

Behind The Great Gatsby: Towards a Semiotics of Titling**Fatiha Kermiche****Departement of English****University of Algiers 2****Abstract**

The paper sets out to prompt insight into titling as a paratext. Titling is commonplace in the academia but its creative process with reference to the production/reception of the work is under-researched¹, a deficiency likely to hinder the development of titology. A case in point, the novel "The Great Gatsby" has undergone several titling options before the editor and the author settled on one. Controversy has ever since animated debates amid scholarship in literature and film studies. Actually, each title magnifies one aspect of the plot, at the centre of which stands the protagonist Gatsby.

Key words: Gatsby, titling, production, reception.

Par-delà Gatsby Le Magnifique: Pour une Sémiotique du Titre**Résumé**

Le présent article se veut un aperçu sur le titrage² en tant que pratique paratextuelle, largement usitée dans les milieux universitaires, mais dont le processus créatif ayant trait à la production/réception de l'œuvre est négligé peu ou prou. Une telle défaillance peut entraver l'essor de la titrologie. Le roman « The Great Gatsby » fait figure de cas d'école en ce sens qu'une multitude d'options ont été passées en revue avant l'adoption du dit titre par l'éditeur et l'auteur, non sans nourrir une controverse au sein de l'érudition relative aux études littéraires et cinématographiques. En réalité, chaque titre accentue un aspect de l'intrigue dont le protagoniste Gatsby demeure le centre.

Mots-clés: Gatsby, titrage, production, réception.

من خلف "غاتسبي العظيم": نحو سيميائية العنوان**ملخص**

المقال وقفة على العنوان بصفته عتبة نصية. وإذا كانت العنوان متداولة في الفضاء الجامعي، فقلما استنطقت البحوث مسارها الإبداعي بدءاً من عملية الأداء إلى غاية تأثيرها في تلقي العمل. ومن شأن هذا الاقتضاب أن يعرقل مسار علم العنوان صوب تطور أمثل. فعنوان رواية "غاتسبي العظيم" على سبيل المثال عرفت عدة محاولات عنوانية قبل أن يرسو الناشر والمؤلف على الصيغة المذكورة التي ما انفكت تثير الجدل والنقاش في أوساط الباحثين في النقد الأدبي والسينمائي. فدراسة "غاتسبي العظيم" أبرزت في الواقع أن كل عنوان يضخم وجهاً معيناً من الحكمة يتوسطها هذا البطل العظيم.

الكلمات المفتاحية: غاتسبي، عنوان، أداء، تلقي.

Introduction:

That a text is endowed with a title seems, titology³ reveals, not to have been an inescapable rule in the past, as mentioned in Genette's⁽¹⁾ seminal analysis of paratexts⁴ of which titling is a significant portion. As a matter fact, the book has been translated into English as Paratexts⁽²⁾.

Actually, the term title comes from Ancient Greek and would designate then any item used as a tag fixed on the book for easy identification and reference⁽³⁾.

Decision making as regards titling a work happens to be affected by many factors. As a case in point, *The Great Gatsby* is eloquent. The following is an overview of the course undergone by Fitzgerald's novel before settling on *The Great Gatsby*. The title has triggered hot debate in the literature as to be accountable, as it were, to the notoriety of the work⁽⁴⁾.

The Great Gatsby vs. other titles:

The Great Gatsby's⁽⁵⁾ creative process behind the finished version of the title and accordingly even its (re)translations is, the least to say, rather erratic and does not seem to have been taken for granted at once. Many critics and historians, who yet do not agree on which title is really the one Fitzgerald would prefer, have tackled the theme of titling in their research on *The Great Gatsby*. The title versions including the name *Trimalchio* seems to matter most for the author, considering the numerous options in which the name *Trimalchio* occurs.

To the question why *The Great Gatsby* is so debatable as far as its titling is concerned, one could relate the circumstances under which the title of the original novel was achieved. As the following list demonstrates, *The Great Gatsby* has experienced titles as diverse as numerous⁵ before the editor and the author's dubious settling on *The Great Gatsby*:

Trimalchio,⁶

Trimalchio's Banquet,

Trimalchio in West Egg,

On the Road to West Egg,

Gold-hatted Gatsby,

The High Bouncing Lover,

Among the Ash Heaps and Millionaires,

Incident at West Egg.

Trimalchio:

This title involves a reference to first Century Roman mythology's *Trimalchio* and is reminiscent of a fictional character performing the role of a wealthy and extravagant host in the *Satyricon*⁷ ⁽⁶⁾. In the novel there is an explicit reference to *Trimalchio* in Chapter 7: "... as obscurely as it had begun, his [Gatsby's] career as *Trimalchio* was over" ⁽⁷⁾. Nick utters these words before he knew why Gatsby had put an end to his parties. In fact, Gatsby had started to have secret meetings with Daisy and these festivities were of no more of use, as parties were meant first and foremost to attract her to his house.

One could even envision *Trimalchio* to be a revenge over Fitzgerald's past detachment from Classical literature if one is to take the following fact for granted: "F.S. Fitzgerald was not especially versed in the Classics. At school he performed as poorly in Latin as in most of his other subjects" ⁽⁸⁾.

Trimalchio as a title is a single word title but it is both a thematic and rhematic⁸ title. Paradoxically at the time of the publication *Gatsby* would have been a thematic title and would not evoke anything about Gatsby's life because of a total absence of intertextuality, (unless literature reveals some concealed reference unknown to the public). *Trimalchio*, on the other hand, embraces a wide range of intertextual links.

The literary impact concerns the intricate pattern of the work, which has shaped novels since. The social protest introduction of the concept of parvenus as opposed to well-established old families is socially significant.

In fact, Fitzgerald would have a predilection for the title *Trimalchio* precisely because of the flow of ideas it generates and because the amount of the scholarly background it encapsulates, as Cowley remarks: "...Because [the title *Trimalchio*] its erudition⁹ signalled his serious intent in the novel, Francis Scott Fitzgerald was very reluctant to abandon its title" ⁽⁹⁾.

The following excerpt from Brigg's paper relates the resemblance between Gatsby and Trimalchio as sensed by Fitzgerald to the point of deserving reference in the title: "Fitzgerald proposed calling his novel *Trimalchio* or *Trimalchio at West Egg* before it became *The Great Gatsby*, for both Trimalchio and Gatsby are obsessed with wealth and death. The novel also shows affinities throughout with Virgil's Golden Age and ghostly Underworld, and when Fitzgerald needed a moralizing figure with which to conclude, he turned to the poet [Petronius] who believed as firmly in the moral bedrock of Italy's rustic past as Fitzgerald believed in Midwestern America" ⁽¹⁰⁾¹⁰.

Trimalchio's Banquet:

Parties concocted by Gatsby account for the most noticeable similarity with Trimalchio's feasts. In addition, other striking common traits between Trimalchio and Gatsby in terms of lineage are recognised by scholars like Bevilacqua, who lists the affinities of both figures in the following: "Both Trimalchio and Gatsby are nouveaux riches and invent elements of their own biographies. Each has a luxurious home, owns an impressive library, and gives lavish parties attended by socially heterogeneous groups. Their festivities, where food is a form of play¹¹ and often disguised so that its original nature is unrecognizable, unfold against a musical background and are so well-staged that Trimalchio is described as the 'director, producer, main actor' of his party while Gatsby is described as 'regular Belasco',¹², ⁽¹¹⁾.

Trimalchio in West Egg:

This thematic/rhematic title refers to the route taken by Gatsby to move from his status of poor to the status of wealthy man. However, the irony suggested by the name Trimalchio creates an antithetic coherence because the title *Trimalchio* indicates Gatsby's status of outsider who, despite his extravagant parties, does not have full recognition amidst people from East Egg, who yet come to his mansion to widen their circle of business relationships. *Trimalchio* is an overt association with Gatsby's ostentation particular to newly rich people who seek recognition. As such, *Trimalchio* or even more noticeably *Trimalchio in West Egg*, as a title would totally change GG's characterization.

As envisioned by Parkinson, with *Trimalchio* as a title for instance, the perception of Gatsby would be intended to present a patently satirical image. Besides, it would rather accentuate his position as nouveau riche who hosts people to exhibit his riches, but not as a mythic figure of a romantic whose ostentation is meant to bring back his *golden girl*¹³: "Trimalchio was a wealthy upstart in Ancient Rome... Such a choice would have emphasized Gatsby's status as social outsider, but it would have directed attention to a parallel outside America" ⁽¹²⁾.

On the way to West Egg:

This thematic title would have insisted on the process of wealth acquisition rather than the product because of the use of the preposition *on* (*on the way to*) rather than *at* West Egg. It suggests a long way off to arrive at this destination. The perception of such a title would have been totally different from the other ones in so far as it

would preserve the mystery around the leading character Gatsby by neither referring to him explicitly nor hinting at his ostentatious behaviour as the other titles do.

Gold Hatted Gatsby:

A great tribute is given to gold as a colour or as a metal. *Gold Hatted Gatsby* as a title would have been cogent in reference to the cohesive link Fitzgerald establishes between Daisy and precious metals, gold in particular, as demonstrated in the following phrases excerpted from the novel *The Great Gatsby*:

- “volumes on banking and credit... in red and gold like new money from the mint; windows, glowing now with reflected gold”; ⁽¹³⁾ (Chapter 1).
- “pastry pigs and turkeys bewitched to a dark gold; Jordan’s slender golden arm”; ⁽¹⁴⁾ (Chapter 3).
- “Jordan’s golden shoulder” ⁽¹⁵⁾ (Chapter 4);
- “silver shirt, and gold-colored tie; a toilet set of pure dull gold”; “the sparkling odor of jonquils”¹⁴; “the pale gold odor of kiss-me-at-the-gate”; “pink and golden billow of foamy clouds” ⁽¹⁶⁾ (chapter 5);
- Daisy’s “little gold pencil” ⁽¹⁷⁾ (Chapter 6);
- “the golden girl; her voice is full of money; the cymbal songs of her voice” ⁽¹⁸⁾ (Chapter 7);
- “Golden and silver slippers” [in Daisy’s] “artificial world” of her youth where she was “gleaming like silver; gold-turning light” ⁽¹⁹⁾ (Chapter 8).

Moreover, the phrase *Gold Hatted* might be pertinent because it is cohesive with the poem supplied in *The Great Gatsby*’s chapter 1 as a title page, creating a vertical intertextuality with an earlier novel¹⁵ and suggesting Gatsby’s dedication to surfeit and ostentation if this proved necessary to capture “his Butterfly Queen with a net of gold”¹⁶. The following is the poem that served as an epigraph, or literary figure that Genette designates as an “apocryphal” or “fictive epigraph”¹⁷ (20)

“Then wear the **gold hat**, if that will move her;
If you can **bounce high**, bounce her too,
Till she cry ‘Lover, gold-hatted, **high bouncing lover**,
I must have you’ ”

The High Bouncing Lover:

This title is closer in meaning to *Gold Hatted Gatsby* since it is retrieved from the “apocryphal epigraph” cited in the previous title⁽²¹⁾. It carries an explicit content, the ostentatious conduct of Gatsby yet driven by a noble emotion, his love, with an implicit ironic reference to Gatsby as a *circus* performer. The term *circus* is intertextually relevant as Gatsby’s luxurious car is qualified by Tom as *circus wagon* and his mansion as *amusement park* by Nick’s voice over creating a cohesive link with *stunts*⁽²²⁾ (Chapter 3) and *menagerie*⁽²³⁾ (Chapter 6; This also cited in both adaptations of *The Great Gatsby*: Jack Clayton’s (1974) and Luhrmann’s (2013) screen versions. Intertextuality in a title may be perceived as a game between the author and his audience and might reveal the degree of acquaintance with the world depicted in a plot.

Under the Red, White and Blue:

Through its reference to the American flag, this title highlights the contradictions between the values conveyed by democratic America and real America. Evoking Trilling, Cowley explains: “Fitzgerald is examining the fate of American ideals during a period when the aspirations expressed in the Declaration of Independence, issued in 1776, were under threat from the pressures of modern life. His favoured title for the book was, after all, Under the Red, White, and Blue... invoking the stars and stripes, the national flag, as an emblem of those ideals” ⁽²⁴⁾.

Within the context of *The Great Gatsby* titling, Jaworski explains: “C’est un titre dont Fitzgerald n’était pas content. Le titre qu’il préférait a été refusé par son éditeur. **C’était Trimalchio à West Egg**¹⁸. L’éditeur lui a dit : c’est imprononçable par un Américain et personne ne sait ce que c’est ... ce n’est pas accrocheur. Fitzgerald, bien après la publication de *Gatsby* a dit et répété qu’il le regrettait et qu’il n’aurait pas dû céder ... Il ne voulait pas un titre qui fût constitué du seul patronyme du personnage” (25) ¹⁹.

[Fitzgerald was not satisfied with the title [The Great Gatsby] and would rather prefer the title *Trimalchio in West Egg*, dismissed by his editor. His editor had stated: it is too much of a mouthful for an American and nobody knows about it... It is not appealing. Long after the release of *Gatsby* [Sic] Fitzgerald would repeat that he should not have conceded ... He was indeed reluctant to a single word onomastic title (Our translation).]

Fitzgerald’s posture regarding *The Great Gatsby*’s titling is corroborated by Parkinson’s critical study, a genuine exploration of the intricate patterns of the novel. She indicates that “Fitzgerald never cared for the title finally settled upon, which was his editor’s preference, and he afterwards blamed it for the commercial failure of the novel” (26).

On the other hand, a slightly different version of the events emerges from the exchange of correspondence between Fitzgerald and Perkins on behalf of Scribner’s edition. It suggests that Fitzgerald did care about the title: The correspondence shows overwhelmingly that titling seemed highly significant to Fitzgerald, considering that he would bring it up a number of times in his letters to his editor Perkins. The latter would not respond to Fitzgerald’s suggestions or questioning regarding the title until the end of the writing process, when the novel’s publication date was set, because in his mind *The Great Gatsby* was latently more promising.

In her account, Parkinson too includes the hitch undergone in the course of the title’s selection, namely about the title *Under the Red, White and Blue*²⁰ which evokes the national flag of America. The following is Parkinson’s account: “A few weeks before publication, [Fitzgerald] cabled his editor from Paris suggesting an alternative title, **Under the Red, White and Blue**²¹, but it was too late to make such a change” (27).

Among the Ash Heaps and Millionaires:

This title is thematic and is metaphoric but at the same time direct in the sense that, despite the prevalence of irony in Fitzgerald’s style, this title does not function by antiphrasis²² (28). The ash heaps is a toponymic reference to *Valley of Ashes*²³ and is symbolically significant here. It concentrates on one detail of the story that is suggestive of a latent chaos that was to impact human and environmental lives: the ashes refer to the residues of coal that grew in size due to New York’s energy consumption itself growing in intensity. Concomitant to the gloomy mountains of wastes that are handled by miserable workers whose invisibility is caused as much by the “bleak dust” that floats over their bodies as by their social status, contrasting with the dazzling visibility of the social climbers with their “heaps” of millions generated by gambling and other shady activities. Furthermore, the title *Among the Ash Heaps and Millionaires* is “descriptive of the social inequality that provides a thematic focus for the story, but Max Perkins considered it unsatisfactory” (29). But the parallel suggested by such a title might be much more symbolic than its terms suggest and may be evocative of another detail in the novel, Tom’s affair with Myrtle Wilson. Myrtle lives in the Valley of Ashes with her husband²⁴, who tries helplessly to live on the activities of his garage. Tom’s hypocrisy makes him justify his adultery by saying to Nick: “Terrible place, isn’t it...It does her good to get

away” and despicably says about Daisy’s husband. “... He’s so dumb he doesn’t know he’s alive”⁽³⁰⁾.

Titling The Great Gatsby: An Overview

The first reference to the title occurs in Fitzgerald’s letter dated October 27th 1924: “Under separate cover I’m sending you my third novel: The Great Gatsby [sic]”^{25 (31)}. The second reference occurs within the same text in a subsequent segment: “I have an alternative title: Gold-Hatted Gatsby”⁽³²⁾.

The third reference to the title occurs in Fitzgerald’s letter ensuing the following lines by Perkins: “I always thought that ‘The Great Gatsby’ was a suggestive title, - with only the vaguest knowledge of the book, of course. At any rate, the last thing we want to do is divert you to any degree, from your actual writing, and if you let matters rest just as they are now, we shall be perfectly satisfied. The book is the thing, and all the rest is inconsiderable beside it”^{26 (33)}.

“I have decided to stick to the title I put on the book. **Trimalchio in West Egg**. The only other titles that seem to fit are Trimalchio and On the Road to West Egg. I had two others, Gold-Hatted Gatsby and The High Bouncing Lover, but they seemed too light”⁽³⁴⁾.

Later, a telegram was sent to Perkins, including Fitzgerald’s notification of his agreement to the title *The Great Gatsby*, not without any correlation with a prior reluctance from Scribner’s editing house regarding Fitzgerald’s title *Trimalchio in West Egg* blamed for being too odd to American readers⁽³⁵⁾.

Enclosed within the same correspondence is a series of notes addressed by Fitzgerald in response to some recommendations Perkins had issued earlier regarding a revision of the original title: “About the title. I’ll try my best but I don’t know what I can do. Maybe simply “Trimalchio” or “Gatsby”. In the former case I don’t see why the note shouldn’t go on the back”^{27 (36)}. And a few paragraphs later Fitzgerald adds: “As soon as I can think about the title I’ll write or wire a decision.”⁽³⁷⁾.

Only then does the editor Perkins react to the various proposals set up by Fitzgerald by sending him a cable: “Your cable changing the title to “The Great Gatsby” has come and has been followed [...]. I hope you are thinking over “The Great Gatsby” in this interval and will add to it freely”^{(38) 28}.

The fact that Perkins uses already *The Great Gatsby* without further ado suggests the hypothesis that he does not wish to drag up the problematical issue of the novel’s titling any longer and considers the accreditation settled, in all accounts because Perkins knew Fitzgerald could change up his mind. For, this was not unusual with Fitzgerald, as Jaworski puts it: “Fitzgerald avait pour habitude de revenir sur des décisions qu’il croyait définitives”⁽³⁹⁾.

[It was not uncommon for Fitzgerald to go back on decisions he would have assumed were ultimate (Our translation).]

This was, nonetheless, overlooking the fact that Fitzgerald would not give up the matter considering that he was expecting a great deal from this novel, persuaded that he was concocting something of a novel meant to be “something new- something extraordinary and beautiful and simple + intricately patterned”⁽⁴⁰⁾. But one could wonder whether the title *The Great Gatsby* does not contribute to the success because of the oral poetics generated by the juxtaposition of words involving similar or resembling sounds in *Great*, *Gatz*, and *Gatsby*: the repetition of the phoneme /g/ and the reiteration of the morpheme /a/.

Later, however, having received news echoing the rather discouraging sales, Fitzgerald brings the issue back as he writes: “Your telegram depressed me... If the

book fails commercially it will be from one of the two reasons or both. 1st the title is only fair, rather bad than good...⁽⁴¹⁾.

Fitzgerald's opinion regarding the commercial appeal of Trimalchio is not shared by his entourage as Bourget's account suggests: "*Seul Perkins aimait l'incongruité du rapprochement Trimalchio / West Egg; les autres (dont Zelda) jugeaient le titre trop cryptique, trop peu «vendeur». Fitzgerald continua à hésiter, préférant peut-être «Trimalchio» tout court («imprononçable», selon Lardner), mais il était trop tard: le livre était annoncé sous ce qui était, après tout, son titre original. Le parvenu Trimalchio n'avait pas réussi à détrôner Gatsby le Magnifique*"⁽⁴²⁾.

[Only Perkins valued the incongruity of the parallel between Trimalchio/ West Egg; the others (including Zelda) found the title too cryptic and commercially unattractive. Fitzgerald would hesitate, fairly in favour of plain 'Trimalchio' ("no one could pronounce it" said Ring Lardner), but it was too late: the book had been released under what was, after all, its original title. The parvenu *Trimalchio* did not manage to overthrow *The Great Gatsby* (Our translation)].

The analysis of *The Great Gatsby* clearly confirms that decoding a title is a complex venture because many factors may impact the author's choice. Though on the face of it *The Great Gatsby* is a simple thematic title, it conceals many aspects that gain clarification with ongoing analyses. As far as *The Great Gatsby* is concerned one can hardly speak of Fitzgerald's decision making owing to the influence of his editors.

Incidental factors such as the desire to avoid one proper name title (*Gatsby*) that would recall the one attributed to the novel *Babbitt*, contemporaneous to *The Great Gatsby*, are not to be neglected. Besides, emotional factors may lead authors to devise titles that do not seem to convey the meaning of the work they designate.

In the case of Fitzgerald's quest for a rhematic title one could reply that had the novel been named by one of the following titling options that are reported by the literature to have genuinely been relevant to the novel (*Trimalchio*, *Trimalchio in West Egg*, *Trimalchio's Banquet*, *On the Road to West Egg*, *Gold-Hatted Gatsby*, *The High Bouncing Lover*, *Among the Ash Heaps and Millionaires*) one would probably hesitate before speaking highly of such titles and would ponder over the canon of the so called title to text relevance when commercial appeal is at issue.

What if Fitzgerald could hand in an opinion? Wouldn't he concede: *What the hell, why not The Great Gatsby?! ... as long as it seems to speak to the youth of so many generations..., to the critics of two successive centuries, to the schoolmasters of ever ...?*²⁹

Conclusion:

Although in the public mind a title is reminiscent of an author's choice, titling, a procedure akin to assigning monikers, undergoes in some cases a trial whose winner is not inexorably the *personage* behind the creative process of the text the title designates. For the case of *The Great Gatsby*, the criteria for the selection of each titling option would involve commercial factors (*The Great Gatsby*), political symbolism (*Under the Red, White and Blue*) conspicuous erudition (*Trimalchio*), irony (*Gold Hatted Gatsby*), social and political protest (*Among the Ash Heaps and Millionaires*). Titles are culture-bound and many imperatives may impact decision making as regards the attribution of titles. Historical, cultural, biographical, literary, stylistic, intertextual, paratextual or epitextual factors, sometimes in combination so as to weave a network of significations, may stand behind the choice of one title and the dismissal of another.

Endnotes:

1-Authoritative sources in circulation within the realm of titology, are listed in the references: See (43), (44), (45).

2-Titrage: “Action de titrer un film, un article, un ouvrage <http://www.larousse.fr/dictionnaires/francais/titrage/78238%20> (Web. March 20th 2016). Genette reports: “For centuries the title, like the name of the author, had no site reserved for it, except sometimes, in the case of the *volumina* of antiquity, a sort of label (*titulus*) more or less firmly affixed to the knob (*umbilicus*) of the roll. Unless the opening or the closing lines of the text itself mentioned the title, thus making it inseparable from the future life of the work... the title was more a question of oral transmission, of knowledge of hearsay, or of scholarly competence”.

3- About titology Genette advances: “It was, I think, Claude Duchet who gave the name titology (after ‘titre’, the word for title to this discipline, which to date is the most active of all the disciplines –if any– concerned with studying the paratext.” Evoking Hoek, whom he qualifies as the founder of modern titology, Genette testifies: “The title as we understand it today is actually (and this is true at least of ancient and classical titles) an artificial object, an artefact of reception or of commentary that readers, the public, critics, booksellers, bibliographers, ... and titologists (which all of us are, at least sometimes) have arbitrarily separated out from the graphic and possibly iconographic mass of a ‘title page’ or a cover” (See bibliographical notes: (43) (44).

4-A peritext is a textual element that is selected by the author to escort the text (preface/postface, contents, titles, etc. while an epitext does not necessarily share the same location of a text. For instance tools that promote a work (book reviews, correspondence, various advertising means) are epitexts.

5- Phillippe Jaworski evokes Fitzgerald’s titling practice who would make a list of possible titles adding annotations, hardly intelligible to others, then would settle on one. But it might well happen that Fitzgerald changed it, as demonstrated in Scribner’s correspondence (5) and as reported in Jaworski in Beghain (See references)

6-The first edition ever published of *Trimalchio* is an early and complete version of F. Scott Fitzgerald’s classic novel *The Great Gatsby*. See Fitzgerald, F. Scott. 2000. *Trimalchio: An Early Version of 'The Great Gatsby'* Part of James L. W. West III (Ed.) *The Cambridge Edition of the Works of F. Scott Fitzgerald*/ New York: Cambridge University Press. <http://assets.cambridge.org/97805214/02378/sample/9780521402378wsc00.pdf>

7-The *Satyricon* is a satiric work written by *Petronius* (died AD 66). “.. about society in first century Rome and to satirize the pretensions of the newly-rich.... In his famous comic novel, “*Satyricon*,” Petronius mocks the lifestyles of these former slaves. In one famous scene – the Banquet of Trimalchio – a dinner party is given by Trimalchio, an incredibly rich but vulgar freedman” (PBS 2006: online, n.p.) <http://www.pbs.org/empires/romans/empire/petronius.html> (Web 28th February 2015)

8-The distinction between thematic titles and rhematic titles comes from Hoek’s “subjectal”, the former and the “objectal”, the latter (See references).

9-Ward Briggs is an author and editor of 10 books and numerous articles and reviews. <http://artsandsocieties.sc.edu/dllc/node/102> (Web February 2015).

10- Briggs reports: “Though Fitzgerald was not well versed in the ancient classics, it appears that Petronius and Virgil were instrumental in the conception and conclusion of his greatest novel”: see (8).

11- “There was a machine in the kitchen which could extract the juice of two hundred oranges in half an hour if a little button was pressed two hundred times by a butler’s thumb”(Chapter 3) and explicitly displayed in *GG* 2013 with Daisy playing with this machine.

12- David Belasco is a theatre producer (4).

13- See Gold hatted *Gatsby*

14- The combination of sight and olfaction and other senses in *The Great Gatsby* are meant to produce a synaesthetic effect.

15- The poem is attributed by Fitzgerald to a fictional character in *This Side of Paradise* The latter figure, as it were, is not purely a product of Fitzgerald’s fiction but is according to Cowley inspired by a College friend John Pearl Bishop (4).

16-The expression is borrowed from Stanley Cooperman (46).

17-A possible explanation accounting for an author’s use of an epigraph of his own according to Genette: “Most often the epigraph by oneself is more modestly disguised as ...an apocryphal or fictive epigraph like that of *The Great Gatsby*, attributed to Thomas Park d’Invilliers, a character in Fitzgerald’s earlier *Far Side of Paradise* ...” (2) p 152.

18- The bold type is not original but has been added to highlight the title visually and not to make it semantically more emphatic.

19- Jaworski evokes Julie Wolkenstein because she has just published a retranslation of *The Great Gatsby* and abridged its title to *Gatsby*. The following is Wolkenstein's justification : « ... *Gatsby* « only ». *C'est souvent ainsi abrégé que les passionnés se le désignaient déjà entre eux, comme un nom de code.: The Great Gatsby ne lui a jamais vraiment plu. Il lui a imputé, plus tard, l'échec commercial du livre. S'il n'a pas retenu Gatsby, c'est simplement pour se démarquer du best-seller de Sinclair Lewis, Babbitt, publié en 1922* » (See also Noiville, Florence. 2011. "Enfoiré ou Pauvre Bougre : *Gatsby*, Nouvelle Traduction de Julie Wolkenstein" In *Le Monde* 14 Janvier 2011. http://www.lemonde.fr/livres/article/2011/01/13/julie-wolkenstein-gatsby-etait-ecrit-dans-ma-langue_1465018_3260.html (Consulted on January 2015).

20-The bold type is not original but is used herewith to signal the prominence of the Italics for the title which are original and stand for a notification by Fitzgerald that it is a title.

21-The bold type is not original but is used to signal the prominence of the Italics for the title which are original and stand for a notification by Fitzgerald that it is a title.

22-Antiphrasis: "*The usually ironic or humorous use of words in senses opposite to the generally accepted meanings*" (2015). <http://www.merriam-webster.com/dictionary/antiphrasis> (Web 14th March 2015).

23-*The Valley of Ashes* is actually based on a real place—the Corona Ash Dump, turned into the fictional location described in *The Great Gatsby* (See Devin Faraci 2013: Online, n. p). Where Is *The Great Gatsby's* Valley Of Ashes Today? <http://birthmoviesdeath.com/2013/05/11/where-is-the-great-gatsbys-valley-of-ashes-today> (Web 21st March 2015).

24-*He was a blond, spiritless man, anaemic, and faintly handsome* (Chapter 2: 31).

25-The Correspondence entitled "Dear Scott, Dear Mark" (5) is priceless and its post-textual exploitation by critics, all disciplines included, and by translators is tremendous on account of the information supplied on the creative process of GG from its somewhat embryonic stage to its release.

26-Perkins' statement appears peaceful and indulgent but eventually influential because his choice overrode Fitzgerald's options

27-Most probably the note refers to the potential use of an annotation to explain the origin of Trimalchio to American readers owing to a potentially defective intelligibility of *Trimalchio*

28-The last mention of the title before the publication of the novel is: "Don't forget to change[the] name of the book in list of works" (Fitzgerald December 20th 1924 in Charles Scribner's Sons 1971: 185)

29- F. S. Fitzgerald authentic quote: "The wise writer writes for the youth of his own generation, the critics of the next, and the schoolmasters of ever afterward". It has been appropriated and twisted for emphatic effect.

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