

The Symbolic Significance in Fitzgerald's *The Great Gatsby*

Yaxin Xu

College of Foreign Studies, Minnan Normal University, Zhangzhou Fujian, 363000, China

Abstract: Francis Scott Key Fitzgerald, a distinguished Poet Laureate in the history of American literature, is known for his poetry and insightful portrayal of the Jazz Age and his work *The Great Gatsby* is the pinnacle of his literary achievement and one of the most influential novels in 20th-century American literature. In this novel, Fitzgerald, with his unique literary talent, presents the protagonist Jay Gatsby's obsessive pursuit of wealth, love, and the American dream, as well as the tragedy of the eventual dashing of these dreams, through a well-constructed narrative framework and rich symbolism. The image of Gatsby is a complex symbol, representing the glitz and illusion of American society in the 1920s. Through an in-depth exploration of the symbolism of colors, situations, and characters, we are enabled to immerse ourselves in the symbolic aesthetics of *The Great Gatsby* with heightened acuity, thereby resonating deeply with the allegorical melancholy that pervades the protagonist's thwarted aspirations. *The Great Gatsby* transcends the narrative of personal misfortune to expose the epochal tragedy that underpins it. As such, the novel has emerged as an enduring discourse on the themes of aspiration, romance, and the harsh realities of life. Its literary merit and symbolic significance continue to be the subject of extensive deliberation and scholarly inquiry.

Keywords: Symbolic Significance; *The Great Gatsby*; Fitzgerald.

1. The Symbolic Significance of Colors in *The Great Gatsby*

1.1. The Symbolic Significance of Green

"In modern times, the green color has a strong connection with life and prosperity" (Gorbuleva, 2023: 141). Green, the hue of nature, signifying the growth of all living things and exuding a vibrant vitality, symbolizes dreams and aspirations. The green light recurs multiple times throughout the novel. On one hand, it serves as the emblem of Gatsby's aspirations and dreams. "He stretched out his arms toward the dark water in a curious way, and as far as I was from him, I could have sworn he was trembling. Involuntarily I glanced seaward—and distinguished nothing except a single green light, minute and far away, that might have been the end of a dock." (Fitzgerald, 2017: 64). The minute and distant green light on the East Egg is the embodiment of Daisy and the pursuit of marrying Daisy is also Gatsby's pursuit of eminence. At this moment, the green light in Gatsby's eyes is like ever-living hope and dream's bacon. There is another description of green light as follows. "If it wasn't for the mist, we could see your home across the bay...You always have a green light that burns all night at the end of your dock" (114, 115). The author cleverly shrouds that streak of green light in a veil of hazy mist, making it flicker and elusive, neither close nor far. "Metaphoric and symbolic use of the image of fog to express obfuscation of the senses, confusion of mind, solitude, forgetfulness, nostalgia, melancholy, loss of consciousness, desperation, unforeseeable future, death, holocaust" (Ceserani, 2007: 188). The barely discernible trait of the green light indicates a significantly diminished likelihood of Gatsby's dream coming to fruition and his unforeseeable future. It highlights Gatsby's inability to discern Daisy's true feelings and the purity of love he steadfastly pursues, indicating the potential peril of his dreams being shattered. The green light materializes both dreams and the elusiveness

of realizing dreams. "This duality makes green the appropriate color for the light that Gatsby has gazed at" (Cain, 2020: 455). This ingenious turn profoundly metaphorizes uncertainty, confusion and unpredictability of prospects, foreshadowing Gatsby's ultimate fate of failure.

1.2. The Symbolic Significance of Yellow

"Yellow in GG is therefore associated not only with wealth and superficiality but with destruction" (Wijitsopon, 2022: 285). Ubiquitously present in the echelons of high society, the yellow hue symbolizes wealth and materialism. There are numerous instances, "the autumn-leaf yellow of her hair," "while his station wagon scampered like a brisk yellow bug to meet all trains," "the orchestra is playing yellow cocktail music," "two girls in twin yellow dresses who stopped at the foot of the steps," "Jordan's slender golden arm resting in mine," "One of the girls in yellow was playing the piano," "the king's daughter, the golden girl" (61, 76, 78, 85, 133). These instances vividly illustrate how yellow has become emblematic of wealth and superficiality. It is a color that stands out, drawing attention to the materialistic and hollow nature of the characters' lives. In a profound sense, yellow symbolizes moral corruption and death. "The yellow color is the color of autumn leaves, which symbolizes decay, death, and destructive power" (Zhang, 2015: 42). Arriving at the end of growth and the onset of winter, autumn leaves represent the natural process of decay, the inevitable cycle of life and death. Wilson, who killed Gatsby by mistake and Myrtle, who had a love affair stealthily with Tom, live in "a small block of yellow brick sitting on the edge of the waste land" (65). This subtly casts a negative connotation on the color yellow. "Yet high over the city our line of yellow windows must have contributed their share" (73). In a room veiled by yellow windows, Tom and Myrtle, two married individuals, are having a clandestine affair, and an air of immorality pervades the space. At the story's climax, Daisy drove a yellow Rolls-Royce and inadvertently struck and killed Myrtle. Myrtle's

body lay on a work table by the wall in the garage, “which was lit only by a yellow light in a swinging wire basket overhead” (146). Later, Gatsby was mistakenly killed and “disappeared among the yellowing trees” (162). Fitzgerald’s deliberate use of yellow in the depictions of Gatsby’s and Myrtle’s unnatural deaths is not a mere coincidence but also a calculated artistic choice that imbues yellow with a strong sense of mortality.

1.3. The Symbolic Significance of White

It is believed that “the ironic use of color imagery and symbolism can perhaps best be illustrated by Fitzgerald’s use of white” (Elmore, 1970: 440). In the novels penned by Fitzgerald, the color white frequently appears, serving as a highly symbolic element and constituting one of the indispensable hues in his literary creations. “White is associated with innocence and chastity” (Rhorer, 1980: 79). In literary compositions, the deployment of white frequently encapsulates the innocence and splendor of the central characters or entities. Daisy is “by far the most popular of all the young girls in Louisville. She dressed in white, and had a little white roadster” (102). The muse of countless men, Daisy, is invariably associated with the color white, such as her white dress, car, and neck. White in *The Great Gatsby* becomes the embodiment of Daisy and, to a certain degree, the embodiment of beauty and innocence. However, white also symbolizes emptiness and indifference. Nick thought that the conversation between Daisy and Jordan “was as cool as their white dresses and their impersonal eyes in the absence of all desire” (57). Daisy thought that “the best thing a girl can be in this world, a beautiful little fool” (61). Daisy’s aspirations for her daughter mirrored her own existence: a shell of beauty with an empty core. Daisy was always looking for the longest day in the year and thinking about what to do tomorrow and the next thirty years. Her once-fertile mind now lay barren, leaving her to navigate through life with a sense of ennui that gnawed at her spirit. Each day seemed like a carbon copy of the last, and the prospect of change felt as distant as a mirage in the desert of her soul. Gatsby had exhausted his life and enthusiasm for her, but Daisy had no pity and guilt, which highlights that it would seem that behind the innocent and charming exterior, there beats the heart of indifference and emptiness. In a profound sense, the utilization of the color white not only delineates the emptiness within Daisy’s heart but also serves as a reflection of the spiritual desolation prevalent in the Jazz Age. “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” (54). The balloon ideally implies Daily and Jordan’s superficial beauty and the virtual emptiness. “Eliot, in his quest for finding a satisfying religion, penned “The Hollow Men” as a mirror to the conditions of the society after the World War I which caused suffering from lack of faith, religion and morality” (Hasan, 2019: 160). The interior of a balloon is empty and requires the filling of gas to become plump, while “hollow men” appear complete on the outside but empty within, lacking substantial content. This contrast between the exterior and the interior forms a similar metaphor between the two, both of which can be used to describe the spiritual emptiness and the lack of social morality in modern individuals. Finally, white, the embodiment of Daisy, also has a sense of illusion. “According to Norvid,

besides representing nobility and deity, white can also be used to express dishonesty and hypocrisy” (Wójcik, 2020: 370). In reality, Daisy seems to be pure and beautiful but hypocritical and heartless, which suggests that Gatsby’s dream of getting innocent Daisy must be illusory. In the latter half of the novel, Daisy’s immoral act of letting Gatsby take the fall due to her selfishness and indifference precisely confirms the complex symbolic meaning that white possesses in literary works. Her behavior not only betrays Gatsby’s deep affection for her but also reveals her own moral deficiency, transforming the symbolic meaning of white from purity and beauty to deceit and hypocrisy. As Daisy had changed a lot, Gatsby still loved her just like a romantic fool, leading the story to a tragic and grief-stricken ending and confirming white’s illusory nature.

2. The Symbolic Significance of Situations in *The Great Gatsby*

2.1. The Symbolic Significance of East Egg and West Egg

The relationship between East Egg and West Egg symbolizes the antagonism of classes. “To the wingless a more arresting phenomenon is their dissimilarity in every particular except shape and size” (52). The author adeptly employs the antonymous directional terms “East” and “West” to name the two islands that allow readers to perceive the opposition between different social strata not only keenly but also ingeniously incorporates the profound symbolic meanings of “East” and “West” in literature and culture. “East” represents tradition, the old order, and the land of sunrise, symbolizing the sediment of history and the splendor of the past, whereas “West” stands for modernity, the new order, and the land of sunset, symbolizing emerging forces and the hope for the future. Nejad (2022: 23) states, “While the West is thriving with modern knowledge and technology, the East is rusted with old traditions and myths”. The East-West dichotomy is a recurring theme in literature and philosophy, symbolizing the contrast between tradition and modernity. Such naming reveals the differences in lifestyle, values, or social structure among the residents of the two islands and emphasizes the conflict and opposition between them; as it was put forward, “Old money is, if anything, more uniformly conservative than new money” (Burris, 2000: 360). The East Island is the residence of the old-money family, embodying the forces of conservatism and tradition. East Egg epitomizes the old guard of the bourgeoisie like Tom, who takes pride in their hereditary nobility, perpetuating a sense of superiority across generations. In contrast, the West Island is the domain of the young nouveau riche like Gatsby, embodying the spirit of innovation and change. The appellation West Egg itself exudes an air of idealism reminiscent of the early American westward expansion. “This re-reading of representations of the West produced in the wake of the “end” of the frontier is focused on two entwined responses to that closing: the nostalgic recall of the “romanticism” of early nineteenth-century mythologies of the West” (Floyd, 2002: 532). The concept of Westernism as a romantic and idealized vision of the American West has deep historical roots, shaped by early explorers, settlers, and writers. In *The Great Gatsby*, West Egg is the abode of Gatsby, a self-made millionaire, whose wealth is not inherited but amassed through legal or illicit channels. Despite considerable affluence, Gatsby cannot assimilate into the entrenched aristocracy due to the absence of an aristocratic lineage. “Professor Smith shows how even

in the nineteenth century the symbol of the settler as an ennobled yeoman soon became untenable and how the myth of the West as a great potential garden was rapidly exploded” (Flanagan, 1951: 534). The disintegration of Gatsby’s American Dream is akin to the gradual fading of the romantic hues of the West.

2.2. The Symbolic Significance of the Valley of Ashes

The valley of ashes is a symbol of moral emptiness and spiritual desolation. There is a description of the valley of ashes, “where ashes grow like wheat into ridges and hills and grotesque gardens; where ashes take the forms of houses and chimneys, and rising smoke...of men, who move dimly and already crumbling through the powdery air” (64). The houses, chimneys, and smoke formed from ashes, as well as the people eventually shaped by them, all embody the fragility and fleeting nature of the material world, which suggests that individuals who possess material wealth without spiritual pursuits are fragile and struggle to survive. George Wilson, who lived on the edge of the valley of ashes, was a “spiritless” and “anaemic” man (65). His life is as bleak as the name of the valley of ashes, full of no life. In Wilson’s “unprosperous and bare” garage, “the only car visible was the dust-covered wreck of a Ford which crouched in a dim corner” (65). In reality, Wilson’s life in the desolate valley of ashes is akin to the sole vehicle in the garage, crouching in a dim corner year after year, shrouded in dust without hope and blackened by the decay of the material world and absence of spiritual solace. From a deeper perspective, Fitzgerald uses the valley of ashes to reflect the spiritual emptiness of America’s postwar generation. Once, America had been fresh, green, and new, and yearned for a new Garden of Eden. “Now the virgin forests have vanished and made way for a modern civilization, the only fitting symbol of which is “the valley of ashes,” the living hell (Chang, 2008: 217). The natural environment is being destroyed by the development of modern civilization, which has brought rapid technological and social development but has led to environmental degradation and social inequality. The valley of ashes is filled with ashes and garbage, a byproduct of urban industrialization, symbolizing the moral decay, materialism and spiritual poverty behind wealth and prosperity. The most typical feature of the is the excessive pursuit of material life. The hedonistic worldview of excessive materialism prevalent in American Jazz Age contributes to moral degradation and spiritual decadence.

2.3. The Symbolic Significance of the Eyes of Doctor T. J. Eckleburg

The blue eyes of Doctor T. J. Eckleburg were taken as a symbol of God’s eye, the eye of the judge. “In the Christian religion the (all-seeing) eye represents God. In the same meaning of omnipotence and omniscience, but also as a protective device” (Amm, 2000: 226). Inferably, Fitzgerald’s depiction and portrayal of the blue eyes of Doctor T. J. Eckleburg in *The Great Gatsby* may be an attempt to infuse an element akin to a divine perspective into the novel to foreshadow the development of the plot and to enhance the thought-provoking aspects of the novel. There is a vivid description of the gigantic eyes, “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. The eyes of Doctor T. J. Eckleburg are blue and gigantic—their retinas are one yard high” (64). Creating a strong visual

impression, the “gigantic eyes” and “blue irises” mentioned in the description transcend conventional physical limitations as if they are observing the entire world. When Tom’s waiting mistress said that the valley of ashes is a terrible place, he was “exchanging a frown with Doctor Eckleburg” (66), which probably reflects that the terrible thing is not the valley but the gigantic eyes due to its omniscience of all worldly evils. Wilson and Michaelis talk about his wife; Wilson said, “God knows what you’ve been doing, everything you’ve been doing. You may fool me, but you can’t fool God” (161), and then “Michaelis saw with a shock that he was looking at the eyes of Doctor T. J. Eckleburg which had just emerged pale and enormous from the dissolving night” (161). The gigantic eyes seem to perceive the minutest details, and no misbehavior can evade their keen insight. Moreover, blue is the symbol of truth. “It is the color of truth, because blue always appears in the sky after the clouds are dispelled, suggesting the unveiling of truth” (Ferguson, 1954: 151). Blue symbolizes the clarity behind the clouds after the sky clears thus it metaphorically represents the revelation of truth. The blue and gigantic eyes of Doctor T. J. Eckleburg symbolize its attribute of truth, looking down thoughtfully upon the gloomy pile of ash and staring at whatever happened around the world, all the beauty and ugliness, which elucidates the profound melancholy and sorrow etched in these eyes, for they are privy to the inevitable shattering of Gatsby’s dream.

2.4. The Symbolic Significance of Houses, Clothes and Cars

The house is a symbol of material wealth and personal identity in *The Great Gatsby*. “To reflect on the individual house, understand it as the ‘support of an identity’; that is, accepting it as an effective ‘mirror of the individual’, a condition that for us is a topically subjective and interacting reality, which we create under multiple forms and that also reciprocally affects us” (Leite, 2019: 161). Actually, personalization in living spaces is a means of expressing and reinforcing one’s identity. Tom and Daisy’s “house was even more elaborate than I expected, a cheerful red-and-white Georgian Colonial mansion, overlooking the bay” (53). It is clear that the mansion is much of a symbol, his social standing as an old hereditary aristocrat. Gatsby lived in “a colossal affair by any standard—it was a factual imitation of some Hôtel de Ville in Normandy, with a tower on one side, spanking new under a thin beard of raw ivy, and a marble swimming pool, and more than forty acres of lawn and garden” (52). The two magnificent mansions are undoubtedly a reflection of their immense wealth.

“Each dress was a unique piece, tailor made and a work of art born to celebrate the power and prestige of the aristocracy” (Cabigiosu, 2020: 12). High-end bespoke attire serves as an emblem of the nobility’s power and prestige with the aristocracy is standing often correlated with wealth, thereby epitomizing the notion that luxurious garments symbolize affluence. There is an impressive description about Gatsby’s clothes in chapter 5, “He took out a pile of shirts and began throwing them, one by one before us, shirts of sheer linen and thick silk and fine flannel which lost their folds as they fell and covered the table in many-colored disarray” (114). In his eyes, these shirts are not just a symbol of wealth and material success but also a sign of ideals that can only be realized on a material basis. “Clothing can fulfill several functions beyond mere functional performance such as warmth or protection. It

says how important an individual is, tells others how much status an individual has, what the individual is like (e.g. professional, sexy, casual)” (O’Cass, Frost, 2002: 68). Clothing is a powerful form of non-verbal communication, and expensive or fashionable clothing is seen as a symbol of wealth and status in many cultures.

Cars are not only daily vehicles of transportation but also symbols of status. “Luxury cars have always symbolized wealth, social status, and sophistication” (Barakati, 2024: 48). Gatsby, a nouveau riche who has amassed a fortune through illegal activities, owns a cream-yellow Rolls-Royce. Nick, a band man, owns an old Dodge, and Daisy, the dream lover of men, drove a white sports car when in the girlhood. Tom Buchanan, a national athlete, has a blue sports car. George Wilson repairs cars and has always dreamed of owning a luxury car. The meticulous portrayal of the cars each character drives skillfully in the novel reflects their social status and wealth levels. However, Daisy drives Gatsby’s Rolls-Royce and kills Buchanan’s mistress, Myrtle, which indirectly leads to the tragedy of Gatsby and Wilson due to Daisy’s moral corruption. It shows that “cars become the symbol of ruin, implying the disillusionment of ideals based on material” (Xu, 2008: 113). Luxurious automobiles epitomize yearning for material wealth and a life replete with material affluence but devoid of morality.

3. The Symbolic Significance of Characters in *The Great Gatsby*

3.1. The Symbolic Significance of Gatsby

To a certain degree, Jay Gatsby embodies individualism and the American Dream. “F. Scott Fitzgerald’s novel *The Great Gatsby* is an unusual combination of realism and romance. Its realism is rooted both in its devotion to a historical moment and to the way in which the story is told, while its romance is located in the character of Jay Gatsby” (Shumway, 2015: 132). The unreserved and all-out pursuit of aspirations and an inexhaustible surge of positive energy constitute the quintessential embodiment of unadulterated romance. He was born into a low-income family but was diligent, motivated, and full of enterprising spirit, and he trained himself consciously and systematically. According to Meyer Wolfshiem’s memory, Gatsby is “an young major just out of the army and covered over with medals he got in the war” when they first met (169). After Gatsby’s death, his father shows Nick a book called Hopalong Cassidy, whose last fly-leaf was printed Gatsby’s Schedule and General Resolves when Gatsby was younger. Gatsby follows the example of American icon Benjamin Franklin. However, Gatsby’s disillusionment of his dream in the novel also symbolizes the collapse of the American dream and the disillusionment of young people at that time. At its root, people had a wrong definition of the ideal life. They thought that the ideal life often means the life of the upper class, in which people have more money and enjoy more material things. “Emphasizing the importance of personal and civic virtues in shaping both a successful individual and a successful nation – Benjamin Franklin. Though at times accused of crude materialism and utilitarianism” (Đurđević, 2021: 151). Benjamin Franklin emphasized the importance of personal and civic virtues, not as mere materialism or utilitarianism, but as key factors in achieving personal success and social prosperity. “Results suggest a general perception that meaning in life and happiness are essential to the folk

concept of the good life, whereas money is relatively unimportant” (King, Napa, 1998: 156). Happiness and meaning are considered essential components of a desirable and morally good life, with wealth playing a relatively minor role. Due to the decline of morality and the collapse of life value, young people in the American Jazz Age initially set out on the road hoping to pursue the American dream but finally became lost lambs.

3.2. The Symbolic Significance of Tom and Daisy

Tom and Daisy are symbols of materialism and the end of civilization. “Materialism is a construct that differs both within and between cultures. Not only are there individual and cultural differences in the levels of materialism, but the meaning of the construct itself is likely to differ between people and between cultures” (Belk, 2015: 299). It is implied that different understandings and levels of materialism may have an impact on the harmony of civilizations. In *The Great Gatsby*, Tom Buchanan and Daisy serves as an exemplary embodiment of the decadent ethos that pervades the privileged echelons of society. According to Nick, “They were careless people, Tom and Daisy—they smashed up things and creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made...” (175). They not only falsely accused Gatsby and indirectly caused his death, but also stifled their own conscience. The times are constantly advancing but the civilization demonstrated by these young people is regressing. “This new youth culture was often likened to “primitive” cultures of ethnic, class, and racial others; like these others, they seemed “raw forces unleashed” on American society” (Griffith, 2006: 75). The era saw the rise of mass youth culture, often likened to “primitive” cultures and viewed as a threat to civilization. Besides, Daisy embodies the paradoxical symbol of happiness and death. “The floronym daisy can be associated with spring, freshness, cleanliness, and its semantic components contribute to phraseological objectivation of the concepts happiness, death, commonness, difference, incongruity” (Cherniavska, 2021: 87). Despite her affluence and social standing, Daisy appears to be the epitome of happiness, yet her marital existence is devoid of fulfillment and excitement, mirroring the stillness of death. “It is a subjective affair. It is within. Real happiness can only be attained through freedom, neither in wealth, not even in power” (Bhar, 2022: 31). And the abundance of material possessions cannot compensate for the void and monotony of a barren spiritual life. Andrei and Daniel (2023: 414) further elucidate this point, asserting, “Those who seek to gather material wealth most often become spiritually poor,” and which implies that while material wealth can be a means to support others, an excessive preoccupation with accumulating riches often leads to spiritual impoverishment. In essence, Daisy’s life, replete with materialism and devoid of spiritual richness, serves as a poignant alternative interpretation of death.

4. Conclusion

The Great Gatsby is a magnum opus in the American literary canon, where a plethora of symbolic techniques are employed with various nuances. F. Scott Fitzgerald adeptly utilizes these devices to enhance the profundity of the

narrative's themes, accentuate the distinctive personalities of the characters, and elucidate the ideations and conflicts within the characters, which is indispensable for propelling the story's progression. Initially, we dissect the symbolism of colors, particularly green, which epitomizes Gatsby's illusory idealism; white, which juxtaposes purity with indifference; and yellow, which symbolizes wealth and corruption. Subsequently, we scrutinize the inherent symbolism within the narrative's settings. East Egg and West Egg emblemize the entrenched aristocracy and the parvenu wealth, respectively. In contrast, the valley of ashes and the blue eyes of Doctor T. J. Eckleburg epitomize the spiritual desolation of the populace and the omniscient deity. Lastly, we delve into the symbolism of the characters. Gatsby is the quintessence of individualism and the doomed American Dream, while Daisy and Tom personify the affluent yet insensitive elite. Upon analysis, it becomes patent that these facets vividly delineate the decline of the post-war generation amidst a materialistic society and underscore the tragic demise of the elusive and doomed American Dream. By delving into these three dimensions, we can uncover a wealth of pertinent and enlightening information, paving the way for a more profound exploration of *The Great Gatsby*, aiding us in achieving a deeper comprehension of the author's literary objectives and the intricate symbolic significance embedded within his magnum opus.

References

- [1] Amm M: Might and magic, lust and language – the eye as a metaphor in literature, *Documenta Ophthalmologica*, Vol. 101 (2000) No.3, p.223-232.
- [2] Barakati P, Bertini F, Corsi E, Gabbrielli M and Montesi D: Luxury Car Data Analysis: A Literature Review, *Data*, Vol. 9 (2024) No.4, p.48.
- [3] Gopal C. Bhar: In Search of Happiness - Intellect or Spirituality?, *Indian Science Cruiser*, Vol. 35 (2021) No.6, p.31-42.
- [4] Belk R: 14 Culture and Materialism, *Handbook of Culture and Consumer Behavior*, Vol. 14 (2015) p.299-323.
- [5] Burris V: The Myth of Old Money Liberalism: The Politics of the Forbes 400 Richest Americans, *Social Problems*, Vol. 47 (2000) No.3, p.360-378.
- [6] Cabigiosu A: An Overview of the Luxury Fashion Industry, *Digitalization in the Luxury Fashion Industry*, (2020) p.9-31.
- [7] Cherniavska AV: Semantics of Phraseologically Objectivized Floronyms in the English Language, *Науковий вісник Міжнародного гуманітарного університету. Сер.: Філологія*, Vol. 48 (2021) No.2, p.87-92.
- [8] Ceserani R: La nebbia: luoghi reali e metaforici, *Revue Romane*, Vol. 42 (2007) No.2, p.188-219.
- [9] Andrei C, Daniel PG: The material and the spiritual wealth, *Technium Social Sciences Journal*, Vol. 45 (2023) p.414-421.
- [10] Chang, Yaoxin: A Survey of American Literature (The 3rd Edition) (Nankai University Press, Tianjin 2008).
- [11] Marija Č. Đurđević: The rise and fall of the American dream: From Franklin to Facebook, *Reči (Beograd)*, Vol. 12 (2021) No.14, p.148-159.
- [12] Elmore AE: Color and Cosmos in *The Great Gatsby*, *The Sewanee Review*, Vol. 78 (1970) No.3, p.427-443.
- [13] Francis S. Fitzgerald: *The Great Gatsby* (Foreign Language Teaching and Research Press, Beijing 2017).
- [14] Ferguson G: Signs & symbols in Christian art (Oxford University Press, New York 1954).
- [15] John T. Flanagan: Virgin Land: The American West as Symbol and Myth, *American Literature*, Vol. 22 (1951) No.4, p.534-536.
- [16] Floyd J: Mary Lawlor, Recalling the Wild: Naturalism and the Closing of the American West, *Journal of American Studies*, Vol. 36 (2002) No.3, p.513-570.
- [17] Jean C. Griffith: "Lita is--jazz": the Harlem renaissance, cabaret culture, and racial amalgamation in Edith Wharton's *Twilight Sleep*, *Studies in the Novel*, Vol. 38 (2006) No.1, p.74-94.
- [18] Maria S. Gorbuleva: THE GOOD, BAD GREEN COLOUR, *Praxema*, Vol. 166 (2023) No.1, p.140-162.
- [19] Mariwan M. Hasan: A Thematic Investigation into T. S. Eliot's "The Hollow Men:" With Reference to Textual Approach, *Critical Literary Studies*, Vol. 1 (2019) No.2, p.159-184.
- [20] Laura A. King, Christie K. Napa: What makes a life good?, *Journal of Personality and Social Psychology*, Vol. 75 (1998) No.1, p.156-165.
- [21] António S. Leite: The house as a mirror and support of identity: Reflections for a more conscious and subjective inhabiting, *Intelligence, Creativity and Fantasy*, (2019) p.161-165.
- [22] Ali K. Nejad: THE CONFLICT OF EAST & WEST IN IQBAL'S POETRY, *Taşdıq*, Vol. 4 (2022) No.1, p.23-35.
- [23] O'Cass A, Frost H: Status brands: examining the effects of non-product-related brand associations on status and conspicuous consumption, *Journal of Product & Brand Management*, Vol. 11 (2002) No.2, p.67-88.
- [24] Catherine C. Rhorer: Red and White in Ovid's *Metamorphoses*: The Mulberry Tree in the Tale of Pyramus and Thisbe, *Ramus*, Vol. 9 (1980) No.2, p.79-88.
- [25] David R. Shumway: Gatsby, the jazz age, and luhrmann land, *Journal of the Gilded Age and Progressive Era*, Vol. 14 (2015) No.1 p.132-137.
- [26] Wijitsopon R: Corpus stylistics and colour symbolism in *The Great Gatsby* and its Thai translations, *Language and Literature*, Vol. 31 (2022) No.3 p.267-295.
- [27] Wójcik M: "Mówię rzecz, jak jest – kolor biały nie rozwija się przez niuansę". Wybrane przykłady funkcjonowania symboliki bieli w liryce Cypriana Norwida, *ROZPRAWY I KONTEKSTY*, Vol. 10 (2020) No.15 p.359-371.
- [28] Xu, Cong: An Analysis of Symbolism in *The Great Gatsby*, *Teaching of Forestry Region*, (2008) No.8, p.112-115.
- [29] Zhang, Haibing: Symbolic meanings of colors in *The Great Gatsby*, *Studies in Literature and Language*, Vol. 10 (2015) No.6, p.38-44.