

To my father Hacene,
To my mother Ouardia KADJITE,
To my brother Ramdane and my sister Hayet,
To all my friends.

M'hand MAZI.

To my dear father Boudjemaa,
To my beloved mother Saliha Amiar,
To myself.

Ghenima AMIAR.

Contents

Contents	I
Acknowledgments.....	II
Abstract.....	III
Introduction.....	1
Issue in context	3
Methodology	9
Family Romance.....	9
Community and National Romance.....	13
Literary Romance	19
Results & discussion.....	23
Results.....	23
Discussion.....	25
Family romance.....	25
The Carraways	26
The Buchanans	28
The Wilsons	30
The Gatzs	33
Community and National Romance.....	37
Literary romance: mentor and tormentors.	45
The mentor and father figure.....	45
The tormenters	56
Hemingway	56
Faulkner	58
T.S Eliot.....	62
Conclusion	66
References.....	67

Acknowledgments

This research went through a long and hard intellectual journey in our academic career. It would not have been carried out successfully without the help and assistance of many people. We would like to extend our deepest appreciation to our supervisor Professor Sabrina Zerar, whose guidance and support have been instrumental in shaping our academic journey. Pr.Zerar's expertise in the field of English literature, her patience, and her willingness to go the extra mile in assisting her students have been invaluable. We would also like to express our sincere gratitude to Professor Bouteldja Riche for his unwavering support and guidance throughout our master's program. Professor Riche's vast knowledge, dedication to teaching have profoundly impacted our growth as students. His insightful lectures, thought-provoking discussions, and constructive feedback have pushed us to excel academically and expand our intellectual horizons. We are truly grateful for his mentorship and the invaluable lessons he imparted. We would also like to extend our heartfelt appreciation to Dr. Ferhi, for reading and accepting to evaluate this humble research. Having been a source of support and encouragement throughout our master's program. Dr. Ferhi's dedication to the field of literature and his passion for teaching have greatly enriched our learning experience. His engaging lectures, willingness to address our concerns, and commitment to fostering a stimulating academic environment have been truly commendable. We are grateful for his continuous support and the valuable insights he provided during our studies. Last but not least, our gratitude goes to the library staff who have tirelessly supported our academic endeavours.

Abstract

The romantic mode of writing in Fitzgerald's *The Great Gatsby*, a particular focus emphasis on three aspects of the family: family romance, national romance and literary romance. Hopefully this research illustrates and sheds light on the cultural wars that bedeviled the American society today and all societies around the world in general and explores romances of the new world, how it developed and how it impacted the family institution in its own way. In the purpose of determining the issue behind, this dysfunctionment that took place both at the individual as well as the community in general in the United States of America. To this end, the approach has been inspired by Bloom's psychoanalytical approach developed in *The anxiety of influence* (1973), Ellison's theory of influence in *The world and the jug* and Freud's essay *Family romances* (1909). This research reached the following findings: First, various individual families in the 1920s, as in the case of the novel, are all found to be disintegrating both at the emotional and material levels. on an emotional level, in the way that members of the family did not maintain a good family bond or a means that would enable them to coexist together. Thing that led each individual to pave a path different than his family's, searching for a substitution elsewhere. As for the material, it's the disappointment by the material dream, or in a Freudian sense, an instrument of oppression, that causes the individual to feel the desire to belong to a family other than this own. The case of Gatsby substituting his family of farmers for the gangster one, or the Wilsons and Carraway changing the Western family for that of the East, highlighting in their way the theme of belonging and identity in doing so, characters lost sight of their true identities and became mere instruments of their social hierarchy. Ultimately, Fitzgerald's portrayal of the theme of belonging serves as a cautionary tale about the sacrifice of one's individuality for the sake of fitting in with a particular group or society. Second, the shift in national and regional patriotism and the urge to wage a battle against the old generation to maintain power and impose the existing and desired ideology This is seen in the different displacements that took place in the nation: puritanism, yeomanry, frontier, industry, war intervention, reconversion, etc. Finally, the affirmation of the intellectual identity and the anxiety of authorship through the persecution of the mentor or the tormentor. Fitzgerald did not state "no mentor but myself" as London did, he instead claimed his father-artist Conrad as an "ancestor" from whom he inherited his art, as we demonstrated in the analyses of *The Great Gatsby* and *Heart of Darkness* as war novels in disguise or war novels that do not say their name. Contrary to his relation with his ancestor Conrad, Fitzgerald did not maintain the same relation with his relatives, the writers of the "lost generation". namely Faulkner, Hemingway, and Eliot, with whom we found trace of the anxiety of authorship.

Key words: Anxiety, cultural war, dysfunction, family, romance, identity.

Introduction

As all viewers of television and consumers of modern culture, we encountered *The Great Gatsby's* classic tale through Baz Luhrmann's 2013 film. This adaptation followed by our reading of the novel in our license phase of our academic carrier led us to start swallow up the book.

When, our supervisor suggested reading Fitzgerald's *The Great Gatsby* (1925) as a primary source for working on the issue of romance and its political, social, economic, and cultural implications. With Shakespeare's *The Tempest* (1611) as a guidance, this line from the later play echoed in our brains: "O brave new world that has such people / in't as for crimes would pardon me. Let your indulgence be free".(p.91). This quote at the reconciliation ceremony at the end of the play. Symbolically referring to the birth of a new humanism where betrayal, which provided the initial motivation, is forgotten and replaced by love, reconciliation, brotherhood, and comradeship. This celebration of a new world with a blending of history and romance issued by Shakespeare in his play, speaks of the spirit of adventure, the quest for freedom of worship, material gain, and moral improvement, for what marked later on the creation of the so-called "city upon a hill". The fundamental features of the universe produced out of romance, according to Frye, are quest, love, and adventure. It is easy to conclude that all of these traits are relevant in *The Great Gatsby*, not in the same way as the image given in *The Tempest* of a hopeful aspiration for the new world, but as a modernist vision of Shakespeare's brave new world.

Indeed, what came out from the review of the context of romance in the new world is that despite their commitment to serving as "a beacon on the hill", not all those who crossed to the East Coast of the Atlantic came with the same idea, ideal, and dream. This often resulted in disagreements and displacements of the dream of one community over the other, evolving over time to assure the shape that their family, material, and later literary romances took in

Fitzgerald's novel, taking the form of conflicting romances in a destabilized American soul. This is resumed in American socio-political life, for instance, which is marked nowadays by what is called "cultural wars". According to Hofstadter (1968), these cultural wars are:

a war of rebels and Bohemians realist and naturalist Against, the conventions and constraints of Protestants middle class society and gentility and timidity of its literature, on others a world of radicals against business Society, on still others of Metropolitan Minds against the village mind, or even in a few instances, of a self-designated intellectual elite against the mob. (pp.86-87)

This communal dysfunction has led each community to envision itself as an ideal image, excluding other groups from the picture. The feeling of comradeship and community is captured as being absent, affecting in its own way the spirit of individualism, which is initially supposed to be a kind of self-assertiveness that will allow the individual to freely act and participate in the numerous social, economic, and political opportunities the country has to offer. The uniqueness of America's individualism helped create opportunities and pave the way toward social advancement. Instead, individualism pushed to its limits and destroyed what is referred to as American exceptionalism. America's exceptionalism is but the idea that America has no clashes and therefore immune to revolution. However, by the end of the eighteenth century this industrial idea was given a blow by the emergence of the industrial class.

Fitzgerald's book has often been analyzed in the context of the romance. Indeed, romance is a constitute element, but critics have often not specified whether this romance is a romance of failure or the failure of romance. That is the basic reason that has pushed us to study the romantic dimension in *The Great Gatsby*. Hopefully, the exploitation of romance will help shed a new light on these cultural wars since they seem in the context of *The Great Gatsby* to be a hallmark of American politics.

The word "affair" instead of romance that seems to have been associated with pulp fiction. The notion of affair included in the title of this dissertation is to point to the conflicts

that determined the American community, the American family, and the literary family in the age that Fitzgerald dubbed the Jazz Age.

Issue in context

Fitzgerald's *The Great Gatsby* was one of the most modern American classics that captured the problems of the American society and family in the early years of the twentieth century. Ever since its appearance in the military service division edition in the 1940s in pocket book form, the novel has never ceased to draw the attention of the critics from various critical boards, a short review of literature shows but the first drew attention to the American dream, psychological, psychoanalytical or Freudian studies of the novel.

First, the American Dream is the one theme that has captured the attention of scholars since the 1950s, a dream that is rooted in the belief, vision, hope, and opportunity that all Americans can achieve success and prosperity through hard work and determination. However, in the setting of Fitzgerald's novel, which takes place in the 1920s, this dream begins to fade. Scholars like Uhrup (2000) have even gone so far as to label Fitzgerald's work as both the American dream and the American nightmare at the same time. This is because, while characters like Jay Gatsby strive to achieve their dreams, they are ultimately met with disappointment and tragedy. The novel served as a commentary on the disillusionment that many Americans felt during this time period as they realized that achieving their dreams was not as simple as they had once believed. Koji (1999), in his study *Class, and the American dream in The Great Gatsby*. To argue nearly the same points out that the American dream created an illusion of equal opportunities to hide the class stratification system, and through the narrator's character, Nick Carraway, Fitzgerald showed this class consciousness or complex of class consciousness as in the case of Gatsby. Other critics, such as Nobuo (1992), highlighted the fundamental contrast between the East and the West by concentrating on the novel's

materialistic and economic aspects. Nobuo came to the conclusion that *The Great Gatsby* represents the sectional dimension of the failure of the American dream between idealism and materialism. *The Great Gatsby* opposes the Jeffersonian features of self-sufficiency ideals presented by the Midwest to the corrupt metropolitan atmosphere of New York. The problem with the 1920s American dream was that it was impossible to simultaneously have a metropolis and the core of republican, Jeffersonian, or frontier principles. The critics who saw the American dream as a central theme of *The Great Gatsby* are essential to the point. However, we would argue that this dream is embodied in the form genre of romance whose hallmark in the modern world is failure.

In addition to the thematic approach, the novel has been read from a psychological perspective, one of these psychological studies is Aldifiasnto (2015). Psychological analysis of Jay Gatsby in the framework of a doctoral dissertation, University of Mataram as well as Gholipour and Sanahmadi. (2013) stated in *a psychoanalytic attitude to The Great Gatsby* in the International Journal of Humanities and Management Sciences who stated, "This study is mainly concerned with the psychological method of writing in *The Great Gatsby*. Attempt to understand the role of Gatsby's mental functions in individual and social behavior" (p.) Bui (2013) undertakes another psychological study, introducing Jay Gatsby's Trauma and Psychological Loss in English Language and Literature Studies. Using the Freudian theory of the traumatic experience.

Keith's (1981) *Crises in American identity* is another psychological study that was conducted from an Eriksonian view of psychosocial development rather than a Freudian standpoint. In this study, he focused on how Fitzgerald's life experiences and the sociocultural environment of the era affected his psychological growth and inspired his writing. His characters' identity issues reflected this, and the ways in which they interact with American culture as a result are on display. In *The Great Gatsby* we see this exploration of the

complexities of identity in a society that often tries to force people into narrow Victorian boxes. His characters' grapple with questions of race, class, and gender while trying to navigate the expectations and limitations placed on them by society.

We would argue that the psychological or psychoanalytical approach to *The Great Gatsby* have great merit if seen against the background of the rebellion of the American society against the Victorian ethos in the wake of world war 1. The war has not waged in the American soil except Hawaii, however it broke up the Victorian order and liberated the erotic and vital energies that were stifled for a long period.

So the American identity, whether individual, communal, or liberty no longer seen as fixed identity but as a fluid one, a fluid identity susceptible to change with time. In this context, Luedkte (1989) hit the mark when he tried to draw the essence of American literature by taking *The Great Gatsby* as a case study. For Luedkte, like Trilling before, *The Great Gatsby* is the one book in American literature that celebrated the national community in its evocation of the factors that contributed to its shaping, factors like individualism, the frontier the revolting spirit of republicanism. We argue with Luedkte that *The Great Gatsby* is indeed a narration of the birth and growth of a nation. It is certainly a roman national, but in such a way, we also have to add that *The Great Gatsby* describes their national community as a community cut loose from its roots. The glamour of the frontier romance that glued the national community is unravelling place to an urban space.

Identity in *The Great Gatsby* is not just linked to the national community or nationhood, it is also looked in terms of family. Falth's (2013), for instance, has provided material version on his research, the family will be investigated further to see how the conception of the American family as a place of virtue sustains the American republic that has shifted to become a place of conflicts. Republican motherhood, for example, is displaced by reshuffling of gender roles.

Laceb's doctoral thesis (2018), entitled *F. Scott Fitzgerald's The Great Gatsby (1925): Variations on Forms and Themes*, focusses on the analysis of romance. He signed at romances that shaped *The Great Gatsby* and the extent to which Fitzgerald managed to transform these romances to suit the modern age. Among, these he put emphasis *The Quest for the Holy Grail* or Greek romances such as *Faust* and *Odysseus*, in this way he used tradition to give contemporary relevance and aesthetic dimensions to the literary work. Our research is also based on romance, the romance of the new world, America, and what has happened to its as it evolved from Shakespeare's to the early years of the twentieth century. If Laceb has looked at romance from an archetypal point of view as perspective, we adopted a Freudian perspective of romance, the story of the American family and community which in Freud's view is marked by rivalry and conflict.

Romance in the research also includes research of literary romance, that is the story of American authors and their relationships in the American republic of letters. It has to be remembered that *The Great Gatsby* was written at a time when American literature has "come of age", a time marked by the emergence of writers like Faulkner, Hemingway, Pound, Eliot and Stein, every one of them trying to affirm his authorship. Naturally, like in Elizabethan period in England, everyone tried to be a Shakespeare of his time seeking recognition as author. Self-father in or self-fashion as author is a distinctive characteristic of his literary romance.

Indeed, there are many studies that are centered as the comparison of *The Great Gatsby* with literary works produced by American literary authors for examples, in Ronald's book (2012), *Fitzgerald's Mentors: Edmund Wilson, H.L. Mencken, and Gerald Murphy*, the scholar is introduced to the amount of influences these writers exercised on Fitzgerald

It is not possible to make an exhaustive review of literature on Fitzgerald's *The Great Gatsby* in view of the huge bulk of literature that his book has already generated. However, the critical context that we have outlined above shows clearly that to date the idea that *The Great*

Gatsby is more a romance than a novel has not been fully investigated. Romance, as we have already, suggested above is not seen in terms of archetype, but in terms of psychic story told about the American family, the American national community, as the state American republic of letters. These intertwined on overlapping stories were studied from a historical perspective to show their displacements. As a result of the changes brought out by political, social, cultural, and economic changes in the course of early twentieth century. Some off the questions that will be addressed in our research includes the following. How was America marked during the revolutionary period of the early years of independence? how far the imagination of the nation in the early years of republic de form its intriguing in the years of the twentieth century?

Methodology

Family Romance

To address the question and the central issue of romance, we would deploy as already noted to Freud. As Trilling (1950) said loud and clear:

Freud's influence on literature has been very great. Much of it is so pervasive that its extents are scarcely to be determined; in one form or another, frequently in perversions or absurd simplifications, it has been infused into our life and become a component of our culture of which it is now hard to be specifically aware. (p. 37).

Freud's views shaped early twentieth-century thinkers and affected them enough to import from his psychoanalysis. A theory that "provides both a theory of the history of the individual mind, its early development, its frustrations and desires, and a set of specific therapeutic techniques for recalling, interpreting, and coming to terms with the individual history," as Thurschwell affirmed it (p. 2, 2000). Given how well recognized the concept is. Textual analysis is used extensively to exploit it. Either regarding the author himself, as Bonaparte did in her study of Poe (Bonaparte 1933), concerning the author's unconscious mind, or what Freud referred to as the ID, or on characters of the novel. Besides, this variety is also presented in the use of the various concepts that the Austrian neurologist had formulated in his works, such as repression, libido, the Oedipus complex, trauma, castration, and fantasy, and among these concepts one, we intend to discuss in this dissertation, one that has not yet been applied to our literary work is family romance.

The concept of family romance was introduced for the first time in Freud's short essay entitled *Family romances* (1909), in which he upheld that, as children develop and interact with new information or new parents, the little family undergoes a transformation, though it only occurs in the minds of the children. When this later gets to know other parents and compares them with his own, and so acquires the right to doubt the incomparable and unique quality, which he had attributed to them. Small events in the child's life which make him feel dissatisfied afford him provocation for beginning to criticize his parents." (Freud, 1909)

The infant's idealized family, which includes a happy home and role models for parenting, collapses at this precise moment as a result of this realization. He consequently begins to feel ignored and distant from his parents, either because he was not given the proper affection he needed or because a sibling has replaced him. "The neurotic's family romance" could be used to describe how the neurotic's estrangement from his parents developed". (Freud, 1909). Faced with all these maleficent changes, "the child's imagination becomes engaged in the task of getting free from the parents of whom he now has a low opinion and of replacing them by others who, as a rule, are of higher social standing" (Freud, 1909). In other words, the youngster embarks on a journey to imaginatively, and with the help of other people of high standards, fill the vacuum left by his disappointing parents. Thereafter, when the child has learned about his parents' different sexual orientations, he develops his fantasy and takes it to an erotic level with his mother in order to create a situation of infidelity in his little family. "In this way, the child's phantasies, which started by being, as it were, asexual, are brought up to the level of his later knowledge." (Freud, 1909).

Now in the last lines of the *Family romances* paper, Freud gave what he had previously explained as "family romance" another dimension.

In fact, the child is not getting rid of his father but exalting him. Indeed, the whole the real father by a superior one is only an expression of the child's longing for the happy, vanished days when his father seemed to him the noblest and strongest of men and his mother the dearest and loveliest of women. (Freud, 1909).

Following these lines, we get to the conclusion that this family romance is no more than an unexpressed and repressed desire of the child to obtain his parent's attention. It so marks the child's first-lifetime traumatic experience.

Oedipus complex

The father-mother romance is based on the same principle, which connects them both differently: The Oedipus complex. Freud originally inspired the complex's name from the tragic

Greek mythology of Oedipus. A myth goes around a king who was cursed by the gods to kill his father to marry his mother; moreover, he ends up blinding himself as a punishment for the crime he unintentionally committed. Freud used the term "Oedipus" to express a child's desire towards his parents, more specifically his opposite-sex parent. However, when the child realizes that he cannot achieve this wish because his rival (father) is admittedly stronger than he is, he accepts his fate and aspires to be more like his father in the hope of finding someone like his mother.

The Oedipus complex is a concept within psychoanalytic theory. It was developed by Freud, the founder of psychoanalysis, a theoretical and therapeutic approach to understanding and treating mental disorders developed by Freud. According to him, the Oedipus complex is a stage of psychosexual development that occurs in children between the ages of three and five. Freud believed that during this stage, children experience unconscious sexual desires for their opposite-sex parent and feelings of rivalry or jealousy toward their same-sex parent. Freud suggested that the resolution of the Oedipus complex is essential for normal psychological development. He argued that if the complex is not successfully resolved, it can lead to various psychological troubles in adulthood, such as difficulties in forming intimate relationships or conflicts with authority figures. In terms of family romances, the complex is that stage of the family romance where the child acknowledges his parents' different sexualities. As Freud puts it in *family romances* "This second (sexual) stage of the family romance is actuated by another motive. The child, having learned about sexual processes, tends to picture to himself erotic situations and relations, the motive force behind this being his desire to bring his mother".

According to Freud, the Oedipus complex arises during the phallic stage of psychosexual development and involves a child's sexual desires for the opposite-sex parent and feelings of rivalry or jealousy toward the same-sex parent. The last period of the Oedipus complex as well as the psychosexual development is the genital one. If the development has gone smoothly, the child can progress to developing a mature, healthy romantic relationship.

Freud insisted on the fact that, in a healthy way, the child will have to come to a final stage where he reconciles his kinship instead of repressing the desire inside; otherwise, it will generate bad side effects on the child

The Oedipus complex is thought to have significant effects on psychopathology, interpersonal relationships, and personality development. It is regarded as a crucial turning point in psychoanalytic thought because as it highlights the role of unconscious desires and conflicts in shaping human development and behavior, and captures a key element of the human experience and the difficulties people have when negotiating their relationships with their parents and forming a sense of self. Although the Oedipus complex is a unique idea in psychoanalytic theory, it is connected to other ideas in the field, including defense mechanisms, the unconscious mind, and the three parts of personality that make up the id, ego, and superego.

In the Oedipal phase of the relationship between a son and his parents, the son has opposing feelings of love and resentment for his mother. He may feel envious of his father's influence in his mother's life and long for an exclusive relationship with her. A son may experience rivalry with his father for his mother's love and attention because he wants an exclusive relationship with her. As the son navigates his forming sense of himself and his grasp of societal and familial dynamics, these sentiments of rivalry and jealousy can lead to internal conflicts.

According to Freud, the son must identify with his father and internalize society and cultural values and standards in order to successfully resolve the Oedipus complex. This process enables the son to create a superego and construct an independent sense of self. The son builds a basis for his own growth and understanding of gender roles by identifying with the same-sex parent and internalizing their ideals.

An extension of Freud's Oedipus complex, the Electra complex is a theoretical idea put out by psychoanalysts to describe the daughter's psychosexual development and the related

tensions and aspirations. Psychoanalytic theory states that females experience unconscious sexual urges for their father and feelings of competition or jealousy against their mother throughout the phallic stage of psychosexual development. As they become aware of their anatomical differences from their fathers, a change in their desires and identification occurs as they realize they cannot possess a penis like their father. The term "Electra complex" is derived from Greek mythology, specifically the character of Electra, who sought vengeance for the murder of her father, Agamemnon.

In order to resolve the Electra complex, girls are believed to identify with their mother and internalize feminine gender roles and values. This process of identification with the mother figure is thought to be crucial in the development of a healthy sense of self and gender identity for girls. It allows them to understand and embrace their own femininity. Ultimately, resolving the Electra complex is an important step in the psychological development of girls, as it allows them to fully embrace their own identity as women and thrive in all aspects of their lives.

Community and National Romance

The combination of the different families results in what we label "National Romance." In Anderson's (1983) definition, a nation is "an imagined political community and imagined as both inherently limited and sovereign" (p.16). In his view, when people share the same set of beliefs and values, they come to an agreement on the establishment of a particular community, eventually becoming a nation. People of the New World are primarily considered imagined because of their ability to "imagine themselves as communities' parallel and comparable to those in Europe" (p.192), They are also considered sovereigns because the concept of the state moved away from the model of the divine right to rule or dynastic rule and placed a political system that put power in the hands of the people to make decisions. The formation and creation of the United States is an instance of this imagined community where the first landing people

are: the puritans, decided to flee the old world not only for economic improvement but also to reform their lifestyle and the society they left behind. This was the case with the creation of the Mayflower Compact, which was written by the first passengers on the Mayflower ship in 1620 as a set of rules and laws that captured the essence of their imagined community. Moreover, the case of the formation of the American Republic itself under a set of moral values and principles. A republic that represented and constituted a beacon, a gleaming light to the world, a glorious example, and a refuge to the world: 'sailors' eyes' shone at the sight of the 'continental empire.'. The empty land became an open door to the world's population; people did not go as visitors but as pioneers.

As the groups grew larger and because of time constraints, the vision of the community became more and more dim, which led to conflicting situations amongst its members. Consequently, "The city upon a hill" as imagined by Puritans such as John Winthrop underwent several transformations, the displacement of one dream over the other, and took the form of a number of community or national romances. The stages of these romances are explored in the following paragraphs, similar to studies of critics such as Luedkte, who explored the elements which shaped American literature (republicanism, frontier..etc.) , we did the same except that not in literature but in Civilization, starting with the 1776 parricidal act, the debate between the founding fathers, a frontier romance, and the 1920s as the age of the faded light of the American Dream.

The best way to explain the 1765 revolutionary and parricidal act, which resulted in the shift from subjection to the mother country to the creation of an independent, different community, is to start with the widespread sense of nationalism of that time. In borrowing Anderson's (1983) words concerning nationalism, "nationalism is a story of national origins that creates imagined community amongst the citizens of the modern state" (p.6), in fact, unlike other countries, the United States was built on shared values rather than linguistic, ethnic, or

religious standards. This enabled people of the nation to forge strong ties of nationhood and an ideal republican society and family, which is more than the notion of republicanism as a political system and instead "a moral dimension, a utopian depth, to the political separation from England, a depth that involved the very character of their society" (Wood, p.47). Derived its source from the diffused thoughts throughout the centuries: those of the Enlightenment, the heritage of the English Republic, and the image of the Roman and Greek republics, primarily the reason for their decadence. Therefore, under the influence of these empires and ideologies, people of the New World gave birth to a national romance and committed the first parricidal act in 1776, when they decided to kill their unworthy ruler (the King of England) and the English family and substitute them with a worthy one. "It is their right; it is their duty, to throw off such government and to provide new guards for their future security." (Declaration of Independence, 1776). As a matter of fact, they created a new family that they named the United States of America, constructed by the founding fathers. Who embraced the principles of public good, public virtue, and justice and equality as the essence of their republic. Moreover, formulated an imagined community directed by a set of laws (the Articles of Confederation), later called the American Constitution. Hence, this republic helped inspire many of its neighboring countries to establish the same utopian vision of their community, and political institutions, such as the Venezuelans who adopted the same constitution, and the same social values and moral visions.

However, a debate is soon set between the founding fathers about the nature of government or democracy in the country. Thomas Jefferson was supportive of a republican system, while Alexander Hamilton supported a federation and a democracy based on material or industrial development and commercial activity as the stimulating forces of progress. Despite Jefferson's opposition, the late president's vision of the federacy is ultimately adopted. In addition, Jefferson's idea of democracy continued to forge a route to this recently founded state. Together with this notion of the institutional framework of democracy, Jefferson had adopted

a philosophical thought and a dream for democracy. Genuinely, he envisioned a society that adhered to all the ideals of social and economic equality and freedom, made possible by what is known as "the agrarian myth," a philosophy that holds that a farmer is the ideal democratic citizen and a storehouse of moral values. The 1790s through the 1820s were dominated by Jeffersonian democracy, which emphasized the value of the land, self-reliance, and self-sufficiency, and warned against thinking outside the yeoman's perspective, which would ultimately lead to the destruction of the country.

Before moving on to the 20th century, it is imperative to emphasize the frontier romance, a key national romance. Presidents like Andrew Jackson continued the yeomanry tradition begun by Thomas Jefferson by expanding on his legacy. He achieved this, for instance, by vetoing the renewal of the Second Bank of the United States, which was perceived as favoring affluent elites over common Americans, and the 1830 Homestead Act, which gave free land to settlers in the West. All of these elements, such as the accessibility of unclaimed or free land or westward expansion, paved the way for the frontier to take center stage in all earlier national romances. According to the frontier thesis, or Turner's thesis (1893), the expansion towards the West helped create an authentic American soul, one that highly differs from the one of the East; this is the result of the collision between a European man and a wildness. To distinguish the frontier, which is not synonymous with the notion of the wild, wild West, it's more about the promotion of the traits of individualism, self-reliance, self-sufficiency, hard work, and the emphasis on the spirit of the pioneer, which is later on inherited by the captains of industry and the businessmen of the gilded age and the progressive era, people who are seen as a product of the frontier expansion. Moreover, leaving a symbolic legacy for the exploration of new frontiers in science and social domains. A century after the closure of the frontier in 1890, former president John F. Kennedy, in 1960 delivered his "New Frontier" speech:

The pioneers gave up their safety, their comfort, and sometimes their lives to build our new West. They were determined to make the new world strong and

free - an example to the world. ... Some would say that... There is no longer an American frontier. ... And we stand today on the edge of a new frontier, the frontier of unknown opportunities and perils

The closure of the frontier in the 1890s marked the end of a historical era in the United States. The exhaustion of the free lands questioned the agrarian myth and many of the principles set by Jefferson for the yeoman. It sparked a movement of expansion to the industrial East, where thousands of immigrants fled in the hope of achieving the American dream. But, as far as the families of the West and the East, the immigrant and the native, the black and the white, are concerned, achieving such a dream is not an easy task for a minority group that is excluded from society or for a westerner who left his own family of westerners and surrogated it with that of the Easterners.

Later on, came the progressive period with its new ideological and economic aspects, which resulted in another clash within the American family. While 1776 marked the substitution of the English father with the founding fathers, the progressive era marked the killing of the founding fathers themselves. Progressives questioned the revolutionary character of the founders, going so far as to describe them as no less aristocratic than the model father. Furthermore, they proposed a new form of governance that gave the central government power to regulate the economy as well as interfere in other affairs. One of the main alteration which took place during this period is a change in the foreign policy; the departure from the tradition set forward by the founding father George Washington of isolation and neutrality. Starting with the Monroe Doctrine in 1823, which helped pave the way for the Spanish-American War's involvement in 1898, up until the First World War's significant international intervention.

Yet, in the 1920s, as in our novel's case, the country underwent another transformation. The acquired wealth in the years following the First World War gave the nation a new face. An affluent area is celebrated with loud parties, necessitating a radical break with the external affairs of the world. This might be seen as a melancholy reaction to the American lives lost in

the Great War. As soon as the focus turned back to domestic issues, or "return to normalcy," as President Warren G. Harding laid it out in his campaign for the presidency, the image of the United States as an imagined nation, an Edenic garden, or the beacon of the world's light ceased to exist, at least for the Americans themselves. As a consequence, people of the nation experienced different reactions in the face of all these internal developments. Some remained in a disillusioned condition, especially after experiences produced by the war, such as traumatic incidents. However, there were also those who embraced the changes brought about by the war, especially with the "Jazz Age", as Fitzgerald himself had termed it, and saw them as an opportunity to break free from traditional societal norms and explore new ways of living and thinking. In addition to these variations of historical perspective, is social stratification. The farmer, yeoman, or the pioneer spirit, no longer has a place in this American dream, where neither agrarianism nor moral values exist. The rich got richer while the poor get poorer. Being a captain of an industry with large factories is the only way to acquire wealth. The other options include becoming a bootlegger, a gangster-like Jay Gatsby, or a stock market speculator.

After the critical vision of the family of the founding fathers of aristocracy as a tendency, the "Roaring Twenties" brought about a new tendency, that of the "new money" where wealthy Americans embraced the lifestyle of spending lavishly on expensive clothing and fine dining. This extravagant spending was reflected in the popular culture of the time, such as literature, which featured characters who embodied this glamorous lifestyle, *The Great Gatsby* is one example of this. All this suggests an uncertain future, an obscure one for the next episode of the American republic, which hardly knew where it goes. Hofstadter (1968) remarked, "In a very sense, despite the preceding decades of experience with industrialism, the urban-industrial mind did not come into its own until after the shock of the great depression" (p.91). Every dream was immediately called into question as the great depression began to take hold. This is the instance of the back-to-the-land movement, which brought the nostalgic past back to life as a reaction to the values of modern society through the creation of an authentic, meaningful way of life and

rejecting consumerism, which was widely spread in the 1920s, and the accumulation of wealth. The movement emphasized a self-sufficient connection to the natural world and, most importantly, the creation of an ideal community based on the principles of cooperation, equality, and mutual support. In fact, for some New Dealers who were taken by this back-to-the-land movement (Hofstadter's statement) helping them envision farming and agriculture to recover the economy, the Civilian Conservation Corps (CCC) that focused on rural development and agricultural refinement, may be interpreted as an instance of this.

Literary romance

This section has covered how family romance may be translated into literary romance. In other words, how the love-hate dialectics that exist in the family between the father and the son and the impact they have, particularly on the son since he is the one experiencing opposing emotions, are applicable to the family of writers. In doing this, we have relied on what Bloom (1973) theorized as *The anxiety of influence*. A theory that is based on the Oedipal complex, meaning a psychological struggle that is best described as the anxiety of the new writer to impose himself and detach himself from the shadow and influence of his family predecessors. This is being done for the purpose of forming a literary identity unique to himself and being independent of his father's influence. To achieve this, the son attempts to write in opposition to his father figure to surpass and dethrone him, and sometimes completely ignores or kills him. Comparable to the child's internal family romance, which passes through stages of hostility and eventual adjustment. Analogically, we find the same case in Bloom's *The Anxiety of Influence* (1973), where he categorizes these stages of family romance from *Clinamen* to *Apophrades*, naming them the six revisionary ratios.

After the failure of his early works to be pervasive and because of the instructions or critics of his mentor Wilson, "he has given imagination without intellectual control of it; he has

given a desire for beauty without an aesthetic ideal; and he has given expression without very many ideas to express". (Wilson, 1922). Fitzgerald produced *The Great Gatsby*, a work that critics viewed as nothing similar to his early style of writing. The secrets behind this huge transformation may be many, but amongst them is Fitzgerald's temptation to imitate a writing style highly recognized in the early 19th century, that of Conrad. In fact, in his introduction to a later edition of the novel, Fitzgerald explained that "before beginning to write *The Great Gatsby*, he reread Conrad's preface to *The Nigger of the 'Narcissus'*, which sets forth the terms to be fulfilled by "a work which aspires to the condition of art." (258, Emmet) and indeed he succeeded in achieving what constitutes the power of words in the view of Conrad in *The nigger of the "Narcissus". (1897): he made his readers hear, feel, and before all, make them see. As a follow-up to what is stated at the beginning of the paragraph, Fitzgerald in his early career was mentored by, Wilson but only acknowledged Conrad as his own mentor. This led us open to what Ellison termed in his essay *The World and the Jug* as the notions of "relative" and "ancestor". Similar to Fitzgerald, Ellison denied the influence of his primary influencer, Wright, and claimed other mentors such as Hemingway or Hughes; to this he said, "But perhaps you will understand when I say he did not influence me if I point out that while one can do nothing about choosing one's relatives, one can, as an artist, choose one's ancestors." (p.140). By way of explanation, a free will to choose a convenient ancestor who fits and shares the same interests as the writer without regard to color, as with Ellison, who fled the African-American community writers by choosing the white one, or Fitzgerald, who chose a non-American ancestor in terms of Romanticism, for example.*

We shall exaggerate by using another Ellison's statement, which says, "I will remind you, however, that any writer takes what he needs to get his own work done from whatever he finds it." (p.141). Indeed, Fitzgerald found and picked in Conrad what he wanted, mainly what he wanted in the tradition of romanticism, as Callahan (1972) noted when comparing the two that they are both "moral historians who are afraid of history so they turn instead to myth".

Fitzgerald also demonstrated other examples of Conrad's influence, at least when it came to *The Great Gatsby*. These include the novel's structure, the narrative approach, the key characters' status as controversial and enigmatic, and the most notable one is that, similarly to *Heart of Darkness*, *The Great Gatsby* was written as a war novel in disguise, a claim we shall develop later in the discussion.

Now, when considering the nature of the relationship that bound the two, it certainly appears to us that it is a normal relationship that of a father and son, with no signs of the anxiety of authorship, and in fact, that is the case. Fitzgerald never hesitated in praising his influencer and father figure. But it is only with Conrad that he affirmed this tradition of romanticism; apart from him, he has not affirmed anyone else. Not even the greatest romantics such as Cooper, Melville, or Poe, taking into account that Fitzgerald himself was one of the last who carried the tradition of the Romantics and Romanticism as a movement in general. The case applies to his "relatives" or writers of his generation, with whom he did not maintain a good relationship, and where each of them suffers from this anxiety of authorship.

Considering the cultural context of the novel, which is that of the Roaring Twenties and the writers commonly referred to as the "lost generation," we have found it logical to investigate also the literary romance that binds the writers of that era together. These writers felt alienated from the new norms established in Post-War America and from values that ran counter to the fundamental nature of the American Dream. As a matter of fact, we will consider the works of the following authors as examples Hemingway, Eliot, and Faulkner, all in relation to Fitzgerald. Before introducing the tormentors or the natives of Fitzgerald, it is important to introduce the stages of literary romance, or as Bloom explained them in his *The anxiety of influence: the six-revisionary ratios*.

To start with *Clinamen* "poetic misreading or misprision proper." The misinterpretation here, as Bloom (1973) had explained, is a "creative correctness."(p.30) In

other words, the author in this instance provides an alteration based on revisionism, a theory that objects to previous points of view. As a result, a new version or extension of the original work is created, as well as a surrogate for the father figure. It must also be noted that *clinamen* is simultaneously intentional and involuntary. Second, **Tessera**: While the author corrects in *clinamen*, he completes in *tessera*. With the knowledge that the "parent poem" falls short or does not go far enough, the new author attempts to perfect the work and succeeds where his father did not. This is much more relevant in American rather than British literature for instance where poets completed their fathers more than they correct them. Moreover, **Kenosis**: "a movement towards discontinuity with the precursor." At this point, the new writer splits from his predecessor through undoing and isolation, which Bloom relates to the defensive mechanism, an unconscious technique used to reduce stress and internal conflict. In addition, Bloom (1973) concluded, "in kenosis, the artist's battle against art has been lost"(p.90). When we take into account the dissimulating character of the ego's defensive mechanism in order to satisfy ID and avoid confrontation with the real danger. Furthermore, **Daemonization**: a "movement toward a personalized Counter-Sublime, in reaction to the precursor's Sublime." (p.15) faced by the predecessor's work the subsequent poet recognizes it as having genius compositions. By doing this, he denies the father his brilliance and, by extension, enhances his genius. In addition, **Askesis**: "movement of self-purgation which intends the attainment of a state of solitude" (p.15). The author here does not purge himself of all influences, but rather separates himself from the ideas of precursor in order to produce his own work. Finally, **Apophrades**; judging that the state of solitude has to come to an end, the author ends up identifying his work in the context of the precursor's work, not as a continuity but as the predecessor initiating the path to their work. As for their role, it has to extend the work and to perform it their way.

Results and discussion

Results

With the examination of Fitzgerald's, *The Great Gatsby* in a Freudian sense and perspective different American families and romances appeared to us in the surrounding environment of the 1920s first, within individual American families, second, national family,

and finally, literary family. Much like the family depicted in Freud in *family romances*, dysfunctioning, and complete rupture between family members occurred in all of the three mentioned above.

To begin with the family as a whole, we found evidence of parricidal behavior and surrogating of own relatives as well as the motherland. Father figures are absent or distant, leading children to seek affirmation and love elsewhere. That is what we found in the Carraways, where Nick recurred to Freud's concept of sublimation, the Wilsons, and the best example is the Gatzs, where Gatsby substituted his father figure, the Western family, with the Eastern family, the family of gangsters, with the "Nouveaux Riches," or with his Daisy, with whom he seeks to fill the void left by his absent father with her love. For the Buchanan's, a distinct case is at hand: the changing role of women, infidelity, and the urge to replace monogamous families with polyandry or polygamy. The Freudian perspective also sheds light on the role of sexuality in the novel, particularly in the form of repressed desires and taboo relationships. The affair between Daisy and Gatsby is fueled by their unconscious desires for each other, while Myrtle's affair with Tom represents a rebellion against societal norms and expectations. Overall, Fitzgerald's portrayal of American families and romances in *The Great Gatsby* highlights the complex interplay between the individual and his family or society.

Second, the national family, where romance first emerged in the various visions and families that took place in the American family. First in king George's III parricidal act during the American Revolution, by the very consideration that he is an unworthy father, and then in the struggle to found a society or republic either of morals or of goods. This took the form of various displacements in the American republic: The Puritans, the founding fathers, the yeomanry of Jefferson, frontier romance, the progressives, and the emerging family of the 1920s with mass consumerism. In other words, the instability of applying only one vision or maintaining only one "Imagined Community" and a sense of unity and purpose leaving members of the community with a dim vision, unable to know where they are heading. Or what

values they should uphold, forever searching for a sense of belonging and purpose that would help individuals navigate the uncertainties of modern life.

As for our study of the literary kinship Fitzgerald maintained with other writers of his kind, in the light of Bloom's *The Anxiety of Influence* classifying each literary bond with what he described as the *six revisionary ratios* we arrived at the following results with both the mentor and tormentors. Starting with his father-artist Conrad from whom he inherited much of his talent and whom he did exalt as his own father despite being a surrogate. The technique of the war novel of its own kind, one that does not say its name and which he did not explicitly announce as a war novel, is one of the artistic touches that Fitzgerald adopted in *The Great Gatsby*, which is much similar to Conrad's *Heart of darkness*. This is evident from our analysis of their relationship. Thing which led us to conclude that Fitzgerald's *The Great Gatsby* supplied the stage of *tessera* Bloom had described in the *Anxiety of influence*, of *Heart of darkness*.

When it comes to Fitzgerald's relatives or the family that bound writers of the 1920s, or so-called writers of the "Lost Generation". They, too, have shown traces of this dysfunction with the different rivalries, ideological disagreements, and, most importantly, anxiety of authorship that they all share. Among these writers we studied Hemingway, Faulkner, and Eliot. Fitzgerald's relationship with Hemingway developed into a relationship of clashes between the two, we deduced a *clinamen* stage. As for Faulkner, the difference is on the perspective regarding the literary world, the instance of the fashion of war novels; while Faulkner's *Soldier's pay* says its name of war explicitly, *The Great Gatsby* did it implicitly following the steps of his father-figure Conrad. Therefore, maintaining an *aeskisis* phase in the *six revisionary ratios*. Finally, the case of T.S Eliot. Traces of the influence of Eliot, mainly *The wasteland* are relevant in *The Great Gatsby*, but his vision towards literature is not shared by Fitzgerald. While for him theory of impersonality is the only effective mean to develop tradition and individual

talent, Fitzgerald disagreed with the claim, his works themselves witnessed this, for they all reflect his personal lifetime. Therefore, the *apophrades stage* is the one concluded with Eliot. Following the above conclusion of the three authors, it is shown that the real issue lies not only in the anxiety of authorship, rivalry, or ideological conflict but rather in the lack of a common artistic father for all of them, which has caused them to adopt a unique perspective on the cause of literature and develop their own proper family with their own surrogate father, as in the cases of Fitzgerald with Conrad and Hemingway with Twain, chosen fathers who themselves did not maintain a good relationship with each other. Fitzgerald's uniqueness with all three is that he emphasized sentiments, love, and impersonality, making him the last romantic of his generation.

Discussion

Family romance

Right from the beginning of the novel, family romance emerges as being central, this concept of family romance was first introduced by Sigmund Freud in his short essay entitled *Family romances* (1909) a psychoanalytic concept that refers to a child's unconscious fantasy of being adopted into their family. According to Freud, children frequently develop family romances to cope with feelings of dissatisfaction or disappointment with their parents or family situation. Based on Freud, family romance typically takes two forms. In the first form, the child imagines that their biological parents are of higher social standing and that they were adopted into their current family due to some unfortunate circumstance. Despite their current circumstances, this fantasy allows the child to feel special and important. The second type of family romance involves the child believing that they are not related to their family at all and that their real parents are somewhere out there, waiting to rescue them from their current situation. This fantasy is common in children who feel neglected or unloved by their parents,

and it allows them to assume that a better, more loving family is waiting for them. This concept shows us a way that the family may have a dysfunction. Another concept that emerges when having intimacy studies is the 'Oedipus complex'. To make the link with our primary source *The Great Gatsby* (1925), we find multiple families in the novel of Fitzgerald, which have issues in terms of *family romance* and the *Oedipus complex*. In this chapter, we will try to highlight the main families in *The Great Gatsby* (1925), the Carraways, the Buchanan family, Wilson's family, and Gatsby's family, and with them call attention to the several dysfunctioning they had along the novel.

The Carraways

In attempt of introducing his family Nick stated the following:

My family have been prominent, well-to-do people in this Middle Western city for three generations. The Carraways are something of a clan, and we have a tradition that we're descended from the Dukes of Buccleuch ... (p.08)

The story began with the character narrator, Nick Carraway, whose family came from the Midwest, and they were prominent and among the middle class. Nick's family wanted him to continue in the hardware business, and to resemble his uncle "I never saw this great-uncle, but I'm supposed to look like him" (p.09). To achieve this, Nick saw best to move out East and start his new journey in the bond business, against his family's will, to prove something that is hidden in him. even if Nick was doing it against his family's will; his father agreed to finance him for one year only. Only by this simple description of the Carraways, we see that it resembles an endless chain where all the born children are made to follow the family tradition even of someone they do not know and Nick himself we deduce, is someone who almost like the rebelled child in Freud's *Family romance*.

Besides this parricidal act, Nick also attempted to change the Western family by the Eastern one. A decision that affected his life significantly. A choice that reflects the displacement of the national dream from the agricultural West to the metropolitan East, a thing

that we would be developing in the following chapter. The struggle of the East and the extravagant lifestyle, which surrounded Nick from both sides, even across the bay, got him once again restless, the first was from the war, and the second is there in the East. If we slant to the hidden part of the story, in fact, Nick wanted to release himself from the grief of the family as well as his status of Post-traumatic stress disorder he developed from the war.

If we come to analyze Nick as an individual, the description of what Freud terms sublimation applies to him most. Sublimation is the transformation of potentially dangerous or forbidden desires into socially productive and culturally acceptable ways of expression. It is a protective mechanism that allows individuals to indirectly satisfy their instincts while complying to societal norms. Individuals sublimate their passions into artistic, intellectual, or productive endeavors rather than acting on them in inappropriate or harmful ways. These can include artistic undertakings, scientific pursuits, or any other kind of forms of expression. Nick, in the novel is seen to be a literary person; he loved to write, "I was rather literary in college – One year I wrote a series of very solemn and obvious editorials for the Yale News" (p.10). As a narrator and writer, he exhibits qualities that align with the notion of sublimation. He is an observer and commentator on the lives of those around him. Through his narration, Nick channels his observations, experiences, and emotions into the act of storytelling, which can be considered a socially acceptable and culturally valued form of expression. His interest in literature allows him to immerse himself in a realm of imagination, intellectual stimulation, and introspection. By engaging with literature, he is able to explore complex emotions, ideas, and experiences in a controlled and constructive manner.

Faced with a different place and family than his own, often pictured lonely in New York's huge city, "at the enchanted metropolitan twilight felt a haunting loneliness sometimes." (p.63) In contrast to the other characters in the narrative who substituted another family, a material commodity, or a love object for their families, Nick recurred to literature. Not even women or love stories happen to release Nick from his tensions, "for a moment I thought I loved her. But

I am slow-thinking and full of interior rules that act as brakes on my desires” (p.65). The use of the word "brakes" implies that Nick's interior rules serve as a form of restraint, slowing down or inhibiting his immediate emotional impulses. It suggests that he exercises caution and introspection before fully embracing or acting on his feelings. He further explains that his "full interior rules" act as brakes on his desires. This suggests that Nick has established a set of internal guidelines or principles that he adheres to, which regulate his behavior and emotional responses. These rules may include moral, ethical, or personal values that guide his decisions and prevent him from acting impulsively on his desires.

In a Freud sense, we may say that Nick had been in the first stage of family romance, which is ‘the neurotic’s family romance’. An asexual stage that is distinguished by the division of the child from the family, because he thinks that he had not received all the love that he gave them so, in consequence, he started the quest for searching a substitute family.

The Buchanans

The two families Buchanans and Carraways were linked right from the beginning of the novel From the very beginning of the novel, “Daisy was my cousin once removed, and I’d known Tom in college.”(p.12). A family member and a college friend, Nick went to visit their Grande mansion across the bay, at East Egg. The narrator describes to us the very luxurious house. Which was according to him, he states, “Their house was even more elaborate than I expected, a cheerful red-and-white Georgian colonial mansion, overlooking the bay” (p.12). The Buchanan family, a wealthy and aristocratic Chicago lineage, occupies a prominent position in high society. “His family were enormously wealthy” (p.12). The patriarch, Tom Buchanan, and his wife, Daisy, are at the heart of this family. They have a daughter together, and their lives are marked by opulence and privilege. Their marriage, however, is strained beneath the veneer of wealth and prestige, plagued by personal dissatisfaction and infidelity. “Tom’s got some woman in New

York.”(p.21). Tom Buchanan is a powerful and well-known figure. In his youth, he was a well-known football star, gaining popularity and acclaim both on and off the field. Tom's athletic prowess earned him recognition at Yale University, where he also excelled academically. His accomplishments in sports and education established him as a symbol of the old money aristocracy, and he adheres tenaciously to the traditions and privileges that come with the job. While Tom's achievements have brought him public success, a string of extramarital affairs has marred his personal life.

Her husband, among various physical accomplishments, had been one of the most powerful ends that ever played football at New Haven – a national figure in a way, one of those men who reach such an acute limited excellence at twenty-one that everything afterward savours of anti-climax (p.12).

Despite his marriage to Daisy, Tom had affairs with other women, motivated by his desire for power, dominance, and selfish gratification. These transgressions sow seeds of distrust and resentment within the family, straining his already precarious relationship with Daisy even further. Daisy, on the other hand, is trapped in her privileged life. Despite her wealth and luxury, she longs for a greater sense of fulfillment and purpose. Daisy, a beautiful and elegant woman, is torn between her desire for personal growth and her societal obligations as a Buchanan. As a member of the old money elite, she feels suffocated and unfulfilled by the weight of expectations placed on her. Daisy's dissatisfaction is exacerbated by Tom's constant infidelity, which strains their already frail relationship. She craves love and emotional connection, seeking refuge in the arms of others while questioning her decisions and the life she has come to embody. Daisy's struggle to find her own identity within the confines of her marriage fuels her dissatisfaction and longing for something more. Their daughter, whose name and age are unknown, grows up in an environment tainted by their divorce. She navigates the complexities of their affluent world while grappling with her desires and aspirations while witnessing their troubled relationship and the impact of their choices. Both of her parents influence her, but she strives to carve her path, breaking free from the shackles of their marital strife and the expectations placed on her. Aside from their strained marriage and personal

struggles, the Buchanan had a history of constant movement and a lack of rootedness. Their nomadic way of life reveals a deep sense of insecurity and a restless search for something elusive. The Buchanan constant movement can be attributed to several factors. For starters, their privileged status and vast wealth give them the means and flexibility to travel to new places and pursue new opportunities. They are not constrained by financial constraints or obligations that bind them to a specific location. Second, their restlessness may be the result of a deeper dissatisfaction with their lives. The Buchanan family's constant search for fulfillment manifests itself in their constant pursuit of new environments, hoping that a change of scenery will bring them happiness. This constant movement becomes a way for them to temporarily escape their problems, as they are always looking for the next big adventure or the next place where they can find solace.

Why they came East I don't know. They had spent a year in France for no particular reason, and then drifted here and there unrestfully wherever people played polo and were rich together. This was a permanent move, said Daisy over the telephone, but I didn't believe it – I had no sight into Daisy's heart, but I felt that Tom would drift on forever seeking, a little wistfully, for the dramatic turbulence of some irrecoverable football game.

Overall, the Buchanan constant movement reflects a deeper sense of restlessness and dissatisfaction in their lives. While their ability to travel to new places provides temporary distractions and excitement, it also exacerbates their underlying instability, making it difficult for them to form meaningful relationships and find lasting happiness. Their never-ending search for fulfillment continues, as they remain in constant motion, looking for a place to call home.

The Wilsons

I've got my wife locked in up there,' explained Wilson calmly.

'She's going to stay there till the day after tomorrow, and then we're going to move away.' (p.143)

The Wilson family, as depicted in the novel, is a prime example of dysfunction. In a story primarily focused on the extravagant lives of the rich and glamorous, the Wilsons' down-to-earth existence in the Valley of Ashes provided a stark contrast and exposes the depths of

their dysfunctionality. The central figures in this family, George and Myrtle Wilson, embodied a relationship marked by deception, dissatisfaction, and despair. George Wilson, the owner of a run-down garage in the Valley of Ashes, embodied the working class's struggles and limitations. "The interior was unprosperous and bare; the only car visible was the dust-covered wreck of a Ford which crouched in a dim corner" (p.31). He was portrayed as a weak and passive person, overshadowed by the wealthy elite who surrounded him. Despite his earnestness and diligence, George is oblivious to his wife Myrtle's infidelity, which creates a deceptive atmosphere in their marriage. "Wilson? He thinks she goes to see her sister in New York. He's so dumb he doesn't know he's alive." (p.32) His blind devotion to Myrtle reflected his desperate desire for stability and happiness, causing him to miss the signs of her affair with Tom Buchanan. Tom's extramarital affair with Myrtle is at the heart of the Wilson family dysfunction. In his affair with Myrtle, a working-class woman trapped in an unhappy marriage to George Wilson, Tom, a wealthy and privileged man, seeks excitement and escapism. Their relationship reflected their dissatisfaction with their respective lives and served as a catalyst for the novel's tragic events.

"Daisy! Daisy! Daisy!" shouted Mrs Wilson. 'I'll say it whenever I want to! Daisy! Daisy! Daisy!' Making a short deft movement, Tom Buchanan broke her nose with his open hand." (p.43). Deception and manipulation characterized Tom and Myrtle's affair. Tom concealed his relationship with Myrtle from his wife, Daisy, and the rest of society. Myrtle, on the other hand, willingly participated in the affair in the hopes of raising her social status and escaping the confines of her marriage. Their relationship became a means for both people to satisfy their own selfish desires, regardless of the consequences for their families. Myrtle's husband, George Wilson, is an important part of the dysfunctional family dynamic. George is a hardworking, simple man who was completely unaware of his wife's affair. His love for Myrtle, on the other hand, blinds him to the truth, made him vulnerable to manipulation by those around him. He became a pawn in Tom's hands, duping him into believing that Gatsby is to blame for Myrtle's

death. Others take advantage of George's vulnerability and naivety, exacerbating the dysfunctionality of the family unit. Myrtle and Tom's affair occurred in private, away from both of their families. Myrtle develops an attraction to Tom, seeing him as her ticket out of her unsatisfying marriage. She yearned for the thrills and opulence that Tom represents, and their affair became a form of rebellion against the constraints of her social standing. Both families felt the consequences of the affair. Myrtle's involvement with Tom brought her closer to the upper class, but it also caused her to be estranged from her husband George who noticed her infidelity and grew increasingly suspicious of her actions, causing their marriage to fail.

‘I told her she might fool me but she couldn’t fool God. I took her to the window’—with an effort he got up and walked to the rear window and leaned with his face pressed against it – ‘and I said "God knows what you’ve been doing, everything you’ve been doing. You may fool me, but you can’t fool God!”’ (p.166).

The affair exacerbated the Wilsons' social divide, highlighting the disparity in their aspirations as well as Myrtle's disillusionment with her own life. The affair had a significant impact on the Buchanan family. Daisy Buchanan was aware of her husband's infidelity, but she accepted it as a part of their marriage. However, Myrtle's tragic death in a hit-and-run accident set in motion a chain of events that ultimately led to Gatsby's demise. Fearing the consequences of his actions, Tom revealed Gatsby's involvement to George Wilson, who sought vengeance. Through the tumultuous relationship between Tom Buchanan and Myrtle Wilson in *The Great Gatsby*, Fitzgerald masterfully portrayed the dysfunctional nature of unfulfilled desire and the self-satisfaction of romance. Their affair became a cautionary tale, demonstrating the destructive power of unattainable fantasies and the disastrous consequences of selfish desires.

Myrtle Wilson’s body, wrapped in a blanket, and then in another blanket, as though she suffered from a chill in the hot night, lay on a work-table by the wall, and Tom, with his back to us, was bending over it, motionless. Next to him stood a motor-cycle policeman taking down names with much sweat and correction in a little book. (p.145)

The Gatzs

In order to understand Gatsby's family, one must first investigate his childhood and the formative experiences that shaped him. Gatsby, born James Gatz, came from a poor family in the Midwest. "His parents were shiftless and unsuccessful farm people – his imagination had never really accepted them as his parents at all" (p.105). However, his ambitions outstripped his birthright, and he sought to escape his circumstances by adopting a new persona and forging his own path. Gatsby's friendship with Dan Cody, a wealthy copper magnate, was an important part of his life. After saving him from drowning, Cody saw in Gatsby the heroic man that risked his life in order to save an old drunk person, knowing absolutely nothing about him. Then Gatsby seized the chance to work as Cody's personal assistant and companion aboard his yacht as a young man.

James Gatz – that was really, or at least legally, his name. He had changed it at the age of seventeen and at the specific moment that witnessed the beginning of his career – when he saw Dan Cody's yacht drop anchor over the most insidious flat on Lake Superior. It was James Gatz who had been loafing along the beach that afternoon in a torn green jersey and a pair of canvas pants, but it was already Jay Gatsby who borrowed a rowboat, pulled out to the Tuolomee, and informed Cody that a wind might catch him and break him up in half an hour. (p.104)

Gatsby's life introduced him to enormous wealth and the opulent lifestyle that would later become synonymous with his own existence. It did, however, serve as a stark reminder of the disparity between his own background and the world of affluence he so desperately desired. Gatsby's relentless pursuit of wealth led him to amass a large fortune through dubious means.

I found out what your "drug-stores" were.' He turned to us and spoke rapidly. 'He and this Wolfshiem bought up a lot of side-street drug-stores here and in Chicago and sold grain alcohol over the counter. That's one of his little stunts. I picked him for a bootlegger the first time I saw him, and I wasn't far wrong.'(p.140)

He then used his newly acquired wealth to build a lavish mansion, host lavish parties, and surround himself with luxury. All these crafted to project an image of prosperity and grandeur, which he believed would allow him to be accepted by the elite class and win Daisy Buchanan, his long-lost love. Gatsby's elaborated facade served two functions. To begin, he sought to be perceived as a member of the elite in order to gain acceptance and access to

society's upper echelons. He believed that if he could achieve Daisy's and her wealthy husband Tom's social status, he would finally be able to win Daisy's love and be worthy of her. "Well, he told me once he was an Oxford man." (p.55). Second, Gatsby's facade served as a form of self-validation for him. He attempted to persuade himself that he had truly transcended his humble beginnings by projecting an image of success and grandeur. He desired the recognition and admiration he imagined would come with his social standing as if it would prove that he had attained his goals. "Here's another thing I always carry. A souvenir of Oxford days. It was taken in Trinity Quad – the man on my left is now the Earl of Doncaster." (p.73).

In stark contrast to his friendship with Cody, Gatsby's family ties were far from idyllic. Because the novel focused primarily on Gatsby's adult life, little is known about his parents. The absence of his family from his story suggested a fractured and dysfunctional relationship, leaving him yearning for the sense of belonging and love he sought in other areas of his life. The poignant scene of Gatsby's father attending his son's funeral exemplifies this yearning for connection and acceptance.

After a little while Mr Gatz opened the door and came out, his mouth ajar, his face flushed slightly, his eyes leaking isolated and unpunctual tears. He had reached an age where death no longer has the quality of ghastly surprise (p.174).

Despite their apparent estrangement, Gatz's father, Henry Gatz, appeared near the end of the novel, revealing himself as a proud and devoted father. Henry Gatz's presence at his son's lavish mansion highlighted the stark contrast between Gatsby's grandiose lifestyle and his humble beginnings. We might infer from the foregoing that Jay Gatsby's character is marked by the Oedipal complex, as he abandoned his father and embarked on a never-ending quest for his replacement.

After changing my clothes I went next door and found Mr Gatz walking up and down excitedly in the hall. His pride in his son and in his son's possessions was continually increasing and now he had something to show me.

'Jimmy sent me this picture.' He took out his wallet with trembling fingers. 'Look there.' (p.179).

In another tale, Gatsby embarked on a never-ending quest to win the heart of his long-lost love, Daisy Buchanan. Daisy's pursuit was motivated by Gatsby's unwavering desire to relive the past and reclaim the love they once shared.

The largest of the banners and the largest of the lawns belonged to Daisy Fay's house. She was just eighteen, two years older than me, and by far the most popular of all the young girls in Louisville... The officer looked at Daisy while she was speaking, in a way that every young girl wants to be looked at sometime, and because it seemed romantic to me I have remembered the incident ever since. His name was Jay Gatsby, and I didn't lay eyes on him again for over four years – even after I'd met him on Long Island I didn't realize it was the same man. (p.81)

Gatsby's story began many years before the events of the novel, when he was known as James Gatz. Gatsby was born into a poor family in North Dakota and aspired to rise above his circumstances. During his military service, he first met Daisy Fay, a young woman of wealth and privilege, while stationed near her hometown of Louisville. Daisy and Gatsby fell deeply in love, but their love was short-lived. Daisy married Tom Buchanan, a wealthy and socially prominent man, under pressure from her family after Gatsby was called away to war. Despite their split, Gatsby clung to Daisy and never forgot the promise of their relationship. Years later, Gatsby reappeared in New York City as a self-made millionaire, having amassed his fortune through dubious means. With the sole intention of reuniting with Daisy, Gatsby relocated to the opulent West Egg, Long Island, just across the bay from Daisy and Tom's opulent residence in East Egg.

She was the first 'nice' girl he had ever known. In various unrevealed capacities he had come in contact with such people, but always with indiscernible barbed wire between. He found her excitingly desirable. He went to her house, at first with other officers from Camp Taylor, then alone. It amazed him – he had never been in such a beautiful house before. (p.154).

Daisy's pursuit was marked by an extravagant display of wealth and indulgence on Gatsby's part. He threw lavish parties at his mansion in the hopes that Daisy would attend and be drawn to him once more. "Gatsby bought that house so that Daisy would be just across the bay." (p.85) Gatsby's mansion became a symbol of his opulent lifestyle, filled with wealthy guests and a never-ending stream of entertainment. Daisy, despite the grandeur of his events,

did not attend any of them. Undaunted, Gatsby staged a chance reunion with Daisy, enlisting the assistance of his neighbor, Nick Carraway, Daisy's cousin. Nick agreed to invite Daisy to his house, where Gatsby would be visiting. Their reunion was filled with both excitement and trepidation, as Gatsby hoped to rekindle the spark they once shared. Gatsby and Daisy's relationship rekindled as they spent more time together, and Gatsby believed he was on the verge of winning her back. He shared his grand vision of the future with Daisy, a future in which they would be together and the past would be erased. "‘I’m going to fix everything just the way it was before,’ he said, nodding determinedly. ‘She’ll see.’" (p.117).

Gatsby's faith in the power of his dreams, as well as his relentless pursuit of a perfect ideal, blinded him to Daisy's current life and the consequences of their actions. Daisy's husband, Tom, became suspicious of Gatsby's intentions and began investigating his background. Tom, fearful of Gatsby's growing influence over Daisy, attempted to expose his criminal connections and tarnish his reputation. Tom staged a confrontation between Gatsby and himself in order to assert his dominance, revealing Gatsby's illegal activities to Daisy. During a confrontation at the Plaza Hotel, the tension between Gatsby, Daisy, and Tom grew. Daisy could not decide between the two men, and she could not bring herself to leave her marriage. Gatsby's fantasy of a life with Daisy started to crumble. Daisy caught between her feelings for Gatsby and her loyalty to her husband, chose to stay with Tom, leaving Gatsby heartbroken and disillusioned. Gatsby's dream of recapturing the past crumbled in front of his eyes, and he faced the harsh reality that his wealth and grandeur could not bridge the gap between his and Daisy's worlds.

‘Who are you, anyhow?’ broke out Tom. ‘You’re one of that bunch that hangs around with Meyer Wolfshiem – that much I happen to know. I’ve made a little investigation into your affairs –and I’ll carry it further tomorrow. (p.140)

Tragic events occurred when Tom's mistress, Myrtle Wilson, was killed in a hit-and-run accident for which Gatsby was mistakenly blamed. "‘Was Daisy driving?’ ‘Yes,’ he said after a moment, ‘but of course I’ll say I was’" (p.150). Myrtle Wilson's husband, George Wilson, sought revenge after Tom revealed Gatsby's involvement in his wife's death. George shot and

killed Gatsby at his mansion before killing himself. Gatsby's quest to win Daisy's heart was ultimately futile. His extravagant lifestyle, based on deception and lies, could not compete with Daisy's realities. Gatsby's nostalgia for the past led to his tragic demise, exposing the emptiness and corruption that lurked beneath the surface of Jazz Age society. Parties were no longer held at Gatsby's house, the lights were turned off, and the name of Gatsby was shattered.

He had come a long way to this blue lawn, and his dream must have seemed so close that he could hardly fail to grasp it. He did not know that it was already behind him, somewhere back in that vast obscurity beyond the city, where the dark fields of the republic rolled on under the night. (p.188).

Gatsby's end was tragic, he neither reached none of his dreams, the absence of attendance at Gatsby's funeral symbolizes his eventual failure to realize his aspirations. Gatsby was alone outside his mansion in his final moments, gazing at it with longing and desperation. When he was shot and killed, the repercussions of his unrealistic goals became clear. The lack of mourners at his funeral reflects the superficial quality of the ties he had developed throughout his life. People who used to enjoy his parties and hospitality showed no genuine sympathy for his demise.

Community and National Romance

Through *The Great Gatsby*, Fitzgerald started a never-ending quest and search for the happiness of bygone times centralizing the theme of his work on the nostalgia for the fallacy that time destroys and memory revives. Things related to the national family that we intend to talk about in this chapter, one depicted as dysfunctional, much like family romance is depicted by Freud as a family of parricidal acts, revenge, envy, etc. This is visible in the way that various communities, dreams, and aspirations were surrogated for one another as the republic of virtue gave way to the republic of goods. Examples include puritanism, yeomanry, and frontier romance. Consequently, impacting the community and its people in general, as they are portrayed as having unstable, dim, and short vision, and unable to drive or comprehend their destination.

In one of the passages, Owl's eyes looked at Gatsby's library with an "unsteady concentration" (p. 51), much like a citizen who is looking into the prospects of his nation. In other words, the American Republic's own aspirations to be a beacon of knowledge and progress are metaphorically represented by a location that typically represents intellect and a desire for self-improvement considering the country's long history of intellectualism and dedication to education inherited right from the founding fathers' belief in the importance of an educated citizenry. However, in terms of Gatsby's library, as its symbolic value is a fraud and a false representation of who he is not, this library came to serve as a symbol of the aspirations and contradictions of the American Republic. It symbolizes the nation's past dedication to intellectualism and knowledge, as well as its shortcomings in fully achieving these ideals because it developed, and strived for mistaken plans that are in opposition to these ideals. Later on when Owl's eyes showed the library for Nick, he explained to him that "If one brick was removed, the whole library was liable to collapse" (p.52). This quotation itself can be interpreted as a commentary on the fragile nature of the American Dream or the national community suggesting that the republic is a precarious and fragile that could collapse at any moment. Indeed, by the simple act of changing one of the ideals upon which the community is based, such as virtue for example, an immediate change imposed itself on the republic by transforming it into a republic of goods. Leading in its own way individuals to witness the collapse of the republic of morals in the face of the republic of materials and goods.

This idea of a dysfunctional republican family is seen through the various displacements that occurred. The Anderson's imagined community, which he claimed to be a dream that the nation's citizens had set together, is seen to evolve over time and take on new forms. This is the concept of displacement, according to Freud, which primarily occurs in dreams involving the possible replacement of a threatening or uncomfortable image with a less threatening one. Numerous dreams have been relocated throughout American history leading in their own way for the creation of their community, but does this relate to the idea Freud alluded to?

Coming from a family of farmers, although he may not be a puritan in the traditional sense, Gatsby did share some traits with the puritan ideal, such as a focus on hard work, self-discipline, and being a self-made man who has achieved his wealth and success through perseverance and dedication. Even his attempt to rewrite history in order to create a "Terrestrial paradise" (to use Christopher Columbus' wording) can be seen as a puritanical attempt to change the course of history. All in all, Gatsby inherited puritanical ideals, but he deviated from the vision and dream set forward by the pilgrim fathers or the puritans in general. This is done through two defense mechanisms proposed by Freud in the theory of *Dream interpretation*. Two processes the human psyche employs to handle uncomfortable or unacceptable thoughts and feelings are condensation and displacement. Condensation involves combining multiple thoughts or feelings into a single, more manageable idea or image. This allows the individual to avoid dealing with the complexity and discomfort of multiple conflicting or overwhelming ideas. This is the case of Gatsby condensing moral ideals with the pursuit of wealth to build a platonic conception and image of himself. This condensation, though, is prohibited in a puritanical sense because what he has truly done is one of the puritans' fears: that of the excess of individualism that would untimely destroy the self by filling the heart with pride, greed, and a deviation from God's will. Therefore, in a logical sense, Gatsby implied a displacement of one image, of one dream of a former community, over an image of material success, even at the cost of replacing his values.

Chronologically, after the Puritan vision comes the Jeffersonian one, the most prominent one after independence. Characters in the book exhibited qualities Jefferson referred to as yeoman. For instance, Gatsby was initially characterized as having good morals when he included the words "be good to your parents" in one of his resolutions. According to his father, "Jimmy was bound to get ahead. He always had some resolve like this or something. Do you get where he was going about improving his mind?" (p.180). This self-discipline and his commitment to pursuing his own goals and desires, carving out his own path, and achieving his

own vision of success enabled him to amass great wealth. Nick's character can also be seen as representing the ideals of the yeoman farmer, who values hard work, self-sufficiency, and a connection to the land. He came from a family with a modest background in the Midwest and has worked hard to establish himself as a bond salesman in New York. He is not as wealthy as the other characters in the novel, but he possesses a strong sense of morality, values, and self-reliance. Nick is shown to establish a connection to the land, as reflected in his fondness for the rural landscape of the Midwest, which is a trait of a yeoman. In addition to the feelings he expressed for the Midwest, he was critical of the materialistic values and social hierarchy of the East Coast, which he sees as corrupt and artificial.

However, this vision set forward by the father Thomas Jefferson of the farmer as the ideal man, of the agrarian philosophy are seen to no longer have their places in society, leaving their place to the business man, captains of industry and bootleggers and speculators as in the case of the 1920s. This goes the same to the idea of decentralization of power set by the founding fathers in general (despite the fact that Jefferson opposed to it. in his own viewpoint, would eventually deteriorate or undermine the harmonious republic because of some bad effect that may produce some state or community.) Which is substituted by a centralization of power. As the novel suggests it, these ideals are threatened and changed by the moral decay of that time. This is how the Jeffersonian vision came to be altered, shift not only from agriculture to industry and displaced the farmer as the ideal man, but also opted for centralization and the concentration of power in the hands of a few wealthy and powerful individuals. All due to the overindulgent materialism of the time, which goes in opposition to the values of decentralization.

While all of the previous displacements were quickly alluded to in one way or another in the novel, the most prominent one and highly referred to is the movement of the frontier from the west to the east, a shift from “go West young man” to go East young man. At the end of the

novel itself, Nick alluded to it in the statement: “This has been a story of the West, after all, Tom and Gatsby, Daisy and Jordan and I, were all Westerners, and perhaps we possessed some deficiency in common which made us subtly unadaptable to Eastern life.” (p.183)

Most characters in the novel are of a Western origin (Gatsby, Tom, Daisy, Jordan, etc.), and most of them escaped the "ragged edge of the universe" (p.9) in search of a brighter future in the East. This is where romance thus exists, with the parricidal act of replacing the western house with the eastern one, not out of hatred, but to create a better home, a better family in better national coast that will provide better opportunities. It was the case; all the characters established the lives they dreamed of in the East. Gatsby building his lavish mansion symbolically represents his wealth and fortune, and Nick learning well-known branch of business among his generation. The difference resides in the way that some of them when trouble arises, seek refuge in the west, the example of Wilson, who discovered his wife's infidelity and declared, "I want to get away." "My wife and I want to go west."; While others, such as Daisy and Gatsby, so disillusioned by the idea of the city that they flee there in the hope that all problems will be solved, holds to this conception and refuse to let it go even when things go wrong. This is the case of the heat that struck them that they decided, "And everything is so confusing, let's all go to town". In other words, some have committed their lives to the newly land they choose, or more accurately, the dream that surrounds it, that they have dedicated their souls to it, attempting the change of western family by the eastern one.

While at first, the West was seen as the prime authentic American place, which formed and created authentic and original version of an American man different of his European nature, “the advance of the frontier movement meant a steady movement away from the influence of Europe, a steady growth of independence on American lines”. (Hofstadter, 1968, P.51), this Western image was soon modified. The debate was set before the 1920s, it was during the Progressive Era that historians debated the importance of this geographical line, or of the

pioneer heritage for the shaping of American character, democracy and national sentiment. Historians like Turner claimed the importance of the frontier and the west in creating an American ideal, character or even democracy “The frontier is the line of most rapid effective Americanization”, others such as Horseman refuted the claim, which is perceived as a rejection of what has been inherited from the American Revolution. Without properly forgetting to stress that the troubling effect of western expansion period is far from being a harmonious era. All these ideological clashes flourished in the Roaring Twenties leading to surrogating of the Eastern family of easy money and prosperity over the western one of hard work, working the land, which was the main source of riches, lowering unemployment and helping the poor. Moreover, praising the model of economic development based on industry and speculation, consequently abandoning and deserting the West with all of its presentation of the pioneer spirit.

Following this logic, we might conclude that the various displacements that occurred in the national family are related to the concept of displacement that Freud alluded to. Considering that, this is a mechanism employed by the unconscious to replace unpleasant images with a less threatening ones. Indeed, faced with needs that each time period requires them to be, such as the need to acquire wealth no matter what it takes in order to have a more descant life, members of the national family at each time became obligated to forget and get by their past lives that they consider to be threatening and unpleasant by creating a new image, an imagined image of a new community.

All the above-mentioned displacement of the dream of one community over the other, or the surrogating of one family over the other resulted of a dysfunctionment at the level of the community and the individual. *The Great Gatsby* served as an example of and unstable vision of the former imagined community during the “Roaring Twenties”. Showcasing some people in a state of nostalgia for bygone days of the republic, some other even barely left their past,

others are “so blind that they don’t see or care” (Fitzgerald. 1925, P.84) thereafter enjoying the fancy life of parties. In all, a complex and disillusioned society that is unsure of its future.

The characters' behavior in the story's varied. Even though they are by nature feasting and enjoying the moment, some of the characters are thinking back on earlier times. For examples, Mr. Wolfshiem when Speaking of the old metropolis and daydreaming about its former existence. Jay Gatsby is another illustration. His entire persona is built around his attempt to resurrect the past, from his extravagant parties to the way he dresses and carries himself: "can't repeat the past. Why, of course you can". These characters explored the era and treasured it despite its gilded face and their nostalgic feelings. Wolfshiem himself demonstrated this when he was immediately seen "forgetting the more sentimental atmosphere of the old metropole" (p. 77) when a succulent hash arrived after opening the nostalgic past. Other characters, however, are unable to cope with the new face the nation has taken on. This is the instance of Nick Carraway and George Wilson; Nick is initially drawn to the glamour and excitement of New York City, saw at close the life of Gatsby and his circle, he begins to feel a sense of disillusionment and longing for a simpler time. He is nostalgic for the values of the Midwest, where he grew up, and he comes to see the excess and superficiality of the East as a kind of corruption.

As for Wilson, he does represent a kind of nostalgia, but in a different way than some of the other characters in the novel. Unlike Gatsby, whose nostalgia is focused on recapturing the past and reclaiming lost love, Wilson is nostalgic for a kind of stability and security that he felt has been lost in the face of rapid social change. Wilson is depicted as representing the lower end of the social spectrum, and his nostalgia is focused on a lost sense of community and the forces of modernity have eroded shared values that he felt. He is presented as being out of step with the fast-paced, consumer-driven culture of the 1920s, and as being left behind by the changing times. In this way, Wilson represent a kind of counterpoint to the more glamorous

and self-absorbed characters in the novel, and their story serve as a reminder of the costs of social change and the dangers of losing touch with one's roots.

As for vision, characters are described as blind, shortsighted, and having dim vision. The instance of owl eyes “steering with unsteady concentration” (p. 51). Or Doctor T.J. Ecklerburg, “Sank down himself into eternal blindness, or forgot them and moved away. But his eyes, dimmed a little by many painless days” (p. 29), Gatsby himself was viewed as blinded by his desires (love objects: Daisy and wealth) “It is what preyed on Gatsby; what a foul dust floated in the wake of his dreams...” (p.08) the description of a "foul dust" floating in the wake of his dreams implies that his pursuit of these desires led to his destruction. Fitzgerald's symbolically myopic vision is intended to demonstrate the corrupting influence of consumerism and desire. At the same time, since His characters crave for more than wealth and lust; they yearn for love, connection, and a sense of belonging, it shows that people of the community have no idea where they are going. The nostalgia of bygone days or the dream of the prior community collides with the present-day community's dream.

The point we are trying to make here is that the vision and people of the community is not clear, man are reminiscing over the shadow of the old days of the republic but enable to detach themselves from what the republic became. This being said is because of a blindly disillusioned society, or from a Freudian perspective, a heavily driven one by Id impulses, that their superego is able to achieve balance. In fact, Fitzgerald qualified these people as blinded ones, a blindness, which can be best, described as one of the result of desires taking hold over ego impulses.

Literary romance: mentor and tormentors.

The mentor and father figure.

“I am a professed literary thief, hot after the best methods of every writer of my generation”.

(Fitzgerald, para. 629)

As previously stated in the methodology chapter, Fitzgerald loudly acknowledged his mentor or his father figure and the influence he exercised on him. This influence takes part in the fictional technique he has used, the romantic mode of writing taking into account that his is the last romantic of his period. Finally, we analyzed the possibility of the two novels *The Great Gatsby*, and *Heart of the darkness* being as war novel in disguise, thing that critics missed to observe.

To begin with the fictional style, which was reviewed by Critics like Miller's in *The fictional technique of F. Scott Fitzgerald* (1891) emphasized this, where he explored the form and fictional style shared by Fitzgerald and Conrad. The similarity of form, for example, appeared in the fragmented chronology of narration: Nick and Marlow recount the stories of the main characters (Gatsby and Kurtz) using the various, occasionally contradictory testimonies they overheard from other characters before introducing their true tales using what they have learned from these characters themselves. Moreover, Sallsman and other critics called attention to the plot connections. This includes conceptions such as the loyalties of the narrator and a faithfulness to report and honor a deceased person's memory, as well as the parallel that we came to know the primary protagonist and antagonist through the narrator's eyes. To this end, Lawrence (1979) considered that the "observer-hero" tales are one of the signs that Fitzgerald was influenced by Conrad's writings. Still, in the plot, there are similarities between the ending scenes of both tragic stories as well as their beginning, which is constituted of an introduction of the 'observer-hero' of the protagonist (Marlow) and antagonist (Kurtz). As for the themes, we note several Conradian themes in Gatsby, "including the world-as-spoil idea,

fidelity, and the moral problem of conduct." (Robert, 1955, para. 673). As well as concern towards modernity; Conrad with imperialism, Fitzgerald with war, and both alluding to this through symbols instead of saying this explicitly, or the view of youth as " a moment of promise and expectancy which dims with age and which is often betrayed by experience" (Lehnan, p. 25).

Second, the idea of Romanticism. According to Emmet's (1966) statement, "Fitzgerald was attracted to early Conrad because that was the latter's romantic phase" (para. 662). Fitzgerald is known to be the last romantic writer of his generation, similar to Conrad, of course, a romanticism that extends beyond just the portrayal of love. As far as *Heart of darkness* is concerned, a romantic interpretation can be applied to it, despite its modernist nature. This is significant given that lyrical writing is characterized by a poetic sensibility that often sublimates the beauty of nature in its descriptions. The journey on the Congo River in the novel helped the central character Marlow encounter the sublime and the unknown. As described by him, the river itself is a representation of the sublime:

a mighty big river that you could see on the map, resembling an immense snake uncoiled with its head in the sea, its body at rest curving afar over a vast country, and its tail lost in the depth of the land. (p.12)

As the story progresses, he painted a sinister and darker image of Africa's nature:

Going up that river was like traveling back to the earliest beginnings of the world, when vegetation rioted on the earth... an empty stream, great silence, an impenetrable forest. There was no joy in the brilliance of sunshine.(p.48)

The same can be said for *The Great Gatsby*, which describes nature with wonder and admiration: "The sun had gone down behind the tall apartments of the movie stars in the West Fifties, and the clear voices of girls, already gathered like crickets on the grass, rose through the hot twilight" (p.84). The character Marlow also exhibits the spirit of romanticism, which is the one of adventure and exploration, the desire to try something new, or the search for purpose in a meaningless world. Marlow showed his willingness and passion to visit places he has never

been right at the start of the book, expressing the desire to learn about the human heart and "the mysteries of an unknown earth". As a matter of fact, he chose the Belgian Congo, a place that is far removed from the European setting. The landscape, the flora and fauna, and the people are all exotic and unfamiliar to the European character (taking into account that the exotic is also another key element of romanticism). Fascinated by the place, he described it as "incomprehensible, something that was like madness, something uninterpretable and uncommunicable like sorrow, like madness, like the most insolent of discharges". Nearly the same can be said of Jay Gatsby, who, like most of the other characters in the book, traveled to the East, a region that was foreign to his homeland, dreamed of living a life other than his own, desired to make a name for himself, and became wealthy. Overall, both the narrators, Marlow and Nick Carraway, came to some realizations at the end of their journeys. One is left with a feeling of ambiguity and uncertainty as he considers the darkness that permeates both the setting and every human heart, while the other comes to the realization that he, along with the other characters, are unadaptable to the place they went "I, were all westerners, and perhaps we possessed a deficiency in common that made us subtly unadaptable to the Eastern life" (p. 183), and that the quest they all set at first, that of becoming rich, is not that worthwhile. And that the quest they all set at first, that of becoming rich, is not that worthwhile. However, in contrast to Marlow, Gatsby was also driven by a love quest, which led to his downfall. On the whole, the difference resides in Conrad's explicit way of assuming horrifying truths, while Fitzgerald used a more sentimental rhetoric, as Lehnan also noted: "Conrad's vision becomes darker, his boys become men, Fitzgerald's boys never grow up".

Heart of darkness and The Great Gatsby, two war novels in disguise

The third point to take into consideration is that the two novels are war novels in disguise, which critics have not perceived as such. This is at the level of setting, plot and characters who have returned home from war, from a conquest and victory war, as a result a

psychological effect is seen on characters whose behavior was altered because of their war traumatic experience. Thereafter, the following section will discuss the possibility of *The Great Gatsby* and *Heart of Darkness* as war novels which did not say their names, and to not get too far from our aim, we will still affirm the influence of the father-artist Conrad on his son-artist Fitzgerald.

To start with, *Heart of Darkness* a novel with an imperialist and colonialist reputation, but at close sight, impulses and dynamics of war are relevant. This is one against the indigenous or against the other culture, between the Europeans themselves and between man and his environment.

First, a cultural war between the indigenous and the European, who claimed himself a "pioneer of progress" and "bearing the sword and the torch" to civilize the Africans, who are described not as colonists but as conquerors. This war has been mentioned, from the beginning of the novel, where the possible outcome of this mysterious adventure or the "glorious affair," as Marlow qualified it, is a quarrel between the natives' chief and a Danish steamboat captain named Fresleven that turned into a war of sticks, spears, and bones leftover from the dead man. Moreover, this brutal violence is manifested many times in the novel as a sign of warfare. The violence and exploitation of the African people can be read as a metaphor for the violence and destruction that occur in war, where the European colonizers, with their guns and superior technology, are engaged in a struggle for power and resources with the African people, and if anyhow they refuse to submit, they will be massacred. This is an instance of one of the most horrific moments of the novel, where an entire native village was massacred, involving the killing of innocent people and the burning of huts. Marlow himself was sympathizing and recognizing the brutality of the action, saying, "They were dying slowly; it was very clear. They were not enemies, they were not criminals; they were nothing earthly now, nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom." A passage that

clearly underscores the agony and helplessness of the natives, just like the victims of war experiencing the conduct of a non-just war.

Last, is the passage of the treacherous river. This journey can be compared to a battlefield, with Marlow serving as the general and the other characters as soldiers. In fact, he himself has linked the journey right from the beginning as a penetration to the heart of darkness, where he became restless, preoccupied, and suspicious of his way through the river, as he stated it "I had no time. I had to keep guessing at the channel; I had to discern, mostly by inspiration, the signs of hidden banks" (p.50). Amidst this struggle, he encountered a frog, whose poisonous gas was comparable to that used in war, rendering their eyes useless. "Our eyes were of no more use to us now"(p.62). As Marlow reflects, it was impossible to decipher whether the journey signified war, peace, or prayer. Besides, as soon as the steamship started moving down the river, natives with spears and arrows attacked it. Marlow and his crew used rifles to defend themselves.

The bush began to howl. Our woodcutters raised a warlike whoop; the report of a rifle just at my back deafened me. I glanced over my shoulder, and the pilothouse was yet full of noise and smoke when I made a dash at the wheel. (p.67).

This passage perfectly describes a setting similar to a warlike environment. The reader was given descriptions and images of horrifying scenes to help him picture the horror of the victorious war that Marlow and his troops won. Pictures such as those of the niggers in the steamship responding to the burst of yell with a call to catch the men and 'Eat'im!', are the kind from which Marlow deduced that those black men were starving: "Had it not occurred to me that he and his chaps must be very hungry: that they must have been growing increasingly hungry for the a least this month (p. 62). Or of the consumed greed and bloodlust of the colonizer, "'Say, we must have made a glorious slaughter of them in the bush. Eh? '.. He positively dances the bloodthirsty little gingery beggar". Marlow's removal of the dead man's shoes and socks. All depicting the brutal and savage nature of the characters in the novel,

including Marlow's, whose actions showed that he is not immune to this brutality, despite his initial reservations about the colonial enterprise. However, if we closely, the act could also be seen as a survival strategy given all the horrible war events he has experienced had during the conflict.

Another significant aspect is the war between the whites themselves. Despite the emerging war that the white men directed against the indigenous, this European himself is portrayed as conflicted and struggling with their own morality. This portrayal of the white man in Africa reflects the complexity of human nature and the internal conflict that arises when one's interests are threatened. Their conflicting interests and greed for power often led to betrayal and violence, creating a chaotic and unpredictable environment in which they operate. Ultimately, their actions have devastating consequences for the African people and their way of life. Marlow, the protagonist, who is sent to the heart of Africa to fight a war that is not openly declared and to retrieve Kurtz, who has become a god-like figure to the local people, encountered a variety of other Europeans, each with their own motivations and personalities. One of the most notable ones is the company's chief accountant; with whom Marlow shared the same nationality but whom Marlow described as having "there was something in the tone of his voice that made me hate him". There is also the manager's willingness to eliminate anyone who poses a threat to his power. This includes cases of conspiracy against Kurtz as well as against the Russian trader, even to the point of getting him hanged.

In addition to the war of the whites against themselves, there is the war between man and his environment. The setting of the novel itself is suggestive of a war zone. Marlow, the narrator, is hired by the Belgian trading company to transport supplies up to the Congo River. He is essentially a soldier who is carrying out the company's mission in a hostile environment. The jungle that Marlow traveled through is an inhospitable and dangerous environment filled with hidden dangers; "the earth seemed unearthly. We are accustomed to looking upon the

shackled form of a conquered monster and lurking enemies". The journey up the river can be seen as a journey through enemy territory, with the threat of an attack always looming. Besides, Nature seemed to mock the whites' various attempts and threatened to wipe out those who were willing to carry out their mission, "as if nature herself has tried to ward off intruders, in and out of the river." Despite their willingness to adapt to or impose themselves upon the natives. All those who visited the location left changed; the environment does not appear to be suitable for Europeans. Starting with Feslven, the Swedish man who hanged himself; Kurtz, who became physically and mentally ill; and even Marlow himself, "yet to understand the effect of it on me, you ought to know how I got out there, what I saw, how I went out." (p.11)

Second, *The Great Gatsby* a war novel that does not say its name. This is all relevant to the characters themselves, namely the narrator Nick Carraway and Jay Gatsby, who themselves participated in the First World War, the setting, and the imagery.

To start with the characters, One of the ways in which *The Great Gatsby* can be read as a war novel is through its depiction of the disillusionment and cynicism that characterized many people's attitudes towards life after the war, who are often perceived as "purposeless and alone" (Fitzgerald, 1925. P48). While some characters, like Tom Buchanan, avoided discussing the subject of war entirely due to their lack of military experience, war veterans like Nick and Gatsby engaged in some limited discussions of the conflict. Nick himself, being a veteran of the war, struggled to find meaning and purpose in a world that has been fundamentally changed by the conflict. Right from the first pages of the book, Nick affirmed that he has been a war veteran who joined the Great War or 'Teutonic migration' as he called it, adding that he has enjoyed the counter-raid. Certainly and factually, what Nick enjoyed was not the war but the heroism it brought him. Soon after this, he added that he became restless, an abnormal trait for an ordinary man, which may lead us to conclude that he, went out of the war traumatized, and many pieces of evidence support this war trauma, or so-called PTSD. Nick, throughout the

book, came to be a reserved man; this is actually the case with war veterans who do not speak about their feelings but only repress them. However, this was not the case of his meeting with the other war veteran, Jay Gatsby; in fact, Nick is more open to discussion with Gatsby than anyone else in the novel is, and their very first conversation involved references to their shared experience as war soldiers.

“Your face is familiar’, he said, politely.

‘Weren’t you in the first division during the war’,

‘Why, yes. I was in the twenty-eighteen’.

‘ I knew I’d seen you somewhere before.’” (P.58).

According to Licari (2019) "For many veterans, the verbalization of these memories through storytelling can be emotionally cathartic and helpful to healing" .Nick felt a link to Gatsby:

It understood you (Gatsby’s smile) just as far as you would like to be understood, believe in you as you would like to believe in yourself, and assured you that it had precisely the impression of you that, at your best, you hoped to convey (P.54)

That is why precisely Nick, was the most affected by the vanishing of this man, and why five years after the end of the war and years after his encounter with Gatsby, he felt the urge to write his story and open himself up to unburden his unconscious and his repressed feelings. However, at the very beginning of his story, Nick asked the readers to reserve all judgment, proving that he is reserved towards his readers for they are not former soldiers as himself. To this, Licari (2019) commented: "To make the healing work, the patient needs to know that he or she will not be judged." Along with Nick’s traumatic experience is Daisy’s, as a result of her going beloved man to war. She was described as having an isolated behavior with her family and a forever not playing with men who are going to the army and when she got married to Tom, she exhibited this traumatic feeling of losing her man “if he left the room for a minute she’d look around uneasily, ‘where’s Tom gone?’ and wear the most abstracted expression until she saw him coming in the door” the fear of losing her loved ones had deeply affected Daisy. it

left a lasting impression on her, causing her to be constantly on edge and anxious. This anxiety only intensified when she got married to Tom, as she felt that he was the only person she could truly rely on. Even the slightest absence from his presence would send her into a state of panic, causing her to become completely distracted until he returned. (p.83). As for Gatsby, many allusions were also advanced by him. While Nick qualified the war of the 'Teutonic migration', Gatsby named it "the big panic" (p.97). There is also this passage where Gatsby speaks about some piece of mental he has been promoted with, by Montenegro at the end of the war and while recalling this experience he "lifted up the words and nodded them- with a smile. The smile comprehended Montenegro's troubled history and sympathized with the brave struggles of the Montenegro people" (p.72).

Furthermore, the war setting that is relevant in the novel. Both Gatsby's and Tom's houses are analogies to belligerent nations. Nick's description of Gatsby's home, which calls to mind a French mansion, is "a factual imitation of some Hotel de Ville in Normandy" (p.11) filled with "Marie Antoinette music-rooms and restoration salons" (p.98). Nick's description bears affinities to the aforementioned Allied Expeditionary Forces headquarters in France, and by the very minute Gatsby and Nick met, they "talked for a moment about some wet, grey little villages in France." (Fitzgerald, 1925. P.58). Besides, France Fitzgerald also used Italy, a country that at the beginning of the war had sided against France. "Turning me around in one arm, he moved a broad flat hand along the vista, including in its sweep a sunken Italian garden, a half-acre of deep, pungent roses, and a snub-nosed motorboat that bumped the tide offshore" (pp.13-14). The overall effect of this description is to create a sense of luxury, but it may as well be interpreted as a reference to Italy, the belligerent nation in the war; the motorboat was a coastal motor boat used in WW1. Another explicit indication of Italy is mentioned with a reference to a weapon: "We waited for her down the road and out of sight. It was a few days before the Fourth of July, and a gray, scrawny Italian child was setting torpedoes in a row along

the railroad track". The torpedo is the weapon for destroying ships by rupturing their hulls underwater.

A last reading of the war reference, apart from the setting and characters being war veterans or traumatized individuals, is the use of an animal. It consists of the passage about the dog, where the salesman, after Mrs. Wilson's requirement of the dog's kind, responded, No, it's not exactly a police dog" but "it's more of an Airedale". In fact, Airedales are dogs of service used during the war. Another reading shows a warlike atmosphere that looks like an invasion:

The lawn started at the beach and ran toward the front door for a quarter of a mile, jumping over sun-dials and brick walks and burning gardens finally when it reached the house drifting up the side in bright vines as though from the momentum of its run (p.12)

The keywords in the citation above, "beach, jumping, brick, burning, run" are likely to be used to describe an invasion.

To sum up, this part has demonstrated that both *The Great Gatsby* and *Heart of darkness* are war novels in disguise, war novels that does not say their name. While *The Great Gatsby* is often regarded as a novel that dealt with the excess and glamour of the 1920s, it can also be seen as a war novel that explores the effects of World War I on American society through its portrayal of the disillusionment and loss experienced by the novel's characters. The same is applicable to *Heart of darkness*, a novel that has been widely read as a commentary on European colonialism in Africa, whilst the conflict between the European colonizers and the African people is driven by the same impulses and dynamics that drive war, highlighting the horrors of wars and the ways in which it can destroy not only the physical landscape but also the human psyche. In all it is appropriate to say that, this finding along with the variety of other influences of fictional writing style and the tradition of romanticism, have proven a father-artist and son-artist relationship. Between the two writers Conrad and Fitzgerald.

To clarify the nature of this relationship, we have to go back to the very theory of Ellison about influence, that of the free will to choose one predecessor over the other; a choice that is based on literary affinities. An influence that gives a clue about not only the interest of the person and who it might be, but an insight into its work itself. This is the Fitzgerald-Conrad encounter, a choice that determined Conrad as his own mentor over other writers, including Wilson, who got him to write at the very starter of his career, his true and first mentor. Fitzgerald fit the description of "strong poet" in Bloom's theory: someone who engages with the influence of his literary predecessor in a productive way, using him as a foundation to build his own work and vision. As bloom affirmed it, "poetic influence doesn't necessary make the poet less original as often as it makes it original". Indeed, Fitzgerald engaged in the process of the "revisionary ratios", in which he took the elements of earlier works, transformed them, and created something new and original. Thing, which gave him a fresh start to move forward a literary independence.

By misinterpreting Conrad's work and imposing a new interpretation, Fitzgerald implied his own vision and supplied, in Bloom's terms, a *tessera*, or a completion of the predecessor's work. Always in relation to *Heart of Darkness* and *The Great Gatsby*, the crucial detail of *tessera* is as follows: a number of remarkable documents or letters that Kurtz wrote. Although the letters' exact contents are not explicitly described in the book, it is clear that they are significant and shed light on Kurtz's personality and worldview. Marlow does not say much about them, though, and when Kurtz was in an emotional and physical tension of the journey, he exclaimed "Never mind. I will carry out my ideas, yet I will return. I'll show you what can be done." (p.88) As a matter of fact, we viewed *Gatsby* as a sort of continuation or return of Kurtz's "images of wealth and fame" in the "blinded sunshine" of two different lands (the East for *Gatsby* and the Congo for Kurtz), which presented "centers of earth" providing richness, and living men blinded by it. *The Great Gatsby* illustrates how the same forces that shaped imperialism have influenced American society and culture, in contrast to *Heart of darkness*,

which primarily focuses on the brutality and violence of imperialism. The passage of ivory is another intertextual reading that indicates a follow up of the story. “I see you were looking at my cuff buttons.’ I had not been looking at them, but I did now. They were composed of oddly familiar pieces of ivory” (p.78). This echoes the symbolic nature of ivory in *Heart of Darkness* and suggests that Fitzgerald is drawing on Conrad's work to explore similar ideas about greed, corruption, and the corrupting influence of power especially when seen on characters such as Mr. Wolfshiem, a businessperson who is widely believed to be involved in organized crime. But While Conrad focused primarily on the brutality and violence of imperialism, Fitzgerald revealed the ways in which those same forces have shaped American society or the American dream itself. In other words, Fitzgerald revived the predecessor’s according to his own agenda

The tormenters

The idea that Fitzgerald forecasted in his novel about the era as well as his vision about what a novel ought to be are distinct from those of his opponents, or more specifically, those with whom he contrasts, namely Hemingway, Faulkner, and T.S Eliot.

Hemingway

The early twentieth century saw the emergence of two influential American writers, Fitzgerald and Hemingway. While both authors achieved great success and left an indelible mark on American literature, a mix of admiration, rivalry, and the odd moment of camaraderie marked their personal relationship. *Hemingway vs. Fitzgerald: the rise and fall of a literary Friendship* (1999) by Donaldson, delved deep into their complex bond, shedding light on the factors that shaped their relationship and ultimately led to its demise. While Donaldson explored the causes of their falling relationship, we tend to explore the nature of their relationship.

At the level of literary interactions Fitzgerald and Hemingway first met in the early 1920s, when both were major players in Paris' literary scene, frequently congregating at the

famous Shakespeare and Company bookstore. Donaldson described how their shared experiences as expats in Paris laid the groundwork for their literary dialogues. While Fitzgerald had already established success with *The Great Gatsby*, Hemingway was just getting started with his breakout novel, *the sun also rises*. Donaldson emphasized the mutual admiration between the two authors. Fitzgerald recognized Hemingway's skill and saw him as a budding literary star. Hemingway, on the other hand, admired Fitzgerald's work, particularly his ability to capture the glitz and extravagance of the “Jazz Age”.

The fundamental causes of this change and how it affected their friendship. The obvious disparity in their writing styles was one of the primary causes for their rivalry. Fitzgerald's ornate and poetic style contrasted sharply with Hemingway's approach. Fitzgerald attempted to use emotions and personal experience in his writings, whereas Hemingway did not believe it was vital for his writings to be appealing. Fitzgerald's early literary success and eventual decline, combined with Hemingway's climb to fame, fueled feelings of rivalry and animosity. Their friendship was strained by their different public perceptions, with Fitzgerald frequently feeling eclipsed by Hemingway's success.

It is important to note that each author followed the tradition of a surrogate parent, which is why their literary styles and fictional techniques differed. Hemingway chose Twain as his precursor because he wished to carry on the realist tradition, which rejects the proper use of feelings and emotions as romanticism does. Fitzgerald, on the other had chosen Conrad as his father and literary mentor. Moreover, much like Conrad did not maintain a good literary relationship with Twain, Twain himself did not maintain in his time a family bond with Cooper, making it hard for Conrad to establish a family with which his predecessors did not hold family ties. Therefore, resulting in a bad literary relationship between him and Twain on behalf of Cooper. From Cooper to Conrad, through Fitzgerald, and from Twain to Hemingway, the tradition continued. making it even more difficult for the lost generation of writers, including Fitzgerald and Hemingway, to begin a new family that neglects authorship anxiety and rivalry.

The stage that connects the two, according to the six *revisionary ratios* Bloom proposed, is *Clinamen*, diversion from the estimated path of their ancestors. Fitzgerald denied Twain and claimed Conrad, while Hemingway did the opposite. enabling each of them to forge their own path independent of the other's thoughts and influence.

Faulkner

Faulkner, the voice of southern literature in the twentieth century, is known for the complexity of his writing style, which necessitates recursive reading. When it comes to his themes, Faulkner frequently portrayed to us the conflicting images of his era, being more preoccupied with social issues such as racial misdeeds, family fragmentation as in *As i lay dying* (1930), or warlike situations in *Soldiers' pay* distorting American culture, etc. amongst all his many works, we recurred to his first novel, *Soldiers' pay* given the context of our novel, *The Great Gatsby*, being a novel of a returned hero from war.

Published in 1926, *Soldier's Pay* follows the story of a soldier named Donald Mahon, who returned home after World War I and tried to readjust to civilian life. captured as being physically (blinded) and mentally (lost memory) incapacitated, disconnected from his surroundings and family. The war hero was visited by strangers who were mostly moved by sympathy due to his facial wounds, while in other instances, members of his family and close friends had a different opinion of him. They are left devastated by Donald Mahon's absence; in Emmy's case, she felt that she had lost him the moment he entered the war. Emmy was devastated to see her beloved return, but not in the same capacity that had made her feel cherished. She missed the genuine eye contact he used to give her. The novel also explored the lives of other characters in the small town in Georgia, Mississippi, including a wealthy businessman named George Farraday, who becomes obsessed with Margaret, Donald's fiancée, or of Mrs. Powers who was trying to substituted the loss of her husband by Donald Mahon.

Throughout the novel, Faulkner explored themes of alienation, disillusionment, and the trauma of war. The characters were all struggling to come to terms with their experiences and find meaning in a world that seems increasingly fragmented and disconnected. Overall, *Soldier's Pay* is a powerful exploration of the human condition in the aftermath of war. We project to talk about this novel (*Soldier's pay*) along with *The Great Gatsby* in 1920s trend of war novels and how each author managed to compose these kinds of books, with Fitzgerald doing it implicitly and Faulkner doing it explicitly.

Limon cogently observed, "Faulkner began his career as a novelist on the assumption that coming to terms with the Great War was the first obligation of the modernist." In contrast to Faulkner, Fitzgerald, a modernist writer, never wrote about war as a theme but instead created works like *The Great Gatsby*, which features war veteran characters (Gatsby and Caraway) who superficially discuss war but never make it the primary focus of the book. In other words, it reflects a war disguised novel and similarly to the concept of disguised dreams put forward by Freud, this too should be interpreted and decoded in the same manner.

"made me the victim of not a few veteran bores" (Fitzgerald, p.07). Despite being a war veteran himself, Nick Caraway expressed his resistance to writing similar stories in this fashion. Since he has shown neurotic symptoms, the cause could be either the burden of his traumatic experience "I enjoyed the counter-raid so throughout that I became restless" (P.09), as a consequence, he doesn't want to recall his war story; or it can be interpreted as Fitzgerald himself disinterested in writing war stories. In another passage, when Gatsby and Nick initially met, Nick was asked if he had served in the First Division during the war. Nick replied in the affirmative, but shortly after, they moved on to talk about something else instead of continuing to recount their experiences of the war. In fact, they "talked for a moment about some details of some village in France", before moving on a post-war story about a hydroplane". In contrast, Faulkner's characters are interrogated about their experiences, such as Joe Gilligan, a war

veteran, or Mrs. Powers and Emmy describing their feelings and experiences after losing loved ones in the battlefield, in contrast to Daisy, who bemoaned Gatsby but never brought up the subject. She just "stopped playing around with the soldiers anymore" (p. 82) as an alternative.

The two writers shared similar themes and concerns, and both delved deep into the complexities of social stratification and its impact on society. They explored how people from different classes interact with each other and how this affects their relationships. They also examined the corrupting influence of wealth accumulation, which can lead to a distorted sense of love and relationships. The new generation is another area of interest for both writers, as they examine the challenges faced by young people in a rapidly changing world. To start with, the essence of social stratification in modern society. People are constantly striving to impress others with their possessions and status, which in turn leads to a never-ending cycle of labor and stress. The pressure to conform to societal norms is immense, and many individuals feel trapped by the expectations placed on them. As Gilligan put it "That is the curse of civilization—things and possessions to which we are slaves, which require us to either labor honestly for eight hours a day or do something illegal" (p. 50). Second, the corrupted sense of love and affection "in, an engagement of peace and an engagement of a war time are two different things. Really, I don't see how he can expect to hold her to it" (p.82). Thereafter, the concern of wealth accumulation to have a place in society. the instance of characters like Gatsby and the soldier Julian Lowe, who is told by his mother to get to business, if ever he wants to get a woman. Finally, the new generation of amusements deprived by any sense of virtue, "ah, this restless young generation! Wanting to jazz up everything, not only their complexes, but the shapes of their behinds as well" (p.111)

However, despite these similarities, the two writers differ not just in their writing styles but also in their views of what is more important to address. While Faulkner judged the importance of setting a contrast between the romanticized image of war and the harsh realities

of combat, suggesting that the allure of war may be temporary and fleeting and that the physical and emotional tolls of conflict can have long-lasting effects on those who have experienced it. Moreover, soldiers may ultimately reject the rhetoric of glory and honor in favor of concerns that are more practical and a desire for a return to normalcy. Fitzgerald is not considered similar. He, on the other hand, preferred to focus on other concerns, such as the corruption of the American dream, with a minor emphasis on war. He may have been assessing war novels as less fashionable and therefore less likely to succeed in the market. This will be a cause of contention between him and Hemingway, as we will see in the next few lines.

To recount, *The Great Gatsby* referred to the war as a theme but as one that has to be deciphered. The author preferred to do so and preferred to give more importance to other facts, including those of postwar America. The choice is based on experience, or, as Ellison affirmed, on a matter of interest. Fitzgerald did so, and he distributed facts about himself: a young jazz dancer and drinker representing a metropolitan voice and spirit. As, T.S. Eliot conceived that, only a work ‘will give the pattern of the personal emotion, the personal drama, and the personal struggle, which no biography, however full and intimate, could give us’ (p. 203). To put it another way, Fitzgerald gave voice to his anxieties and aspirations and departed from the lost generation of writers such as Faulkner. This situation may be described as an *askesis*, to use Bloom's terminology.

Now that he has distanced himself from the ideas of others, primarily the writers of his time, Fitzgerald is acting as Bloom described the condition of a writer in *askesis*. In this instance, Fitzgerald does not restrict himself to not writing war books; rather, he criticizes the authors who continue to write about such topics. This is seen in the book when Nick Caraway remarks after reading a war book which went to be best-selling: *Simon Called Peter* he said: “either it was a terrible stuff or the whisky distorted things, because it didn’t make any sense”. In one sense this may be interpreted as a reflection of Tom Buchanan who pretends to be a

reader and who speaks the language of science but the literature he reads doesn't seem to be as engaging as that. However, Nick later didn't identify the book as literature, only referring to it as "stuff" and then supported his claim with the whisky's effects consequently a fierce statement of Fitzgerald counter arguing writer of his generation writing about such themes.

T.S Eliot

Contrary to Faulkner, Eliot had corresponded with Fitzgerald, not personally, but through an exchange of letters. When the novel did not receive great reviews when it was originally published, Fitzgerald decided to send an inscribed copy of his book to Eliot along with other writers. In a letter to Fitzgerald in 1925, Eliot responded, supported him and expressed his interest and appreciation of *The Great Gatsby*, declaring, "In fact, it appears to me to be the first step that American fiction has taken since Henry James." To this statement Miller responded: "It is possible that he [Eliot] saw in *The Great Gatsby* a reflection of some of the kinds of images of the horror of modern life that he himself had given currency in his poem".

Indeed, it is the case that traces of Eliot's works are relevant in *The Great Gatsby*, such as in the Valley of Ashes, where the reader is immediately reminded of *The wasteland's* landscape. Bullón (2015) comparative study of the two works highlighted the affinity.

There are many other intertextual references and common themes that relate Eliot and Fitzgerald's works, i.e.: the loss of a transcendental vision in modern civilization; materialism in the society; the feeling of isolation and boredom of modern man; the notion of destiny seen as ruled by the Wheel of Fortune, or fate, and finally, the conception of death as a necessary step towards regeneration.

These Lost Generation writers were both influenced by the upheaval and uncertainty of the early 20th century, including World War I and the Roaring Twenties. This led them to

exhibit works that reflect a sense of disillusionment with traditional values and a search for new meaning in a rapidly changing world. Ultimately, their shared experiences as members of the Lost Generation led to a rich literary legacy for their work. However, their approach to literature differs. While Eliot believed in the theory of impersonality and sought to distance himself from his poetry, Fitzgerald often included personal experiences and emotions in his writing. His works are partly based on his own experiences as a young man in the Jazz Age and his observations of the people and events around him. Eliot's poetry is more abstract and intellectual, often dealing with philosophical and spiritual themes. His work is less concerned with personal experience and more focused on exploring larger, universal themes. This is the example, of his most famous poem, *The Wasteland*, where he drew on a variety of mythological and cultural references.

Apart this poem is his essay and theory of impersonality, a literary theory that suggested that the poet's own personality and emotions should not be evident in their poetry. Eliot believed that poetry should be objective and impersonal, that the poet should distance themselves from their work, and that emotions and personal experiences should not be expressed in their poetry. According to Eliot, the poet should be like an objective observer, detached from their own emotions and experiences. In his essay *Tradition and the individual talent*, Eliot argued that the poet should not be seen as an individual but rather as part of a larger literary tradition “no poet, no artist of any art, has his complete meaning alone. His significance, his appreciation of his relation to the dead poets and artists” (p.15). He suggested that the poet must be aware of and respect the literary tradition that came before them, and that their work should contribute to that tradition.

Indeed, as the theory indicated, a writer cannot write out of nothing; there may always be a tradition he follows, or, in a Bloomian sense, a forever present influence on him. This is the case with Fitzgerald, who continued the tradition and the legacy of Conrad. But he did so

in the way Ellison suggested it in his theory of affinities: through a choice of a specific predecessor or ancestor and one based on the same era of interests. Therefore, we may say that Fitzgerald does not exhibit the individuality that Eliot defines in tradition and individual talent. The reason for this is not that he did not develop his talent through the literary heritage; on the contrary, he showcased numerous pieces of literature in his writings and added his own distinctive touch to them. But because he incorporated his personal experience into his work. By this, we may say that Fitzgerald has never agreed to this theory of impersonality; on the contrary, he was more interested in integrating personal experience into literature.

This theory of impersonality pushed Fitzgerald to distance himself from Wilson, his mentor. As Santayana explained it: "Fitzgerald believed that literature mattered because of its emotional effect, its power to charm persuade, and evoke. He argued against Wilson's rationalism until the end of his life" (p.36) this later is remembered for his criticism of Fitzgerald's intellect; he frequently lectured him and introduced him to a philosophical or political heritage rather than popular culture. Fitzgerald, for his part, did not deny the influence of this man on him, but he saw best to depart from the excess of rationality in order to develop his own particular writing style. For in his own perspective "writing of a young man's novel consists chiefly in dumping all youthful adventures into the reader's lap with a profound air of importance" (p.37)

While on the surface the relation that binds the two seems to be free from any clashes, T.S Eliot, exhibited the place of an ideologically different relative. Resulting in disturbances in the family of the lost generation of writers, for each shows a different perspective on what literature should or should not be. In terms of anxiety of influence, the final stage of the revisionary ratios (*apophrades*) seems the best to fit.

Apophrades comprises a return to the influence of predecessors, but on their own terms. It represents an altered relationship with the past, in which the poet engages with prior works

in a unique and new way. A poet may revisit and draw inspiration from the works of great predecessors during the *apophrades* stage, but they do it in a creative, transforming, and reflective of their own artistic voice. These influences are incorporated and reinterpreted, leading to the continual evolution of literary traditions. In the case of Fitzgerald, his work *The Great Gatsby* might have to reflect more nuanced engagement with the influence of Eliot. He may have drawn upon literary tradition of Eliot, but reinterpreted it through their own unique perspectives and stylistic approaches.

The reason we went back to Eliot for *apophrades* rather than a *Tessera* as we did with Conrad or *Askesis* as we did with Faulkner. Is that in *The Great Gatsby*, Fitzgerald neither completes *The wasteland* (*tessera*) nor attempts to forge a free path from Eliot's work (*askesis*). Rather plunges his work into a relative's work other than his ancestor and father-artist, Conrad. As someone who used to write more romance and convey a more metropolitan or New Yorkian spirit, portraying an intellectual or even philosophical picture in his work seems nearly inconceivable, especially to those who were familiar with his literary approach. The Bakhtinian double-voice discourse is heard concurrently with the subsequent text, but in Fitzgerald's own unique way.

Conclusion

This master dissertation entitled *Fitzgerald's The Great Gatsby: A family and community gone wrong*, has attempted to explore to what extent did the Family notion was harmonious, successful and peaceful, at the level of the individual family, national family and literary family. To reach this goal we relied on Freud's theory of *Family romances* (1919). This helped us conclude that no family from the above analyzed families bears the sound of a family, on the contrary they have all shown traces of individualism.

At the beginning of the research, we asked a question: Does the United States genuinely serve as a refugee center as it was intended when it was originally discovered? and it was shown during this research that the country fell short of its duty as an Edenic garden. The reason for this is that a balance was not struck between maintaining a cohesive community identity and allowing for individual expression and growth. Ultimately, forming a community where people did not embrace change while still holding onto its core values and beliefs, providing its members with a sense of belonging and direction in an ever-changing world. In a Freudian sense, members of the community did not maintain a balance between Id, Ego, and Superego, this lack of balance between Id, Ego, and Superego led to a breakdown in society and a rise in crime and corruption. This change in ideals had a significant effect on society in the 1920s, people started to forget their obligations to the community as they got increasingly preoccupied with material possessions and pleasure. paving the way for a transformation of their republic from a republic of morals to a republic of goods.

When it comes to the community unit as a whole, dysfunction is relevant. This can be seen in the different parricidal deeds and displacements of one community's dream over another that occurred. This is what the research has explored, leading in its own way a contentious and open-ended discussion on how can they form a nation or a family where each member will have a position in this large family that serves as a melting pot for the entire world?.

As for the family of writers, this research has concluded that the family of writers as explored in Bloom in *The anxiety of influence* suffered from an anxiety of authorship. Bloom proposed a “misreading” or “creative misprision” or a reinterpretation of the predecessor’s work in a way that goes beyond mere interpretation or replication. an engagement with the literary tradition and reimagining it through their own perspective to establish a sense of originality to untie writers from the chains of anxiety of influence or authorship. Fitzgerald did so with Conrad, consequently helped him establish a free way from the anxiety of influence. However, not same case was seen with his relative writers. Leading way to question, how to end this anxiety of authorship, rivalry when the problem is not with the predecessor, relatives who did not belong to one father-artist figure, or with a certain anxiety to be surpassed by someone else, but with an ideological difference? and how to solve this cultural or ideological differences within the family of writers when each writer came not only from a different family, but when each writer chose a different family ?.

As for the study of family that was conducted in this research was a Psychological one. However, a material one can be further developed in Engel’s *sight The origin of the family, private property and the state* how capitalism effected the subordination of women and how those women rose back in the age of the very blooming of this capitalism in the 1920s. also how in the right of this capitalism (case of the Buchanan’s and Wilsons).

References

- Anderson, B. (1983). *Imagined communities*. London: Verso.
- Andrew, C. (Ed.). (1975). The Great Gatsby and The secret Agent. In In Secor, R., & Moddelmog, D *Joseph Conrad and American Writers: A bibliographical study of affinities, Influences, and relations* (para. 651). Fitzgerald/ Hemingway Annual(1975).
- Andrew, T. (Ed.). (1973). The letters of F. Scott Fitzgerald. In Secor, R., & Moddelmog, D *Joseph Conrad and American Writers: A bibliographical study of affinities, Influences, and relations* (para.651).New York, NY: Charles Scribner's Sons.
- Berman, R. (2012). *Fitzgerald's Mentors: Edmund Wilson, H. L. Mencken, and Gerald Murphy*. University of Alabama Press.
- Bloom, H. (1973). *The anxiety of influence: A theory of poetry*. London: Oxford University Press.
- Bullón, M.M (2015). *A comparative approach to Eliot's the Waste land and F Fitzgerald's The Great Gatsby* [PhD dissertation]. University of Salamanca.
- Callahan, J.F (Ed.). (1972). The illusion of a Nation: Myth and History in the novels of f.Scott Fitzgerald. In *Texas studies in Literature and language. Joseph Conrad and American Writers: A bibliographical study of affinities, Influences, and relations* (para.650). Twentieth century Literature.
- Coyle, J. (1987). Meaulnes, Gatsby and the possibilities of romance. In *The Foreign Critical Reputation of F. Scott Fitzgerald, 1980-2000: An Analysis and Annotated Bibliography* (12th ed., Vol. 1, pp. 15–40). The journal of the british Neo-formalist school.
- Eliot, T. S. (1934). *Selected Essays*. London : Faber and Faber.5

Eliot, T.S (1919). *Tradition and individual talent*. In *T.S Eliot selected essays*. London: Faber and Faber limited.

Emmet, L.R. (Ed.). (1966) “*The Great Gatsby and the tradition of Joseph Conrad*” In *Texas studies in Literature and language. Joseph Conrad and American Writers: A bibliographical study of affinities, Influences, and relations* (para.662). Twentieth century Literature.

Faulkner, W (1926). *Soldiers’ pay*. London: Penguin modern classics.

Fitzgerald, F.S.(1994). *The Great Gatsby*. London: Penguin Books.

Heywood, B (Ed.). (1920). F.Scott Fitzgerald: In his own time : A miscellany. In *Texas studies in Literature and language. Joseph Conrad and American Writers: A bibliographical study of affinities, Influences, and relations* (para.629). Twentieth century Literature.

Hofstadter, R. (1968). *The progressive Historians: Turner, Beard, Parrington*. New York, NY: Vintage Books.

Jerome, T. (Ed.). (1957). The narrator as Hero. In In Secor, R., & Modellmog, D *Joseph Conrad and American Writers: A bibliographical study of affinities, Influences, and relations* (para.675). twentieth century Literature.

Kappa group (2008). In Hofstadter, R. (1968). *The progressive Historians: Turner, Beard, Parrington*. New York, NY: Vintage Books.

Kelly, D. “Literary Influences” <http://thegreatgatsbyta.weebly.com/literary-influences.html#:~:text=Fitzgerald%20admired%20Eliot%20as%20a,how%20far%20one%20can%20go.%E2%80%9D> Accessed on 1 Jan. 2023

Kennedy, J. F. (1957). *John F. Kennedy’s “New Frontier Speech.”* www.shapell.org.

Retrieved February 5, 2023, from <https://www.shapell.org/manuscript/jfk-1960-new-frontier-speech/>.

- Lawrence, B (Ed.). (1979). The observer-Hero Narrative. In *In Secor, R., & Modellmog, D Joseph Conrad and American Writers: A bibliographical study of affinities, Influences, and relations* (para.648). Texas, TX: Texas studies in literature and Language.
- Licari T.S. (2019). *The Great Gatsby and the Suppression of War Experience*. The F.Scott Fitzgerald Review, 17(01), 26. <http://doi.org/10.5325/fscotfitzrevi.17.1.0207>.
[Accessed on 17/04/2023](#).
- Miller, J. M. In Bullón, M.M (2015). *A comparative approach to Eliot's the Waste land and Fitzgerald's The Great Gatsby* [PhD dissertation]. University of Salamanca.
- Robert, S. W. (Ed.). (1955). "Conrad and *The Great Gatsby*." Twentieth century literature. In *Texas studies in Literature and language. Joseph Conrad and American Writers: A bibliographical study of affinities, Influences, and relations* (pp.150-58). Twentieth century Literature.
- Secor, R., & Modellmog, D. ().*Joseph Conrad and American Writers: A bibliographical study of affinities, Influences, and relations*.
- Shakespeare, W. (1994). *The Tempest*. London: Penguin books.
- Stanley, L.C. (2004). *The Foreign Critical Reputation of F. Scott Fitzgerald,1980-2000: An Analysis and Annotated Bibliography*. Washington, DC: Greenwood.
- Strachey, J.(Ed.). (1909). Family Romances. In *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume IX (1906-1908): Jensen's 'Gradiva' and Other Works*, pp.235-242.
- Thurschwell, P. (2001). *Sigmund Freud*. Routledge.

Trilling, L (1978). *The liberal imagination: essays on literature and society*. New York, NY: Harcourt brace.

United States of America. (1776, July 4). *Declaration of Independence: A Transcription*.

National Archives. Retrieved February 6, 2023, from

<https://www.archives.gov/founding-docs/declaration>

[transcript?_ga=2.225763994.1606081199.1686224741-1683890717.1686224740](https://www.archives.gov/founding-docs/declaration-transcript?_ga=2.225763994.1606081199.1686224741-1683890717.1686224740).

Watson, Jay. *Faulkner's Great War Modernism: New Death in Soldiers' Pay*. *The Mississippi Quarterly*, vol. 72, no. 4, fall 2019, pp. 447+. *Gale Academic OneFile*, link.gale.com/apps/doc/A647991577/AONE?u=anon~bb3e3f9e&sid=googleScholar&xid=0f616c1c. Accessed 8 Jan. 2023.

Wilson, E. (Ed.). (1969). Mutation d'un talent. In *Francis Scott Fitzgerald The Great Gatsby Tender is the Night* (p. 21). librairie Armand Colin.

Wood, G. S. (2011). *The Creation of the American Republic, 1776-1787*. Washington, DC : University of north Carolina press.