

ADVANCE SOCIAL SCIENCE ARCHIVE JOURNAL
Available Online: https://assajournal.com
Vol. 04 No. 02. October-December 2025.Page# 5169-5184
Print ISSN: 3006-2497 Online ISSN: 3006-2500
Platform & Workflow by: Open Journal Systems

Chromatic Lexis in the Thematic Representation of the American Dream in The Great Gatsby: A Stylistic Analysis

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Abstract
The study aims to explore the importance of chromatic lexis in F. Scott Fitzgerald's The Great Gatsby in aspect of the American dream. The study examines the use of color words in the novel as descriptive tools in order to understand the theme and the ideological structure of the novel. The study is based on stylistic analysis and it uses the concepts like a foregrounding, a lexical cohesion, a symbolism, a semantic deviation, an imagery and repetition to analyze the linguistic patterns with color imagery. The purpose of the study is to locate the most frequently used types of chromatic lexis in the novel; to discuss the stylistic roles of these types of chromatic lexis; to explore how these chromatic lexis patterns reflect the American Dream. The selected excerpts of chromatic lexis were analyzed using a qualitative textual analysis, where the imagery was categorized under dominant color imagery. It was found that Fitzgerald's use of chromatic lexis is used as an integral style throughout the novel. Green as such is mostly used to present hope, aspiration, futurity and the never-ending desire to achieve success, and it's the most pictorial of the American Dream. Gold and yellow are the colors of wealth and materialism, of capitalism and excess, and white and silver are the colors of superficial purity, aristocracy, and social privilege. Grey and ash imagery suggest moral corruption, industrial corruption, and lower class failure to have the Dream. Likewise, blue and multi-colored imagery sets up themes of illusion and fantasy, emotional ambiguity and performative wealth. The study also revealed that

symbolism, lexical repetition, foregrounding, metaphor, synesthesia, semantic contrast and chromatic imagery are the stylistic means by which the chromatic lexis operates. These stylistic devices, in addition to contributing to a thematic unity, serve to build Fitzgerald's critique of the American Dream as an ideal impossible to sustain because of materialism and social inequalities. The result of the study is that chromatic lexis in The Great Gatsby is not just ornamental description but a stylistic element that functions as a medium to express ideological content and cultural criticism. The study is useful for stylistic studies that shows the connection between language, symbolism and literary ideology and also shows the importance of lexical stylistics in the understanding of literary texts.

Keywords: Chromatic Lexis, American Dream, Stylistics, The Great Gatsby

1. Introduction

1.1 Background of the study

Stylistics is a field of linguistics that deals with the correlation between language and its artistic role in literary works. It emphasizes the meaning-making, aesthetic and interpretive depth of literature through linguistic choices. Leech and Short define stylistics as the linguistic analysis of literary texts and its focus is on the identification of patterns of language which help to produce meaning and effect (Leech & Short, 1981). Likewise, Simpson (2004) describes stylistics as a technique for the use of linguistic instruments in analysing literary style and understanding the meaning of text. This view is further substantiated by Halliday's systemic functional linguistics, which sees language as a resource for making meaning, which depends on their social and cultural context (Halliday, 1994). An important lexical category is the use of color related words (chromatic lexis) in a text. Thematic, emotional, psychological, or symbolic meanings can be interpreted from a chromatic lexis as it is not only descriptive but also symbolic. Color words in literature function as vectors of symbolism and affect the readers' interpretation of characters, settings and ideological structures. The continuous usage of colors as lexical patterns establishes multiple levels of meaning that help the development of themes.

Chromatic lexis is mostly used to express a variety of social and cultural implications in the novel The Great Gatsby. This work is among the most well-known literary works. Because of its rich color imagery, green, white, gold and gray which symbolizes multiple aspects of American Dream. The story creates a world in which color doesn't just describe, but it's also symbolic, denoting illusion, riches, the corrupted and inaccessible desire. Color in Fitzgerald's novel has been remarked upon as an important aspect of the style and themes of the novel (Wijitsopon, 2022). Hence, this paper will discuss chromatic lexis as a stylistic portrayal of the American dream in The Great Gatsby. It tries to explore how the lexical units about color help to create meanings and how they showcase some aspects of ideology and culture regarding the American dream in the text.

1.2 Problem Statement

The Great Gatsby has been the subject of many kinds of study from literary, cultural and symbolic aspects; however most of these studies were of thematic interpretation which lacked detailed language study. While some studies have explored the symbolic nature of the American Dream in regard to wealth, social class, and moral decay, some have failed to recognize how all those meanings are systematically linguistically enacted via chromatic lexis. Stylistic studies have covered a number of aspects of Fitzgerald's use of language such as lexical patterns and symbolic imagery (Abu Qweider, 2021). Color symbolism in the novel and its translated versions has been another research area in which it was revealed how color helps determine the theme of a novel. This leaves a void investigation in the study of the role of color in the lexical choices in the novel which

need to be addressed. Thus a concentrated stylistic study is needed where chromatic lexis is not just viewed as a symbolic reference, but as a linguistic system as well.

1.3 Research Objectives

The study aims to achieve following research objectives

1. To identify and classify selected instances of chromatic lexis in *The Great Gatsby*.
2. To investigate chromatic lexis as a stylistic representation of the American Dream in the novel.
3. To examine the stylistic significance of chromatic lexis within the text.

1.4 Research Questions

The study is guided by following research questions

1. What types of chromatic lexis instances are used in the novel The Great Gatsby?
2. How does chromatic lexis depict the thematic representation of American Dream in the novel?
3. What is the stylistic significance of chromatic lexis within the text of the novel?

1.5 Significance of the Study

The study is significant by examining color-related lexical choices as linguistic features that participate in the construction of literary meaning. Through the analysis of meaning-making function of color-related lexical choices, it signifies the understanding of lexical stylistic patterns of narrative fiction. In literary analysis, it provides additional interpretation of The Great Gatsby, beyond the standard thematic interpretation, and reveals evidence of language in the text. It serves as an illustration of the importance of stylistic elements in shaping the readers' perception based on the American Dream and hence will enrich the interpretation of the Fitzgerald's work. Within the fields of linguistic and cultural studies, the research reveals the ways in which language is an expression of ideology, including aspiration, wealth and social identity. It demonstrates the ways in which chromatic lexis can be used as a medium for the encoding of cultural meanings in literary texts.

2. Literature Review

2.1 Chromatic Lexis in Literary Text

The functions of chromatic lexis in literary texts concern the characterization, the development of the theme and the ideological encoding. One key use is in the development of character identity, and symbolic color association. Liu (2010) illustrates through his stylistic analysis of The Great Gatsby how lexical cluster based on the color vocabulary can be the direct product of Fitzgerald's characterization strategy which associates certain color terms with characters and their social statuses. This function enables color words to be used effectively as literary devices to express more complicated meanings of characters. Thematic foregrounding is also an important use of chromatic lexis. Foregrounding is described by Leech (2008) as deviation or parallelism of any linguistic element to highlight its value and create reader's attention. Thematic markers are foregrounded chromatic vocabulary in semantically-charged contexts when Fitzgerald repeatedly uses the same color terms. In The Great Gatsby, the whole spectrum of colors plays respective thematic roles, and as Sun (2023) further confirms, the green and gold colors are representative of the American Dream's rise, while the white and grey colors exemplify its downfall. Chromatic lexis is also a means of ideological critique. Fitzgerald's use of color words in the novel, according to Ju (2023), highlights negative aspects of characters and exposes moral hypocrite of the American society of the 1920s.

2.2 Chromatic Lexis and Ideological Representation

Lexis of the chromatic is highly related to the ideological representation because the vocabulary of the colors represents the common cultural values, aspirations and contradictions of a given context. The Great Gatsby' uses color symbolism in a discursive way, rather than decorative, and is related to an ideological critique of the American Dream; Fitzgerald assigns several and contradictory meanings to the colors to show the fragility of the Dream's promise, as Elmore (1970) suggests. The author uses this chromatic approach to create a language-based landscape that mimics and contradicts the official ideology of aspiration, wealth and social mobility. In addition, Wijitsopon (2022) shows that The Great Gatsby has a systematic relationship between the chromatic patterns and themes of socioeconomic inequality and destructive wealth, thus strengthening the ideological aspects of the text through language. The stylistically-oriented analysis of the corpus shows that the stylistic pattern of color co-occurrence is used to bring ideological differences between social classes and moral positions to the forefront. This chromatic correlation supports each other as a style of the American Dream.

2.3 Linguistic use of Chromatic Lexis

In literary texts, the most basic form of chromatic lexis is basic color terms. A one-syllable, high frequency color words that make up the basic chromatic vocabulary of a language. The basic theory of basic color terms was founded by Berlin and Kay (1969) who showed that basic color terms are lexically universal, but also contain cultural associations. In the literary context, the basic color terms green, white, yellow, gold, grey, blue in The Great Gatsby are not only perceptual, but also semantically complex and used as stylistic markers. Corpus analysis in Wijitsopon (2022) shows that each of these basic color terms in the novel occurs repeatedly and in a concentrated manner with each character and theme, as well as a particular setting, and thus the basic color terms are eventually turned into a complex system of literary symbolism.

Another more complex mode of linguistic realization of chromatic lexis is color adjectives and chromatic epithets, where color words are used to add to the noun with the aim of creating compound symbolic meanings. As Liu (2010) points out in his stylistic analysis of The Great Gatsby, Fitzgerald uses a lot of adjectives, including chromatic adjectives, one of the most evident lexical features of the novel used to create vivid imagery and theme foregrounding. Chromatic adjectives like “green light”, “golden girl”, “white girlhood”, “grey land” are chromatic epithets which directly link color symbolism to characterization and ideological significance. Lexical deviation and figurative modification on the adjectival level are important textual deviant strategies in the creation of non-literal effects in literary texts as described by Leech and Short (2007).

2.4 Studies on the American Dream in the Novel

Specifically, in the study of the linguistic construction of the American Dream in The Great Gatsby, the focus has been on the significance of a certain pattern of language usage and how it serves as a vehicle to encode ideological meaning. As revealed by Sun (2023), the chromatic vocabulary in the novel is used systematically throughout the novel to chart the course from hopeful aspiration to disillusionment of the American Dream, and color words serve as ideological signposts along this path. Building on that, Xu (2024) explores the semantic load of color in the creation of Gatsby's identity as symbol both of promise and corruption of the American ideal. Also, Elmore (1970) laid the groundwork for the basic argument that color in the novel is essentially ideological and codes the major attraction of the American Dream and the moral compromises it demands. In these studies, the linguistic mechanism encoded by chromatic lexis is discovered to be the major one in the novel that represents the American Dream.

2.5 Research Gap and Justification of the Present Study

Although previous research has acknowledged the significance of color symbolism in The Great Gatsby, none of them has established a systematic stylistic frame to analyze chromatic lexis as a whole stylistic category based on their features. Elmore (1970) and Sun (2023) show that literary studies on color symbols give more interpretive analysis of certain color symbols and do not use a systematic linguistic approach as in stylistics. A second area of concern is the narrow scope of the systematic feature-based stylistic analysis of the entire chromatic vocabulary, used in The Great Gatsby. Liu (2010) and Huang (2024) propose the feature-based approach to the whole stylistic features of the novel, but neither proposes to take the chromatic words as the main study. There has been limited attention paid to the use of chromatic lexis as a means to the representation of ideology in the current stylistic studies of The Great Gatsby.

The present study is justified by its specific emphasis on systematic stylistic framework to examine the thematic representation of the American Dream through chromatic lexical choices. It provides evidence of the way that the words that the writer selects are used for good effect, as stylistic devices that enhance the novel's main ideas. The research, therefore, is both theoretical and practically in its implications, as it builds on existing stylistic methods for literary analysis, and fills a gap in understanding about one of the most influential novels in American literature.

3. Methodology

3.1 Research Design

This study adopted a qualitative research design that explored the representation of the American Dream in F. Scott Fitzgerald's novel The Great Gatsby through the use of chromatic lexis. Creswell and Creswell (2018) characterize qualitative research as an approach focused on exploring and interpreting meaning. The method was used in this study as contextual close reading and stylistic analysis instead of numerical measurement. It allowed for the analysis of lexical choices regarding color in their context of narration, which led into the investigation of their descriptive, stylistic and thematic use. The analysis concentrated on aspects of Characterisation, imagery, setting, and the portrayal of aspiration, material wealth, social privilege, inequality, and illusion that were conveyed through those linguistic choices.

3.2 Data Source and Corpus Selection

The selection of data source and corpus serves as a foundation for the selection of the language model to be used. The main source of data was F. Scott Fitzgerald's novel, The Great Gatsby. The novel was chosen because its depictions of characters, objects, environments, and various settings offer useful content for the analysis of chromatic lexis and the American Dream. The text-based corpora were made up of colour related lexical expressions and their context texts, which were used to obtain the contextual evidence necessary for the stylistic interpretation.

Purposive sampling was employed to select textual expressions that were relevant to the research questions and offered a basis for examining the stylistic and thematic functions of chromatic lexis. The selection was determined by clearly stated inclusion and exclusion criteria table 3.1 in order to make sure the examples selected were recognizable in the text and relevant for the analysis.

Table 3.1 *Inclusion and Exclusion Criteria*

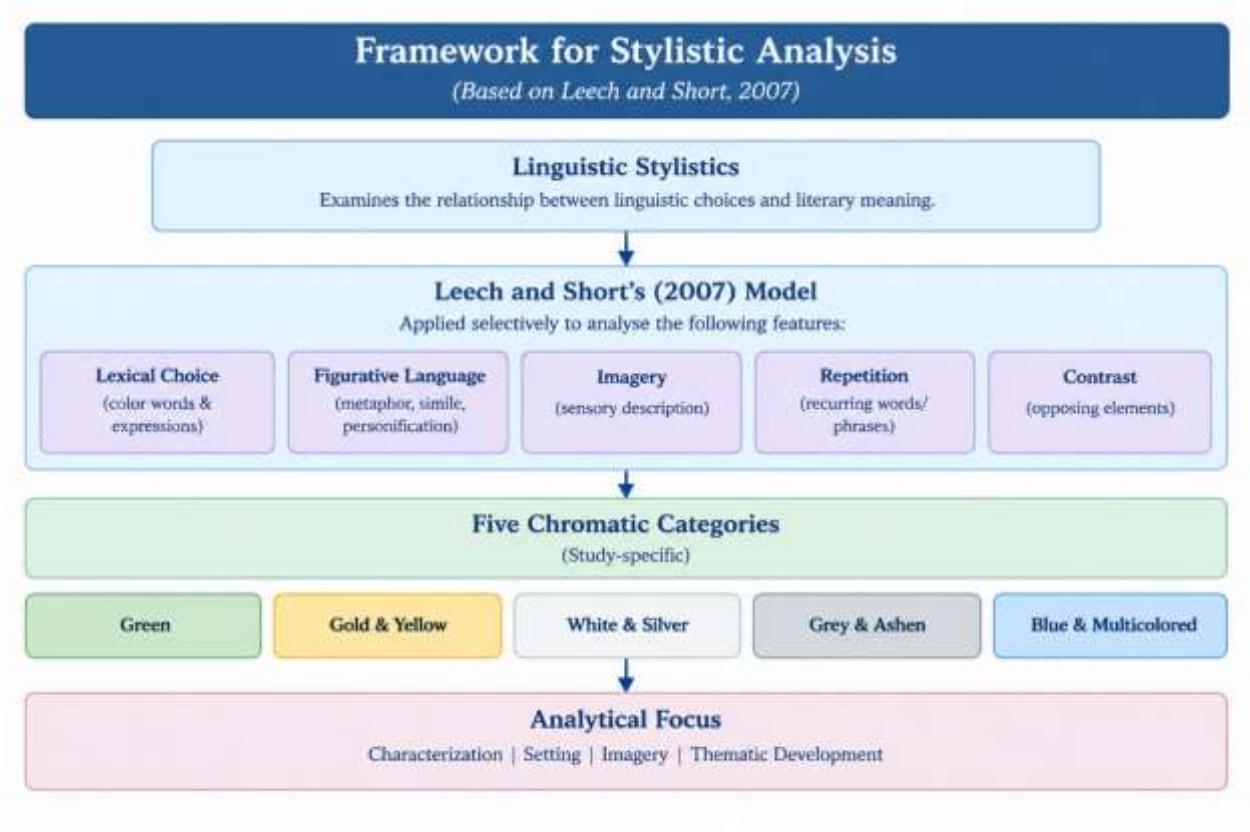
Inclusion criteria	Exclusion criteria
Explicit color terms, color compounds, and identifiable chromatic descriptions.	Expressions without an identifiable chromatic element.
Literal or figurative expressions whose chromatic features could be interpreted in context.	Expressions whose color-related meaning depended solely on unsupported assumptions.
Expressions relevant to the descriptive, stylistic, or thematic dimensions of the research questions.	Expressions lacking a demonstrable connection to the study's analytical focus.
Verifiable textual expressions examined alongside their surrounding narrative passages.	Inaccurate quotations or interpretations unsupported by the textual context.

3.3 Data Collection and Organization

Data was gathered by systematic reading of the novel The Great Gatsby. The text was analyzed for potential examples of chromatic lexis, documented with adjacent text and pertinent details of the narrative. All chromatic lexis expressions were reviewed for inclusion and exclusion prior to inclusion in detailed analysis. The selected expressions were then organised into five analytical categories: green; gold and yellow; white and silver; grey and ashen; and blue and multicolored imagery. These categories offered a structure to organised the data set and did not assume any meaning for any individual colour. The original text was reviewed to ensure the location and appropriateness of the examples chosen.

3.4 Framework for Stylistic Analysis

The study was based on linguistic stylistics, which is the study of the relations between the language choice and the literary meaning. The basic analytical foundation used was a linguistic-stylistic model presented by Leech and Short (2007), which provides a systematic approach in examining language in fictional prose. The model was used selectively to analyze the selected passages when they showed lexical choice, figurative language and imagery, repetition, contrast and contextual relationship. The five chromatic categories were invented for this study and were not used as theoretical chromatic categories as given by Leech and Short. Because colors cannot be understood in isolation from symbolic understandings, the analysis took each instance as it appeared in the narrative, looking instead at how it could contribute to character, setting, image and theme. This framework was instrumental in the interpretation of the involvement of the chromatic lexis for the representation of the American Dream in terms of aspiration, material wealth, social privilege, inequality, and illusion. The visual representation of the framework is illustrated in figure 3.1 below.



3.5 Data Analysis Procedure

The qualitative analysis of the data was performed using the selective application of Leech and Short's (2007) linguistic-stylistic model which was based on the theory of contextual close reading. In the first stage the expressions chosen were classified in five chromatic classes. Second, linguistic features and descriptive or figurative roles of each expression were noted within the context of its context. Lexical choice, imagery, repetition and contrast were focused on if they occurred. Third, "the stylistic functions" of the expressions were interpreted based upon "the story events they express" such as "the characters, the objects, the sets, and the situations described."13. Fourth, the interpretations were analyzed based on the research questions to determine how the found expressions helped to elucidate the American Dream. Recurring patterns and contrasts were taken into account, however if evidence was not provided. Meanings were considered contextually and not just an association with colors. The results have then been drawn from the connection between the identifiable aspects of the language and their section of the meaning in the novel.

3.6 Ethical Consideration

Ethical standards were maintained throughout the research process. The original text was treated accurately, and all textual quotations and secondary sources were appropriately acknowledged in accordance with referencing conventions. Interpretations were grounded in the linguistic and narrative contexts of the selected passages to minimize the risk of misrepresentation or unsupported claims about the text. Furthermore, the analysis distinguished textual evidence from the researcher's interpretations, ensuring that conclusions about chromatic lexis and the American Dream were based on identifiable linguistic features rather than predetermined assumptions about color symbolism. These practices supported academic integrity, transparency, and responsible literary interpretation.

4. Analysis and Discussion

4.1 Green Chromatic Lexis: The American Dream and Hope

The predominant chromatic symbol in the novel is green. Green is always referenced to hope and the American dream (and it is an ongoing pursuit of it) in Fitzgerald. Green is used as a powerful aesthetic tool in the theme, with hopes and dreams of a better future based on the color associated to characters. It is about being positive and optimistic, striving to be successful, rich and fulfilled. However, Fitzgerald is also green to signify the difference between reality and dream as one's dream may not come true no matter how much they try. So, green can also be a sign of hope, a sign of falseness the American Dream and one of the most obvious chromatic references in the novel. Instances of Green Chromatic Lexis are listed in the table 4.1 given below.

Table 4.1 *Green Chromatic Lexis*

Textual Example	**Stylistic Feature**	**Representation of the American Dream**
“a single green light, minute and far away” (Fitzgerald, 1925, Ch.1)	Symbolic chromatic	Represents unattainable aspiration
“he stretched out his arms toward the dark water” (Fitzgerald, 1925, Ch.1)	Symbolic gesture	Endless pursuit of success
“it was again a green light on a dock” (Fitzgerald, 1925, Ch.5)	De-enchantment of lexis	Collapse of idealized dream
“the colossal significance of that light” (Fitzgerald, 1925, Ch.5)	Foregrounding	Dream becomes life purpose
“a fresh, green breast of the new world” (Fitzgerald, 1925, Ch.9)	Historical chromatic metaphor	America as land of opportunity
“the orgastic future that year by year recedes before us” (Fitzgerald, 1925, Ch.9)	Futurity imagery	Endless pursuit of success
“a torn green jersey” (Fitzgerald, 1925, Ch.6)	Chromatic contrast	Self-made ambition
“green leather conservatory” (Fitzgerald, 1925, Ch.4)	Material chromatic imagery	Consumerist version of Dream

4.1.1 Stylistic Interpretation

The “green light” as can be seen in the table 4.1 is the main symbolistic element in Gatsby's sub consciousness dream. It returns back and back again, emphasizing the emotions and desires and the impossible longing. Fitzgerald's characterizations of the American Dream are attainable, but always out of reach. This is an extension of the symbolism outside of Gatsby's battle for himself and relates to the identity of America as a place of opportunity and discovery, “a fresh, green breast of the new world” (Pawlowska, 2022). Green is thus also the symbol of the national "myth" of success, in addition to one's personal success aspirations. Overall, Fitzgerald implies that although people strive to achieve the American Dream, it is always just out

of grasp. This green light is thus a reminder that material success is not enough to give emotional satisfaction or the fulfilment of idealized dreams. Furthermore, Fitzgerald uses this chromatic motif to draw attention to the criticism of the world he depicts as a world without fulfillment, but in constant search for it. Throughout the novel the motif of green is used; it appears to be a source of hope but it also represents a source of tragedy and a source of hope to be lost as it contributes to Gatsby's tragedy of his quest.

4.2 Gold and Yellow Chromatic Lexis: Materialism and Wealth

The colors of gold and yellow symbolize wealth, luxury, excess and the materialized form of the American Dream. For Fitzgerald, these colors now represent the nuts and bolts of consumerism and social performance. These chromatic references are throughout the novel as markers of social status and economic success and embody the value of the affluent society that the novel portrays. The color gold suggests wealth and success and prestige, while the color yellow is a bit fuzzier, signifying artificiality, corruption of moral values and superficial glamour. These colors are repeated in Fitzgerald's writings and emphasize the characters' obsession with wealth and appearances. Therefore, gold and yellow in colors are indicative of all the riches, abundant material resources, but also the emptiness and degeneration, which can be perceived in the relentless pursuit of monetary success. A Table 4.2 is a piece of furniture which has been rendered in many styles.

Table 4.2. *Gold and Yellow Chromatic Lexis*

Textual Example	**Stylistic Feature**	**Stylistic Effect**	**Representation of the American Dream**
“red and gold like new money from the mint” (Fitzgerald, 1925, Ch.1)	Simile / lexical cohesion	Links color with capitalism	Dream associated with wealth
“reflected gold” (Fitzgerald, 1925, Ch.1)	Visual imagery	Creates glamour	Idealized prosperity
“yellow cocktail music” (Fitzgerald, 1925, Ch.3)	Synesthesia	Produces artificial extravagance	Consumerist pleasure
“rich cream color” (Fitzgerald, 1925, Ch.4)	Chromatic epithet	Emphasizes ostentation	Material display of success
“gold-colored tie” (Fitzgerald, 1925, Ch.5)	Lexical symbolism	Constructs visual luxury	Success as performance
“the yellow car” (Fitzgerald, 1925, Ch.7)	Symbolic object	Connects wealth with destruction	Corruption of the Dream

4.2.1 Stylistic Interpretation

As shown in the table, capitalism and economic motives are directly linked with chromatic imagery by the simile of "red and gold like new money from the mint. The theme of the American Dream in Fitzgerald's work is correlated to money and he links this theme to the maxim that America is becoming more materialistic, by using color. The lexical choice of gold has connotations of prosperity, success and status and the comparison of the gold to newly minted money has connotations of the central role of wealth in the novel

in the formation of social identity and individual aspirations. The image highlights the glittering attractiveness of riches and contributes to a false perception of a fabulous and successful lifestyle. The use of such imagery emphasizes Fitzgerald's message of the social world of the novel's glorification and idealization of material progress. But as well as this, the gold is reflective which means that the prosperity being shown is likely to be superficial. Synesthesia can be a combination of sound and the appearance of something as in the case of the "yellow cocktail music." The musical audacity and idiosyncrasy creates a faux joy/excess. The unexpected fusion of the senses is a reminder of the opulent lives of the rich and upper class, and a society that was defined by entertainment, luxury and consumption. Throughout society, wealth is seen as an experienced performance, not merely a visual one, through imagery. The color yellow is normally considered bright and valuable, but is considered in the context to be a color of moral blindness and corruption. This chromatic sequence, therefore, uncovers the transformations undergone by the American Dream from a prospect of self-improvement and opportunity to a money, status and illusion-driven pursuit.

4.3 Sliver and White Chromatic Lexis: Superficiality and Purity

The overall image theme of the novel is silver and white referring to Daisy Buchanan and the society of East Egg. All of these colors are used by Fitzgerald to create an illusion of purity, sophistication and aristocratic superiority. The color white is mentioned again and again through the novel and is associated with innocence, beauty and elegance; it is used as a way to idealize the character of Daisy and the privileged social class of which she is a part. But behind this facade of purity are moral viciousness, selfishness and lack of emotions. In the same way, silver symbolizes refinement, wealth and prestige in the social system, which helps to drive home the exclusivity of East Egg society. Fitzgerald uses these symbols of the chromatic scale over and over, and, in doing so, suggests that it's not as though it's always true what's in the top class. Thus, white and silver become important stylistic features and hint at the fallacy and illusion of the social status and the American Dream as listed in table 4.3.

Table 4.3 *Sliver and White Chromatic Lexis*

Textual Excerpts	**Stylistic Feature**	**Representation of the American Dream**
"white palaces of fashionable East Egg" (Fitzgerald, 1925, Ch.1)	Chromatic metaphor	Elite America idealized
"they were both in white" (Fitzgerald, 1925, Ch.1)	Repetition	Illusion of purity
"white dresses were rippling and fluttering" (Fitzgerald, 1925, Ch.1)	Sensory imagery	Superficial refinement
"our white girlhood" (Fitzgerald, 1925, Ch.1)	Anaphora	Nostalgic Dream image
"gleaming like silver" (Fitzgerald, 1925, Ch.8)	Simile	Privileged protection
"silver shirt" (Fitzgerald, 1925, Ch.5)	Metallic chromatic	Material identity
"high in a white palace" (Fitzgerald, 1925, Ch.7)	Symbolic setting	Elite superiority

4.3.1 Stylistic Interpretation

As can be seen in the table, white is always employed to create the image of purity, refinement and aristocratic elegance, mostly in the context of East Egg society. The use of the term "white palaces of

fashionable East Egg" is suggestive as a chromatic metaphor: it elevates the setting to the status of a symbol of inherited riches and social superiorities and idealizes America's elites as aesthetically majestic. Likewise, the repetition of the line "they were both in white" emphasizes the identity of upper-class classy Daisy and Jordan, and indicates a sameness and a distance of feeling among this class. Moreover, the descriptions of the senses "white dresses were rippling and fluttering" for example - convey a very fleeting and superficial impression of the opulent life a very delicate and fragile space to see. The anaphoric structure of "our white girlhood" imbues memory with romance and generates nostalgia as part of the Dream ideology and suggests that innocence and purity is not an actuality. These style repetitions and patterns allude to the way whiteness is a kind of aesthetic sightlessness that denies moral and emotional weakness. All these chromatic touches are reminders that white and silver are not proper signs of purity, but are "stylistic" devices for conveying a moral superiority. This suggests that the American Dream (the East Egg) is in essence dishonest, as it promises a perfect purity of vision that masks an internal and moral corruption of the people, and an isolation imposed by its affordances that is counterproductive to the fulfillment of the American Dream.

4.4 Grey and Ashen Lexis: Moral Decay and Failure

They're made of grey and ash, symbolizing social decay, industrial corruption and the working class's failure to achieve the American Dream. The chromatic options Fitzgerald has used point to a negative and barren setting as opposed to the shiny world of the upper class. The "valley of ashes", the grey landscape, has come to be interpreted as a very powerful symbol of hopelessness a land that is a landscape in which dreams not only never will be realized but can now be seen to be eroded. Images of ash are also present, which, along with images of destruction and stagnation hint at waste produced by unconstrained industrial capitalism. In these colors Fitzgerald can throw light on the social problems brought about by inequality and can depict the precincts of the working class in a zone of moral and economic debility. Grey and ash serve as stylistic indicators of collapse and thus uncover the darker reality under the surface of the "American dream. Instances of Grey and Ashes lexis are listed in the table 4.4 given below.

Table 4.4: *Grey and Ashen Lexis: Moral Decay and Failure*

Textual Excerpts	**Stylistic Feature**	**Representation of the American Dream**
"valley of ashes" (Fitzgerald, 1925, Ch.2)	Symbolic setting	Failure of prosperity
"ashes take the forms of houses" (Fitzgerald, 1925, Ch.2)	Lexical repetition	Industrial destruction
"powdery air" (Fitzgerald, 1925, Ch.2)	Sensory imagery	Emotional emptiness
"ash-grey men" (Fitzgerald, 1925, Ch.2)	Chromatic epithet	Victims of capitalism
"already crumbling" (Fitzgerald, 1925, Ch.2)	Decay imagery	Destroyed aspiration
"grey land and spasms of bleak dust" (Fitzgerald, 1925, Ch.2)	Semantic field of greyness	Social abandonment
"foul river" (Fitzgerald, 1925, Ch.2)	Negative environmental imagery	Moral pollution

"dimly and already crumbling" (Fitzgerald, 1925, Ch.2)	Repetition	Collapse of the Dream

4.4.1 Stylistic Interpretation

The semantic field of decay, stagnation and social neglect are consistently set up through the use of greed and ash, as shown in the table. The "valley of ashes" is a symbolic location, used as a metaphor for emptiness and a spatial metaphor for waste, and human hopelessness. Fitzgerald's other image of "ashes take the forms of houses" highlights the monotony and erosion, suggesting that the human lives made up of houses are also diminished to residue and ruins in this world. The language here also uses sensory imagery, such as the 'powdery air' to help intensify the oppressive feeling the reader or listener will feel as they find themselves suffocating and emotionally exhausted, and the chromatic epithet 'ash-grey men' dehumanizes the working class into figures of color; as 'industrial figures'. "Already crumbling" gives emphasis to inevitability of decay which is not a drastic but continuous process as part of social order. Grey land and spasms of bleak dust extends the semantic field of 'grey' to make a desolate visual and emotional field. Likewise, "foul river" implies that the river is corrupt, both in terms of physical pollution and moral decay. The words "Dimly and already crumbling" are repeated, and so we get the sense of the fall: the fall of nature and the fall of human effort can never be recovered. To sum up, as can be seen from the quotation above, Fitzgerald uses grey and ashen lexis to effectively show the non-sparkly aspects of the American Dream. The Valley of Ashes is a symbolic space of rejection, hope is systematically quashed and the working class is involved in a vicious circle of neglect and invisibility. In this chromatic field Fitzgerald looks into the industrial capitalism and shows how the progress of some is predicated on the deterioration of others.

4.5 Blue and Multi-Color Lexis: Allusion and Artificiality

The blue images and overweening chromatic build up enrich the world of fantasy and illusion and performative abundance of the novel. A range of blue colors are used by Fitzgerald to convey notions of distance and separation, sometimes even of emotional confusion – especially in relation to Gatsby's idealized world. The color blue can be a symbol to help bridge the gap between what is and what is not real, between what is longed for and what is repeatedly tried to be beautiful. On the other hand, the multiple and changing colors portray the uncontrolled opulence of the lifestyle of the elite for whom more is more and the underlying truth is lost. With this chromatic variation, the conventionality of social acts is highlighted: how appearances are drawn out and used to produce illusion. Thus, the overall application of blue and the multi-colors brings a criticism of a society focused on spectacle, fantasy and superficial show to the novel. Instances are listed in the table 4.5 given below.

Table 4.5: *Blue and Multi-Color Lexis: Allusion and Artificiality*

Textual Excerpts	**Stylistic Feature**	**Representation of the American Dream**
"blue gardens" (Fitzgerald, 1925, Ch.3)	Mood-defining chromatic	Artificial dream world
"blue and gigantic eyes" (Fitzgerald, 1925, Ch.2)	Symbolic chromatic	Moral confusion
"pink suit" (Fitzgerald, 1925, Ch.7)	Deviant chromatic	Failure to enter elite class

	lexis	
“coral and apple-green and lavender” (Fitzgerald, 1925, Ch.5)	A syndetic listing	Excessive materialism
“gaudy with primary colors” (Fitzgerald, 1925, Ch.3)	Evaluative adjective	Consumerist excess
“shirts with stripes and scrolls and plaids” (Fitzgerald, 1925, Ch.5)	Accumulative imagery	Wealth as performance

4.5.1 Stylistic Interpretation

As the table shows, blue images can be a structuring force, one that creates a mood of fantasy, distance and emotional ambiguity, as it dominates the rest of images. As the reader reads, the reader develops an illusion of beauty, because of the word 'blue' in "blue gardens", that in this dreamlike landscape beauty and illusion are one. Similarly, the symbolic chromatic images of 'blue and gigantic eyes' reference distorted spirituality and moral ambiguity which indicate perceptual unreliability and fragmentation in the novel. The deviant chromatic use of the “pink suit” visually and socially sets Gatsby apart from the norms set by elite society. It is a stylistic aberration in the sense that it is as if he wanted to be someone other, and also is an aberration in the sense that he's the other to the old money aristocracy. It is this contrast in color from one scale to another that illustrates Fitzgerald's idea of how one can outwardly show wealth, but not be socially accepted and consequently reveals the strictness of class structure. Likewise, ‘gaudy with primary colors' is evaluative, raising doubts about the garishness and crudity of this display of riches. The descriptive pile-up “shirts with stripes and scrolls and plaids” also helps to emphasize the idea of abundance of material as performance. Stylistically, Fitzgerald is repeating and piling on so there is no one who is really this or that; identity is accrued through an accumulation of objects in Fitzgerald's world. But the blue and multi-color lexis overall gives a balance between the beautiful and the artificial, shortens the American Dream and makes it a display of illusions, excess and paying identities.

4.6 Discussion of Findings in Relation to Research Questions

In RQ1, the findings indicate that Fitzgerald is using more than one type of chromatic words in the novel such as green, gold, yellow, white, silver, grey, blue and multi-color chromatic word imagery. These color categories are not arbitrary but are continuously recurring lexical patterns which create a thematic cohesion throughout the narration. In a similar manner, analysis is in line with what Tyson (2006) says that Fitzgerald's challenge to capitalist ideology is through the representation of symbols of riches and social class. As far as imagery, the use of blue and multi-color enables themes of illusion, artificiality and performative luxury. Stylistically, the repetition of the chromatic lexis gives to the text lexical cohesion and foregrounding of its sense. Leech and Short (2007) explain that foregrounded lexical patterns are more appealing to the reader and have thematic significance. Thus Fitzgerald's recurring use of color imagery is a system of style that is an apparatus for structuring the ideology of the novel. The findings indicate that the use of color in The Great Gatsby is not simply descriptive but rather is used as a conscious stylistic tool to denote the representation of abstract ideas like hope, class and corruption linguistically. In analyzing this phenomena, present study offers backing to Bewley's interpretation of 1954 that Gatsby is a representation of the tension between idealism and materialism of the American dream

The findings of RQ2 show that the use of chromatic lexis is multi-functional stylistically in the novel. The techniques used by Fitzgerald are symbolism, metaphor, repetition of words, contrast in colors, synesthesia and deviation in semantic. The findings also show that Lehan (1990) is also right in putting emphasis on the green light as the symbol of unattainable desire and national aspiration. These stylistic methods are used for Characterization, mood development, theme development and ideology criticism. These colors are traditionally associated with innocence and purity, yet Fitzgerald plays with these notions to connect them with feelings of emptiness and moral laxity. Stylistically, these results point to what Simpson (2004) argued about how literary (fictional) language gains its significance by using patterned linguistic deviations and repetitions. Fitzgerald's chromatic use, therefore, serves as stylistic elements that flow throughout the novel, influencing readers' understanding of the American Dream. The above interpretation is, however, taken further in the present study, which focuses on the imagery of green as a pattern of the chromatic use of words in a literary work and not as a literary symbol.

In RQ3, the findings indicate that chromatic lexis embodies a key word that can be seen as a stylistic representation of the American Dream throughout the novel. Stylistically, Fitzgerald employs a chromatic lexis to change the American Dream from an ideal to a questioning of illusion, materialism and ambition. In addition, the study concurs with Simpson (2004) that recycled modes of expression contribute to the creation of ideology by foregrounding the element of style. Xu (2024) explores the semantic load of color in the creation of Gatsby's identity as symbol both of promise and corruption of the American ideal. The use of color throughout the novel acts as a recurring linguistic pattern which affects the way Fitzgerald's readers (and the reader) interpret the novel. This study takes a different approach from the traditional literary criticism where the emphasis is mainly on the thematic symbolism by studying the functioning of color from an intertextual point of view, investigating its role in the language through repetition, semantic association and lexical cohesion.

5. Conclusion

The study summarizes by showing the use of chromatic lexis is an important stylistic feature in The Great Gatsby. A structured use of colour imagery, as well as description, is a linguistic device that Fitzgerald has used consistently throughout the text to convey themes relating to ambition, prosperity, illusory pleasure, class separation and moral decay. From the analysis it was clear that some frequencies of green, gold, yellow, white, silver, grey, blue and multi-colour imagery were employed throughout the novel. All of these colors have various semantic and stylistic implications that help to build Fitzgerald's critique of the American Dream. The symbolic colour green was the most important one in the novel. The green light is a symbol of hope, aspiration, futurity and a never-ending quest for success. Yet the study also revealed that this cannot and it will not happen, and this just shows the illusionary American Dream itself. Likewise, gold and yellow signify riches, luxury, materialism. The American Dream is tied to consumer culture and economic status through these colors, as Fitzgerald shows. The study also showed that negative association with corruption and destruction will be a future development of imagery of yellow, implying the moral decay under material success. The imagery of white and silver predominately describes old-money society, and the aristocracy of East Egg. While these colors are often associated with innocence and purity, Fitzgerald's use of them will also evoke superficiality, emotional emptiness and social privilege. This means that inclusion does not define the American Dream, but rather class exclusion. By using too much chromatic piling and too many stylistic deviations Fitzgerald paints a picture of a society fixated on appearances, the spectacle and “success”. The study overall proves that the use of chromatic lexis throughout the novel is a coherent stylistic system.

Refetio in the use of colour develops lexical cohesion, thematic continuity and ideological depth in Fitzgerald. In these stylistic decisions, the novel questions the shift of the American Dream from a sign of hope and self-improvement to the materialism, and illusion.

This study has limitations that should be noted. First, the research is mainly qualitative and interpretative, that is, the findings are drawn from textual analysis, which can be problematic with regard to subjectivity. While a systematic approach was used in an attempt to be consistent, other readers may interpret the same chromatic notations in other ways. Secondly, the study deals only with the chromatic lexis; other stylistic aspects like syntax, pragmatics and narrative structure are not detailed and explored extensively. Hence, the analysis is not a full linguistic profile of the novel but only partially shows Fitzgerald's stylistic strategy. A more elaborate study that is to include several stylistic levels might give a more complete interpretation of the text. Lastly, the study lacks reader-response data and validation from an audience, which might have given an insight into how chromatic imagery is perceived by various audiences. This lack is a possible avenue for future research by combining corpus or reader-response approaches, thus, further increasing the scope of their conclusions and improving their reliability.

The implications of the study prove that the lexical studies of stylistics can make a contribution in understanding literary ideology, using semantic and symbolic approach. The study points to the important role of chromatic lexis as a stylistic device that can be used to create thematic meaning and emotional atmosphere linguistically. The results further underscore the value of stylistic methods in the study of language and its effects on literary interpretation. The study can help students and teachers to understand that linguistic analysis can enhance the interpretation of literary text. Another aspect of the research is to suggest the inclusion of stylistics in the literature classroom for critical reading and analytical skills. Culturally, the study enriches the discussion on the American Dream, as an understanding of how language mirrors social inequality, capitalist aspiration and ideological change in American society.

Future researchers can do a comparative stylistic analysis of the usage of chromatic lexis in other American novels associated with the American Dream, for instance, Death of a Salesman by Arthur Miller or of Mice and Men by Steinbeck. Second, future researchers can explore the chromatic imagery from other perspectives such as Critical Stylistics, Corpus Stylistics or Cognitive Stylistics, which will help to give a wider interpretation to the symbolism of colour. Thirdly, the relationship between chromatic lexis and characterization in The Great Gatsby can be discussed in relation to the role colour plays in constructing identity and positioning in society. Lastly, future research can research the cross-cultural interpretation of colour symbolism in literary works in order to study the differences of colors in different cultural and ideological contexts.

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