitzgerald: His Art and His Technique* (New York: New York University Press, 1967), p. 155.
 - 16) Kent Kreuter and Gretchen Kreuter, *op. cit.*, p. 60.
 - 17) Dan Seiters, *Image Patterns in the Novels of F. Scott Fitzgerald* (Ann Arbor, Michigan: UMI Research Press, 1986), p. 129. / Emblar thinks that "the essential conflict throughout all his books is that of a man divided against himself, and the tragedy lies in the theme of destruction which Fitzgerald used as the agent in his search for the real self." _____ Weller Emblar, *op. cit.*, p. 219.
 - 18) Joan M. Allen, *Candles and Carnival Lights: The Catholic Sensibility of F. Scott Fitzgerald* (New York: New York University Press, 1978), p. 140.
 - 19) Richard D. Lehan, *op. cit.*, p. 158.
 - 20) Tetsushi Akaike, *Eigoshikisai no Bunkashi* [*Cultural Reviews of English Color Words*] (Tokyo: Kenkyusha, 1981), p. 180.
 - 21) Wendy Faïrey, "The Last Tycoon: The Dilemma of Maturity for F. Scott Fitzgerald," *Fitzgerald / Hemingway Annual* 1979, p. 70.
 - 22) The compound word "silver frost" is named "glaze ice" or "glazed frost" in British English. According to *Collins English Dictionary* (Third Edition) it means "a thin clear layer of ice caused by the freezing of rain or water droplets in the air on impact with a cool surface or by refreezing after a thaw." _____ J. M. Sinclair, *Collins English Dictionary* (Third Edition) (Glasgow: Harper Collins Publishers, 1991), p. 655.
 - 23) Rose Adrienne Gallo, *op. cit.*, pp. 119—120.
 - 24) John E. Hart, *op. cit.*, pp. 67—68.
 - 25) Yoshio Nishikawa, *Shin-Shikisai no Shinri* [*Psychology of Color — A Revised Edition*] (Tokyo: Housei University Press, 1972), p. 150.
 - 26) Dan Seiters, *op. cit.*, p. 124.
 - 27) John E. Hart, *op. cit.*, p. 67.
 - 28) "He became a national hero after successfully defending New Orleans from the British (1815). During his administration the spoils system was introduced and the national debt was fully paid off." _____ J. M. Sinclair, *op. cit.*, p. 824. / "Cecilia and two of her fellow-passengers, their aeroplane grounded by a storm in Nashville, Tennessee, go to visit the Hermitage, the home of President Andrew Jackson. Later we learn that Schwartz, the passenger whose Hollywood career has ended in failure, stays behind at the Hermitage in order to shoot himself. Fitzgerald seems once again to be consciously juxtaposing the American past, an older traditional America — . . . — against a newer, rawer, more frightening America." _____ Andrew Hook, *op. cit.*, pp. 84—85.
 - 29) Lehan thinks that "if the vital Monroe Stahr represents what Fitzgerald would have liked to become, Wylie White represents what Fitzgerald feared he would become." _____ Richard D. Lehan, *op. cit.*, p. 156.
 - 30) Margolies mentions that "an ominous note at the beginning of the novel to Schwartz, the has-been film producer, foreshadows a number of deaths including Stahr's." _____ Alan Margolies, "The Dramatic Novel, *The Great Gatsby* and *The Last Tycoon*," *Fitzgerald / Hemingway Annual* 1971, p. 167.

- 31) James E. Miller, Jr., *op. cit.*, p. 157.
- 32) Robert Roulston, "Whistling 'Dixie' in Encino: *The Last Tycoon* and Fitzgerald's Two Souths," in *F. Scott Fitzgerald* Edited by Harold Bloom, *op. cit.*, p. 164.
- 33) *Ibid.*, p. 159.
- 34) Tetsushi Akaike, *op. cit.*, p. 50.
- 35) Kazuichirō Yamashita, *et al.* (trans.), *Dictionary of Symbols and Imagery* by Ad de Vries (Amsterdam·London: North-Holland Publishing Co., 1974)/ (Tokyo: Taishukan Shoten, 1984), p. 521.
- 36) Tetsushi Akaike, *op. cit.*, p. 50.
- 37) *Ibid.*, p. 190.
- 38) *Ibid.*, p. 190.
- 39) Kazuichirō Yamashita, *op. cit.*, p. 65.
- 40) *Ibid.*, p. 298.
- 41) Tetsushi Akaike, *op. cit.*, p. 123.
- 42) Kazuichirō Yamashita, *op. cit.*, pp. 70—71.
- 43) Tetsushi Akaike, *op. cit.*, p. 57.
- 44) Sarah Beebe Fryer, *op. cit.*, p. 97.
- 45) Tetsushi Akaike, *op. cit.*, p. 24.
- 46) Rose Adrienne Gallo, *op. cit.*, p. 114.
- 47) Brian Way, *op. cit.*, p. 161.
- 48) Tetsushi Akaike, *op. cit.*, p. 184.
- 49) Kazuichirō Yamashita, *op. cit.*, p. 705.
- 50) *Ibid.*, p. 87.
- 51) Tetsushi Akaike, *op. cit.*, p. 67.
- 52) The words such as rose 3, rosy 2, creamy 2, redhead 1, coco 1, olive 1, orange 1, redness 1, scarlet 1 and violet 1 are excluded from the frequency of use of the color words.
- 53) Andrews Wanning, "Fitzgerald and His Brethren," in *F. Scott Fitzgerald: The Man and His Work* Edited by Alfred Kazin, p. 167. / Callahan also mentions that "in its simple outline the story of Monroe Stahr asserts the incompatibility between a leader's work in the world and any passionate, tender private life." _____ John F. Callahan, *The Illusions of a Nation: Myth and History in the Novels of F. Scott Fitzgerald* (Urbana: University of Illinois Press, 1972), p. 207.
- 54) Robert Giddings, "The Last Tycoon: Fitzgerald as Projectionist," in *Scott Fitzgerald: The Promises of Life* Edited by A Robert Lee (London: Vision Press Ltd., 1989), p. 91.

Appendix 5 : A Concordance to the Color Words in *The Last Tycoon*

Page	(silver) 13
212	"I remember she had a <u>silver</u> belt," Stahr said, "with stars cut out of it."
221	The directors did not appear at these showings — officially because their work was considered done, actually because few punches were pulled here as money ran out in <u>silver</u> spools.
223	A <u>silver</u> belt with stars cut out of it ... Smith, Jones or Brown Personal — will the woman with the <u>silver</u> belt who — ?
227	"Well — you were hard to find," he said. " <i>Smith</i> — and you moved here recently. That was all we had. And a <u>silver</u> belt."
228	"Oh, yes," the voice said, still uneasy, unpoised, "I had on a <u>silver</u> belt last night."
232	"Could it have been her?" she asked. "She lives next door." "Not possibly," he said. "I remember the <u>silver</u> belt you wore."
244	If everything had not happened as it had, even to his connecting the <u>silver</u> belt with the wrong girl, he might have thought it was some elaborate frame-up.
263	The tide was at the turn, and the little <u>silver</u> fish rocked off shore waiting for 10.16.
267	He was waiting at home for Stahr, with his pails of <u>silver</u> fish, and he would be waiting at the studio in the morning.
270	The skies paled and faded — the wind and rain turned dreary, washing the <u>silver</u> fish back to sea.
290	Kathleen waited, irresolute herself — pink and <u>silver</u> frost waiting to melt with spring.
292	... — you hardly dared walk on it; and the <u>silver</u> paneling and leather tables and creamy pictures and slim fragilities looked so easy to stain that we could not breathe hard in there,
Page	(black) 13
172	The keys falling like leaves and her hands splayed over his as she showed him a <u>black</u> chord.
198	"... She leaves the nickel on the desk, puts the two dimes back into her purse and takes her <u>black</u> gloves to the stove, opens it and puts them inside. ..."
198-199	"... The girl picks it up, says hello — listens — and says deliberately into the phone, 'I've never owned a pair of <u>black</u> gloves in my life.' She hangs up, kneels by the stove again,"
219	Presumably she had modelled herself after one of those queens in the Tarzan comics who rule mysteriously over a nation of <u>blacks</u> . She regarded the rest of the world as <u>black</u> . She was a necessary evil, borrowed for a single picture.
230	The room was almost <u>black</u> , but he made his feet move, following a pattern, into his office and waited till the door clicked shut
248	Stahr was strange, too, in a brown suit and a <u>black</u> tie that blocked him out more tangibly than a formal dinner coat, or
249	"I doubt it. I noticed some <u>black</u> -bearded foreigners snooping around."
256	... and the mystery of the waitress, with only the outer part of her hair dyed and <u>black</u> beneath, and, when it was over, the still life of their empty plates —
257	Then they were in the car, going down hill with the breeze cool in their faces, and she came slowly to herself. Now it was all clear in <u>black</u> and white.
277	And in quick panic I pulled her out into the placid sunshine. It was no use — I felt just <u>black</u> and awful.
285	My father was shot by the <u>Black-and-Tans</u> in twenty-two when I was a child.

- 299 Anyhow he shut up and drank off a cup of black coffee.
- Page (white) 11
- 178 The Hermitage looked like a nice big white box, but a little lonely and vacated still after a hundred years.
- 183 While we slid off the endless desert and over the table-lands, dyed with many colors like the white sands we dyed with colors when I was a child.
- 187 Around a corner I came upon a man in rubber boots washing down a car in a wonderful white light — a fountain among the dead industrial shadows.
- 213 Nature had grown a little white whisker there to conceal it; his armor was complete.
- 242 He had started toward the Brady party when he saw Kathleen sitting in the middle of a long white table alone.
- 242 As he walked toward her, the people shrank back against the walls till they were only murals; the white table lengthened and became an altar where the priestess sat alone.
- 257 Then they were in the car, going down hill with the breeze cool in their faces, and she came slowly to herself. Now it was all clear in black and white.
- 262 Afterward she lay half on a white cushion and smiled up at him.
- 271 These were treated with respect if they did not stay long — if they did, they sank with the others into the white collar class.
- 287 Her talk of kings had carried him oddly back in flashes to the pearly White Way of Main Street in Erie, Pennsylvania, when he was fifteen.
- 292 He was white and nervous and troubled — except for his voice, which was always quiet and full of consideration.
- Page (blue) 10
- 174 Now there were roosters crowing and blue-green shadows stirring every time we passed a farmhouse.
- 179 ... : a new stewardess, tall, handsome, flashing dark, exactly like the other except she wore seersucker instead of French red-and-blue, went briskly past us with a suitcase.
- 185 “You choose some one way for no reason at all — because that mountain’s pink or the blueprint is a better blue. You see?”
- 238 ... and the best numbers were from the twenties, like Benny Goodman playing Blue Heaven or Paul Whiteman with *When Day Is Done*.
- 248 A misty rose-and-blue hat with a trifling veil came along the terrace to him, and paused, searching his face.
- 250 They turned down hill into the wide blue sky and sea and went on along the sea
- 251 Nothing changed under the rose and blue hat.
- 258 ... and Kathleen took off the rose-and-blue hat in a calm, slow way that made him watch tensely, and
- 263 It was a fine blue night. The tide was at the turn, and
- 265 Stahr and Kathleen walked back to the house, and she thought how to drive his momentary blues away.
- Page (red) 10
- 172 The old red-brick depots were built right into the towns they marked — people didn’t get off at those isolated stations unless they lived there.
- 179 ... : a new stewardess, tall, handsome, flashing dark, exactly like the other except she wore seersucker instead of French red-and-blue, went briskly past us with a suitcase.
- 225 ... “but he’s ashamed of it. He’s a Red. ...”
- 250 They stopped for a red light, and a newsboy bleated at him:

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281	"The yellow one gives me a hangover."
	"Take two <u>red</u> ones, then."
287-288	... and beyond behind a <u>red</u> curtain the terribly strange brooding mystery of people and violin music.
296	"I mean are many of them <u>Reds</u> . I'd like to meet this big Jew that tried to blow over the Ford factory. What's his name — "
298	"... That time we imported a whole new hogshead full of writers, and I thought they were great fellows till they all went <u>red</u> ."
304	"The <u>Reds</u> see him now as a conservative — Wall Street as a <u>Red</u> ."
Page	(green) 9
171	The <u>green</u> sign "Fasten your belts — No smoking" had been on since we first rode into the storm.
174	I could feel even in the darkness that the trees of the Woodland were <u>green</u> — that it was all different from the dusty olive-tint of California.
174	Now there were roosters crowing and <u>blue-green</u> shadows stirring every time we passed a farmhouse.
176	It was all there — that swimming pool, <u>green</u> moss at two dollars an inch, beautiful felines having drinks and fun —
184	Out the window I could see by the sunset that we were in a <u>greener</u> land.
211	... but soon now he would order his shoes from Peel's and put away his little <u>green</u> Alpine hat with a feather.
231	Other lights shone in Hollywood since Minna's death: in the open markets lemons and grapefruit and <u>green</u> apples slanted a misty glare into the street.
234	The wild <u>green</u> eyes of a bus sped up the road in the darkness. They were silent until it went by.
287	There was a restaurant with lobsters in the window and <u>green</u> weeds and bright lights on a shell cavern, and
Page	(gray) 8
174	And the man named Dick kept standing up in the car as if he were Cortez or Balboa, looking over that <u>gray</u> fleecy undulation.
175	... the taxi turned down a long lane, and stopped beside the great <u>gray</u> hulk of the Andrew Jackson house.
183	But in my reckless conceit I matched my <u>gray</u> eyes against his brown ones for guile, my young golf-and-tennis heart-beats against his, which must be slowing a little after years of over-work.
190	He was <u>gray</u> with fatigue while he listened to the phone and dictagraph; but as the reports came in, his eyes began to pick up shine.
213	His <u>gray</u> face had attained such immobility that even those who were accustomed to watch the reflex of the inner corner of his eye could no longer see it.
215	The room had grown so motionless that Prince Agge could hear a <u>gray</u> chunk of ash fall from a cigar in midair.
258	When they got to the coast again the sky was <u>gray</u> , and at Santa Monica a sudden gust of rain bounced over them.
292	It was <i>the</i> most decorator's room: an angora wool carpet the color of dawn, the most delicate <u>gray</u> imaginable — you hardly dared walk on it; and
Page	(brown) 6
174	... and the negro grew gradually real out of the darkness with his big <u>brown</u> eyes staring

- at us close to the car, as Wylie gave him a quarter.
- 183 But in my reckless conceit I matched my gray eyes against his brown ones for guile, my young golf-and-tennis heart-beats against his, which must be slowing a little after years of over-work.
- 234 A cool wind blew the brown curls around her forehead.
- 248 Stahr was strange, too, in a brown suit and a black tie that blocked him out more tangibly than a formal dinner coat, or
- 248 ... : the upper half of the face that was Minna's, luminous, with creamy temples and opalescent brown — the cocoa-colored curly hair.
- 274 We had lunch next day at the Bev Brown Ferby, a languid restaurant, patronized for its food by clients who always look as if they'd like to lie down.
- Page (yellow) 5
- 250 ... till the beach slid out again from under the bathers in a widening and narrowing yellow strand.
- 252 Concrete mixer, raw yellow wood and builders' rubble waited, an open wound in the seascape for Sunday to be over.
- 282 "The yellow one gives me a hangover."
"Take two red ones, then,"
"That's a nightmare."
"Take one of each — the yellow first."
- 297 ... and I moved them out the French window into our golden-yellow California garden.
- page (pink) 3
- 185 "You choose some one way for no reason at all — because that mountain's pink or the blueprint is a better blue. You see?"
- 255 Looking back from a curve of the shore, they saw the sky growing pink behind the indecisive structure, and
- 290 Kathleen waited, irresolute herself — pink and silver frost waiting to melt with spring.
- Page (rose) 3
- 248 A misty rose-and-blue hat with a trifling veil came along the terrace to him, and paused, searching his face.
- 251 Nothing changed under the rose and blue hat. She was twenty-five or so.
- 258 ... and Kathleen took off the rose-and-blue hat in a calm, slow way that made him watch tensely, and
- Page (creamy) 2
- 248 ... the upper half of the face that was Minna's, luminous, with creamy temples and opalescent brown — the coco-colored curly hair.
- 292 ... and creamy pictures and slim fragilities looked so easy to stain that we could not breathe hard in there,
- Page (gold) 2
- 181 He handed it to me, a gold nugget with the letter S in bold relief.
- 188 To-night the one-way French windows were open and a big moon, rosy-gold with a haze around, was wedged helpless in one of them.
- Page (golden) 2
- 194 He led pictures way up past the range and power of the theatre, reaching a sort of

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	<u>golden</u> age, before the censorship.
297	... and I moved them out the French window into our <u>golden-yellow</u> California garden.
Page	(rosy) 2
188	To-night the one-way French windows were open and a big moon, <u>rosy-gold</u> with a haze around, was wedged helpless in one of them.
241	It was handsomer to me than all the <u>rosy</u> tan from Coronado to Del Monte.
Page	(coco) 1
248	... with creamy temples and opalescent brown — the <u>coco-colored</u> curly hair.
Page	(olive) 1
174	... — that it was all different from the dusty <u>olive-tint</u> of California.
Page	(orange) 1
186	The California moon was out, huge and <u>orange</u> over the Pacific.
Page	(redness) 1
171	... ; the exaggerated Persian nose and oblique eye-shadow were as congenital as the tip-tilted Irish <u>redness</u> around my father's nostrils.
Page	(scarlet) 1
207–208	If you want to paint a <u>scarlet</u> letter on her back, it's all right, but that's another story. Not this story.
Page	(silvery) 1
253	There was the <u>silvery</u> "hey!" of a telephone, coming from somewhere across the sunshine.
Page	(violet) 1
231	Ahead of him the stop-signal of a car winked <u>violet</u> and

(The Frequency of the Color Words in *The Last Tycoon*)

	silver	black	white	blue	red	green	gray	brown	yellow	pink	rose
Chapter I	0	1	2	3	2	5	3	2	0	1	0
Chapter II	0	0	1	0	0	0	1	0	0	0	0
Chapter III	1	2	1	0	0	1	2	0	0	0	0
Chapter IV	6	3	0	0	1	2	0	1	0	0	0
Chapter V	5	6	6	7	3	1	1	3	4	2	3
Chapter VI	1	1	1	0	4	0	1	0	1	0	0
TOTAL	13	13	11	10	10	9	8	6	5	3	3

Conclusion

Let us consider three color words, white, blue and gray, which rank above other color words in the frequency of use.

It seems that Fitzgerald's having a deep attachment to white is especially embodied in New York City, "the glittering white city"¹⁾ bristling with a lot of white buildings. The city which was the real symbol for Fitzgerald has been admired by the Midwesterners and has been connected with what symbolizes the American Dream in which the image of the East, as embodied in success and beautiful women, is included. But when Fitzgerald actually came to the city he had longed to visit, what he underwent there was the same deep emotion as Nick felt — namely, he got the impression that there would be a "warm centre of the world" ("My Lost City," 340) in his Midwestern hometown, though there is something "essentially cynical and heartless" ("My Lost City," 340) in the city. The whiteness which tinted the city caused him both admiration and frustration brought about by great hardships deeply chiseled in his mind and it is possible that his ambivalent feelings were expressed through the color white. Such a complex symbolism appears in "My Lost City," his memoir of the city. In the last line of "My Lost City," when we observe him cordially addressing the city — "Come back, come back, O glittering and white!"²⁾ (349) — with nostalgia, we feel Fitzgerald's extraordinary contemplation which worked well to link the city with the white.

One of the reasons Fitzgerald was attracted to blue would probably be the color of Zelda's eyes. Her eyes, which were said to be the bluest in Montgomery and in the State of Alabama, became deeply rooted in his mind and influenced him even when he wrote a novel. We can also think that he was fascinated by her charm; but at the same time he must have often felt repelled by Zelda who frequently entered and left the hospital and became one of the factors in his downfall by which their daily life was economically and physically on the verge of collapse. Therefore, just as their daughter, Scottie "once said that the Fitzgerald name opened doors for her but also had its drawbacks,"³⁾ so it is no wonder that he involuntarily acquired an ambivalent way of looking at the color blue.

Though we cannot definitely discover the reason for the high frequency of gray, might we not think that the frequency of gray is comparatively high because of his experience of the bitter trials of life and the fact that he sensed the shadow of the dismal period during his lifetime? That is to say, Fitzgerald could not continuously help writing his works to maintain his luxurious life and always became strained, wondering with anxiety if his works would sell well⁴⁾, and moreover he lived in an insecure period which contained the era before and after the First World War and the stock market panic.

Since Fitzgerald often based his works on his actual experience, we could draw such an inference. Needless to say, we will not be able to try to fit what the color words suggest into the same mold, and we should keep in mind that the kinds of color symbolism are suggestive rather than definite.

(Notes)

Conclusion

- 1) Benjamin T. Spencer, "Fitzgerald and the American Ambivalence," *South Atlantic Quarterly* 66 (Summer 1967), p. 375.
- 2) This exclamation "was the real symbol for" Fitzgerald. _____ Alfred Kazin, "An American Confession," in *F. Scott Fitzgerald: The Man and His Work* Edited by Alfred Kazin (New York: Collier Books, 1962), p. 177.
- 3) Eleanor Lanahan, *Scottie the Daughter of ... : The Life of Frances Scott Fitzgerald Lanahan Smith* (New York: Harper Collins Publishers, 1995), p. 2.
- 4) We should pay attention to the fact that "when the economic stroke of 1929 began to change the sheiks and flappers into unemployed boys or underpaid girls, we consciously and a little belligerently, turned our backs on Fitzgerald." _____ Budd Schulberg, "Fitzgerald in Hollywood," in *F. Scott Fitzgerald: The Man and His Work* Edited by Alfred Kazin, p. 109.

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- 1) 'This Side of Paradise' in *The Selected Works of F. Scott Fitzgerald*, Vol. I. Tokyo: Hon-no-tomosha, 1996, pp. 3—305.
- 2) 'The Beautiful and Damned' in *The Selected Works of F. Scott Fitzgerald*, Vol. III. Tokyo: Hon-no-tomosha, 1996, pp. 3—449.
- 3) 'The Great Gatsby' in *The Selected Works of F. Scott Fitzgerald*, Vol. VI. Tokyo: Hon-no-tomosha, 1996, pp. 1—218.
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(Received October 19, 2000)