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**Identity Crisis and Disillusionment in F. Scott
Fitzgerald's *This Side of Paradise* (1920) And
Rachid Mimouni's *Le Printemps n'en sera que
plus beau* (1978)**

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Dedication

We dedicate this work to our beloved families and friends who have been very encouraging during the working of our research work.

Abstract

This research is a comparative study between F. Scott Fitzgerald's *This Side of Paradise* (1920) and Rachid Mimouni's *Le printemps n'en sera que plus beau* (1978). The purpose of our study is to explore the theme of identity crisis and disillusionment in both American and Algerian societies. To reach our purpose, we have relied on some theoretical concepts from Freud's theory of Psychoanalysis, mainly the concepts of: 'Id, ego and superego', 'the death drive', 'Repression' and 'trauma'. This dissertation consists of two chapters. The first chapter explores the character's disillusionment and identity crisis in both *This Side of Paradise* and *Le printemps n'en sera que plus beau* using Freud's psychoanalysis concepts. The second chapter deals with the poetic language used by F. Scott Fitzgerald and Rachid Mimouni to state the mood of their epoch. In this part, we have analyzed the different narrative strategies employed by both authors such as: non-linear narrative, interior monologue, poetic language, stream of consciousness and the use of theatrical techniques. In light of our findings, we have unraveled that the respective authors in their selected works share the same points of view regarding the subject matter of study. Through the exploration of the narrative techniques, we have uncovered how both authors had described the mood of their societies in two different periods of time through the characters' journey.

Key words: Disillusionment, Identity Crisis, Poetic Language, Stream of Consciousness, Rachid Mimouni, F, Scott Fitzgerald.

I-Introduction

Our research deals with the issues of identity crisis and disillusionment within two narratives, F. Scott Fitzgerald *This Side of Paradise* (1920) and Rachid Mimouni's *Le printemps n'en sera que plus beau* (1978). The two authors use different narrative strategies such as non-linear narrative, stream of consciousness, interior monologue, and figurative language to express the mood of their epoch in America and Algeria through diverse characters and themes in their novels. Disillusionment is "the feeling of disappointment"¹ that emerged after World War I, as many people experienced a sense of loss and dislocation in the aftermath of the war. Additionally, identity crisis is also a term that appeared in the American Roaring Twenties to refer to "a period of uncertainty and confusion"² when Americans were struggling to define their sense of self.

The 1920s in America witnessed a profound shift in social norms and values, leading to a pervasive theme of identity crisis and disillusionment. The aftermath of World War I and the Roaring Twenties brought changes in culture, economy, and politics. The traditional values of the past collided with the emerging modernity, leaving individuals grappling with a sense of disorientation and confusion. The war had not only shattered the physical landscape but also disrupted the established order. The widespread adoption of new technologies and urbanization led to the rise of consumer culture, challenging the traditional agrarian lifestyle. This rapid transformation left many Americans questioning their roles and identities in this evolving society. The disillusionment was further intensified by the economic boom followed by the devastating crash of 1929. Additionally, the Jazz Age, characterized by excess and hedonism, concealed a subtle sense of existential anxiety as individuals struggled to make sense of the gap between the idealized American Dream and the harsh economic realities. Fitzgerald's *This Side of Paradise* (1920) is a prime example of a literary work that tackles the academic themes of identity crisis and disillusionment within its literary milieu. Fitzgerald portrays the

disillusionment and identity crisis of the “Lost Generation” in the aftermath of World War I through his narratives.

In 1987, Algeria faced a complex identity crisis and widespread disillusionment. The nation had recently emerged from a tumultuous period characterized by the Algerian War of Independence during the 1950s and early 1960s. Despite achieving independence in 1962, subsequent years witnessed internal power struggles and ideological conflicts. By 1987, Algeria confronted the ramifications of economic challenges, political instability, and the disillusionment arising from unfulfilled expectations in the post-independence era. During this time period, Algeria is reflected in various literary works and cultural expressions that captured the post-colonial nation building the struggle for identity and quest for meaning such as Rachid Mimouni’s novel entitled *Le printemps n’en sera que plus beau* (1978).

Moreover, notable American and Algerian authors have engaged with themes and topics related to identity crisis and disillusionment in their works, namely T.S. Eliot in his poem *The Waste Land* (1922), Ernest Hemingway's *The Sun Also Rises* (1926), and Assia Djebar, particularly in *Loin de Médine* (1979), who have contributed to the exploration of identity and existential crisis. The purpose of our study is to compare the two novels belonging to different backgrounds in order to explore the issues of identity crisis and disillusionment.

Review of Literature

F. Scott Fitzgerald's *This Side of Paradise* (1920) and Rachid Mimouni's *Le Printemps n’en sera que plus beau* (1989) have received a significant amount of critical attention from various perspectives since their publications. According to Akhil Kumbum *This Side of Paradise* by F. Scott Fitzgerald “possesses a unique narrative structure that may prove challenging for some readers”³. He asserts that “the book deviates from the traditional plot arc, instead alternating between different events in the life of the protagonist Amory”⁴. He notes that the primary focus of the novel is on Amory's love life, which draws heavily from

Fitzgerald's personal experiences. The structure of the book "frequently shifts, incorporating elements such as poetry and a screenplay format into the text"⁵. While this may create confusion for readers at times, it also contributes to "a surreal and dreamlike quality to the story"⁶. However, towards the end of the book, Fitzgerald's use of stream-of-consciousness can make comprehension difficult. Despite its flaws, *This Side of Paradise* is "an engaging read that provides insight into the author's life and psyche"⁷. He concludes that the novel serves as an excellent introduction to Fitzgerald's other works and exemplifies "the genius that would come to define his writing during the Jazz Age"⁸.

According to Mark in a review by the New York Times, Fitzgerald's novel *This Side of Paradise* was a "near-perfect work"⁹ of literature that captured the spirit of the new post-war American youth. The novel was praised for its "lyrical and graceful writing"¹⁰, as well as "its portrayal of everyday life among college men during the jazz age"¹¹. The review notes that the novel's protagonist, Amory, represents "the quintessential"¹² American college man of the time, with his "romantic egotism, superficial vices, and punctilious sense of honor"¹³. The novel is considered a chronicle of the era, with its themes of narcissism, greed, and warped love reflecting the attitudes and values of the time. While some have "lauded the book for its realistic portrayal of American youth and its clever satire"¹⁴, others have found "fault with its disjointed plot and uneven structure"¹⁵. Despite these criticisms, however, the novel remains a powerful and insightful work that captures the spirit of a generation.

Clinton S. Burhans, Jr in his article: *Structure and theme in This side of paradise* notes that "The main strength of the book, nearly everyone agrees, consists in its immediacy of felt life"¹⁷. However, its weaknesses are numerous and staggering. According to Burhans, the novel suffers from "a sophomoric parading of pseudo-erudition and pseudo-intellectuality, a lack of aesthetic detachment, and a fuzzy thematic development"¹⁸. Moreover, the novel's "chaotic materials and techniques have obscured its complex and significant thematic development"¹⁹.

Yet, he adds that it is important to recognize Fitzgerald's attempts at structural innovation. As he states, "Recognizing and tracing the structural patterns in *This Side of Paradise* illuminates Fitzgerald's struggles with a complex and significant thematic development".²⁰ The quote suggests that examining the repeated themes and motifs in the novel provides insights and a deeper understanding of Fitzgerald's struggles and difficulties through the way the story is organized.

In her article "Rachid Mimouni, *Ecriture de la subversion*", Nawel Krim praises Rachid Mimouni's early novels, *Le printemps n'en sera que plus beau* and *Une Peine à vivre*, for their powerful exploration of the aftermath of political conflict in Algeria. She asserts that "despite the potential risks"²¹ associated with publishing such works, Mimouni fearlessly speaks out against "abuses and censorship"²², creating complex and nuanced characters who are caught in the crossfire of political violence. According to Krim, Mimouni's writing is a "significant contribution to contemporary literature"²³, exploring themes of identity, personal freedom, and the human toll of oppressive regimes. Mimouni's work serves as a haunting reminder of the importance of speaking truth to power.

Hédi Abdel-Jaouad's review published by *Board of Regents of the University of Oklahoma* claims that "despite its structural flaws"²⁴, the novel offers a "beautiful and poetic portrayal of Algeria's past and present"²⁵. Through his writing, Mimouni sheds new light on the country's history and its current struggles, offering readers a "fresh perspective on a complex and often misunderstood place"²⁶. While some readers may "find fault with the novel's structure, there is no denying the power of Mimouni's prose"²⁷, which is both "lyrical and evocative"²⁸. It is clear that "the author was influenced by Kateb's poetic narrative techniques, and this influence can be seen in many passages throughout the novel"²⁹. Abdel-Jaouad notes that many of Mimouni's themes, such as the search for identity during the Algerian

independence struggle and the reexamination of official history to provide a clearer understanding of the overall colonial relationship and conditions, are alluded to in this work.

In *Algeria Unmasked: The Fiction of Rachid Mimouni (1945-1995)*, Farida Abu-Haidar suggests that Rachid Mimouni's novel *Le Printemps n'en sera que plus beau* reflects “the hopes and anxieties”³⁰ of young Algerians who were anticipating the end of the war and the liberation of Algeria from colonial domination. The title of the novel alludes to “the metaphorical spring of independence”³¹, but the choice to set the novel in December emphasizes “the absence of warmth”³² and suggests that the struggle for independence was “difficult”³³. The novel conforms to “the normative code of the SNED epic which refers to National Publishing and Distribution Company in Algeria”³⁴, which glorifies the Algerian national struggle, but is “more complex than a typical nationalist text”³⁵. The story is told from multiple voices, suggesting that there is no single narrative of the war.

Issue and Working Hypotheses

The above review of literature, shows that many studies have been devoted to F. Scott Fitzgerald's *This Side of Paradise* (1920), whereas Rachid Mimouni's *Le Printemps n'en sera que plus beau* (1978) received less criticism and less academic works. Most of these critics contributed to a better understanding of the novels. However, to the best of our knowledge, there has not been a previous comparative study of the two works in terms of identity crisis and disillusionment. Despite the cultural and contextual differences, both authors skillfully tackled universal themes such as Disillusionment and Identity crisis and they have portrayed the issues of their societies through their narratives. The purpose of our study is to highlight how the authors have used different modernist narrative strategies to describe the mood of their epoch and societies, using non-linear narrative, interior monologue and stream of consciousness to reveal the deep self of characters, they also use figurative language to show realistic ideas of modernist societies. Even if the notion is the same, but the way the authors dealt with the themes

is different, the aim also is different because both authors are from two distinct societies. Fitzgerald's novel is set in the aftermath of World War I in the United States of America, whereas, Mimouni's novel is set during the Algerian war of independence in Algeria. This dissertation will rely on Sigmund Freud's psychoanalysis concepts of: Id, ego and superego, the death drive, The Oedipus complex and Trauma.

Methodological Outline

Methodologically, we intend to structure our work according to the IMRAD methodological guidelines. Our work consists of four sections. The first section is the general introduction, in which we make reference to the general theme of our work. The latter is followed by review of the literature and issue and working hypotheses. The second section is the methods and materials chosen to achieve our aim. In methods, we intend to explain the theoretical concepts of Sigmund Freud's theory. In the materials part, we will provide summaries of the novels and biographies of their authors. The third section will be devoted to the results and discussion of the research study. Our work comprises two chapters. The first one analyzes the character's disillusionment and identity crisis in f. Scott Fitzgerald's novel *This side of paradise* and Rachid Mimouni's *Le Printemps n'en sera que plus beau*. The second chapter will analyze the narrative strategies used by both authors to describe the mood of their epoch such as non-linear narrative, interior monologue, figurative language, stream of consciousness, and the use of theatrical techniques. Finally, the conclusion will restate the main points of our work.

Endnotes

¹ Cambridge English Dictionary, *Disillusionment*. [Accessed in :October10, 2023]

<https://dictionary.cambridge.org/dictionary/english/disillusion>

² Merriam-Webster, *identity crisis*. [accessed October 24, 2023]

<https://www.merriam-webster.com/dictionary/identity%20crisis>.

³ Kumbun Akhil, *Opinion*, 1 [Accessed October10, 2023]

<https://www.vandegriftvoice.com/opinions/reviews-opinions-opinions/2015/11/04/this-side-side-of-paradise-book-review/>

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

⁹ book Mark's Review , F. Scott Fitzgerald *This Side of Paradise*,1. [Accessed October5,

2023]<https://bookmarks.review/a-1920-new-york-times-of-scott-fitzgerald-this-side-of-paradise/>

¹⁰ Ibid.

¹¹ Ibid.

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Burhans Clinton S, *Structure and Theme in This Side of Paradise*, 68

[Accessed: October 10, 2023]. <https://www.jstor.org/stable/27705772>

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Ibid.

²¹ Krim Nawel, Rachid Mimouni *Ecriture de la subversion*,3. [Accessed: October 24, 2023]

<https://altair.imarabe.org/notice.php?q=id:67166>

²² Ibid.

²³ Ibid.

²⁴ Abdel-Jaouad Hédi, *Le printemps n'en sera que plus beau* by Rachid Mimouni , 326.

Available in: [accessed in October,5 2023]

<https://www.jstor.org/stable/40042280>

²⁵ Ibid.

²⁶ Ibid.

²⁷ Ibid.

²⁸ Ibid.

²⁹ Ibid.

³⁰ Abu-Haidar Farida, *Algeria Unmasked: The Fiction of Rachid Mimouni (1945-1995)*,744.

[accessed in October,5 2023]

<https://www.jstor.org/stable/3993040>.

³² Ibid.

³³ Ibid.

³⁴ Ibid.

³⁵ Ibid.

II-Methods and Materials

1-Theoretical Framework

-Sigmund Freud's Psychoanalysis Theory

In order to conduct a concise study, we have relied on some concepts from the specific theoretical framework of Freud's theory of Psychoanalysis, particularly 'Id, ego and superego', 'the death drive', 'Oedipus complex', 'Repression and trauma' to analyze the themes of disillusionment and identity crisis in F. Scott Fitzgerald's *This Side of Paradise* and Rachid Mimouni's *Le printemps n'en sera que plus beau*. We have chosen this theory because it offers a comprehensive framework, covering the essential needed concepts for a successful exploration of our topic.

The theory of Psychoanalysis is a psychology developed by Sigmund Freud, an Austrian neurologist, in the late 19th and early 20th centuries, has introduced many concepts that significantly shaped our understanding of individuals' personalities and troubles. It seeks to explain human behavior and mental processes by exploring the unconscious mind, which is composed of thoughts, feelings, and desires that are often hidden from conscious awareness.

Furthermore, psychoanalytic theory posits that these unconscious processes can be accessed through techniques such as free association, dream analysis, and interpretation of transference. The goal of psychoanalysis is to help individuals gain insight into their unconscious mind and resolve their conflicts in order to achieve psychological health and well-being. In other words, Psychoanalysis explores the intricacies of individuals' inner lives and their manifestations by unraveling the origins of their struggles and provides effective solutions for them.

Freud's psychoanalytic theory posits that "the unconscious is the true psychic reality"¹ and that "unconscious desires and conflicts are often rooted in childhood experiences and can have a significant impact on an individual's personality and behavior later in life"². According

to Freud's theory of personality developed in (1923), the psyche is composed of three parts: "the Id, ego, and superego". The Id is "the primitive and instinctual part of the psyche that seeks immediate gratification of desires and needs"³. The ego is "the rational and logical part of the psyche that mediates between the desires of the Id and the external world"⁴. The superego is "the moral and ethical part of the psyche that internalizes societal values and norms"⁵. To put it differently, the superego is a psychological concept that can be seen as an internal voice shaped by society's rules and choices, guiding individuals in upholding and making ethical decisions and conforming to social norms.

Freud believed that unresolved conflicts between the Id, ego, and superego could lead to psychological distress and mental illness. He also believed that these conflicts could be resolved through psychoanalytic therapy, which involves exploring unconscious desires and conflicts in order to gain insight into their impact on an individual's behavior and attitudes. Through this process, individuals can gain a deeper understanding of themselves and work towards resolving these conflicts in a healthy way.

Psychological trauma is another concept developed by Freud in 1895. It is "a response to an event that a person finds highly stressful. Examples include being in a war zone, a natural disaster, or an accident. Trauma can cause a wide range of physical and emotional symptoms"⁶. In other words, it refers to an emotional response to a distressing or disturbing event that exceeds an individual's coping mechanisms. It can result from a single incident or a series of events that overwhelm an individual's ability to process and cope with the experience. Freud believed that trauma could have a lasting impact on an individual's psyche and could lead to the development of psychological disorders if not properly addressed.

The death Drive is another Freud's concept, it was developed in 1920. It refers to "the bodily instinct to return to the state of quiescence that preceded our birth"⁷. According to Sigmund Freud, there are two types of drives: the life drive and the death drive. It is referred

by Freud as “Thanatos”. This drive can take many forms, including risky behavior or self-harm and aggression.

Oedipus complex is another concept developed in 1899. It is “the child unconscious sexual desires for their parent of the opposite sex”⁸. This is expressed well in the Greek legend of King Oedipus. The king was destined to kill his father and marry his wife. In order to avoid this, he blinds himself but in the end his fate overturns his attempts. A child will develop desires for his mother during the oral stage when he is breast feeding. A young boy’s love for his mother builds anger and jealousy toward his father because he is married to the mother. The child’s desires to carry out the murder of their father are repressed, but may often later arise in dreams.

Repression is another key concept in Freud’s psychoanalytic theory developed in 1894. It refers to the unconscious process of pushing “unacceptable thoughts, feelings, and memories into the unconscious mind”⁹ in order to avoid psychological distress. According to Freud, repression is “a defense mechanism that helps individuals cope with traumatic experiences and maintains a sense of psychological stability”¹⁰. However, repressed thoughts and feelings ‘can continue to influence an individual's behavior and attitudes, often in negative ways’.¹¹ When thoughts are hidden and repressed, they can still impact a person’s actions. These suppressed emotions may manifest in negative ways, influencing decision-making and relationships without the individual consciously realizing it. Therefore, we are going to rely on Sigmund Freud’s psychoanalysis theory in both novels *This Side of Paradise* and *Le Printemps n’en sera que plus beau*, with the aim of uncovering the manifestations and the expressions of characters’ unconscious thoughts, behaviors, emotions, feelings and desires.

2-Materials

- The Authors’ Biographies

-Biography of Rachid Mimouni

Rachid Mimouni was a renowned Algerian writer born on November 20, 1945, in Boudouaou, a small village located 30 km east of Algiers. Despite his difficult living conditions during his childhood, Mimouni excelled in his studies and went on to obtain a degree in commercial sciences from the University of Algiers in 1968.

Mimouni departed for Canada to pursue his studies at the École des Hautes Études Commerciales in Montreal. Upon his return to Algeria, he taught at the Higher School of Commerce in Algiers and later at INPED (Boumerdes) in 1976. In the 1990s, he taught at the École Supérieure du Commerce in Algiers.

Mimouni was not only a writer but also an intellectual and an activist. He was a member of the National Council of Culture, president of the Kateb Yacine Foundation, president of Advance on Revenue, and vice-president of Amnesty International. In 1993, he was threatened with death and forced to flee Algeria with his family to Morocco. There he held weekly chronicles on political news and the drift of the world for two years on Medi 1 Radio. Unfortunately, Mimouni died of hepatitis at the age of 49 on February 12, 1995, in Paris. Despite his short life, Mimouni's work has had a lasting impact on Algerian literature and continues to be studied.

-Biography of F. Scott Fitzgerald

F. Scott Fitzgerald was a prominent American writer born on September 24, 1896, in St. Paul, Minnesota. He attended St. Paul's College and Newman School, where he contributed to the school newspapers and drama club. After briefly enrolling at Princeton University, he left to pursue a literary career and educate himself by reading widely.

In 1917, Fitzgerald enlisted in the army during World War I and was commissioned as a second lieutenant of infantry. While stationed at Camp Sheridan near Montgomery, Alabama, he met and fell in love with Zelda Sayre, the youngest daughter of an Alabama Supreme Court

justice. Although Fitzgerald was never sent overseas due to the war ending, he and Zelda continued their relationship and eventually married.

After leaving the army in 1919, Fitzgerald traveled to New York to make a fortune so that he could marry Zelda. He wrote several stories during this time, but none were accepted for publication. He was also frustrated by Zelda's reluctance to marry him. In the winter of 1919, Fitzgerald returned to St. Paul to rewrite his novel *This Side of Paradise*. The novel was accepted by Scribner's editor Maxwell Perkins in September of that year.

Fitzgerald began his career as a story writer for popular magazines in the winter of 1919. His first novel, *This Side of Paradise*, made him famous almost overnight. He went on to write several other famous literary works, including *The Beautiful and Damned*, *The Great Gatsby*, and *Tender is the Night*. Fitzgerald's writing style was known for its romanticism and idealism, as well as its exploration of the themes of wealth, love, and loss.

Throughout his life, Fitzgerald struggled with alcoholism and financial problems. He and Zelda lived a lavish lifestyle as young celebrities, but their spending habits eventually caught up with them. In addition, Fitzgerald's writing career suffered due to his alcoholism and personal problems.

Fitzgerald died of a heart attack in California on December 21, 1940, before finishing his final novel, *The Last Tycoon*. Despite his personal struggles, Fitzgerald's literary works have had a lasting impact on American literature and culture. His writing was often seen as emblematic of the Jazz Age and the Roaring Twenties, a time of social and cultural change in the United States.

2-Summary of the novels

-Summary of *This Side of Paradise*

F. Scott Fitzgerald's debut novel, *This Side of Paradise*, published in 1920, chronicles the story of Amory Blaine, the novel's protagonist, from his childhood to his early twenties. Amory is a handsome and spoiled young man, who attends Princeton University, dabbles in literary activities, and has several love affairs. The novel serves as a portrayal of the lost generation and their struggles to find meaning and purpose in a post-World War I world.

Amory's journey of self-discovery begins when he falls in love with Rosalind Connage, but their relationship is hindered by his lack of wealth. After Rosalind abandons him to marry a wealthy man, Amory turns to alcohol and becomes disillusioned with his life. He has a brief summer romance with Eleanor, but it ends in tragedy when she dies in a car accident

Throughout the novel, Amory grapples with his identity and purpose in life. He takes on different personas and ideologies, from a socialist to a Catholic, in an attempt to find meaning. However, it is only when he reaches his hands to the sky and says, "I know myself, but that is all," that he begins to understand his place in the world.

Fitzgerald's writing style, characterized by romanticism and idealism, explores the themes of wealth, love, and loss. *This Side of Paradise* is a seminal work of American literature that captures the spirit of the Jazz Age and the Roaring Twenties, a time of social and cultural change in the United States.

-Summary of *Le Printemps n'en sera que Plus beau* :

Le printemps n'en sera que plus beau is the debut novel of Algerian writer Rachid Mimouni, published in 1978. The story takes place before the Algerian war of independence and follows the lives of two young activists, Hamid and Djamila, who work for a secret organization led by Si Hassan. The novel depicts the struggle between colonial forces and the young couple, both fighters for Algeria's independence.

Djamila's beauty draws both attention and suspicion from a French captain who believes she may belong to the resistance. To avoid capture of the entire group by the French Army, her comrades decide to sacrifice her. Hamid, her fiancé, is chosen to be the executioner. As he shoots her to death, he is also murdered.

The novel deals with themes of integralism, love, and revolution and sheds light on the real condition of Algerian society and the harassment they suffer. It also highlights the plight of a prisoner youth that has not changed until today. The epilogue describes the defeat of the French Army and the resignation of the French captain, who pursued the resistance group.

Endnotes

¹ Thurschwell, *Sigmund Freud*,21.

²Freud, *The ego and the id*, 66.

³Ibid.

⁴Ibid.

⁵Ibid.

⁶ Thurschwell, *Sigmund Freud*,30.

⁷ Ibid,88.

⁸Ibid,47.

⁹ Thurschwell, *Sigmund Freud*,21

¹⁰Ibid.

¹¹Ibid.

III-Results

The present dissertation is an attempt to compare between F. Scott Fitzgerald's *This Side of Paradise* and Rachid Mimouni's *Le Printemps n'en sera que plus beau* in order to explore our main subject, mainly Disillusionment and Identity crisis through the Character's journeys. Despite the time gap between the two literary works, and the different societies in both novels, both authors have tackled similar issues, and they have described the mood of their societies using similar modernist Narratives strategies. The analysis has relied on some theoretical concepts by Sigmund Freud such as the Id, ego and superego, Oedipus complex, the death drive, Repression and Trauma.

The first chapter of the discussion has explored how characters in both novels experience disillusionment and a sense of identity loss. The study has revealed and unearthed the profound struggles the characters face, especially in defining their purpose with various challenges and circumstances shaped by distinct contexts. The characters in Fitzgerald's novel are shaped by the aftermath of World War I and social changes during the Roaring Twenties as they grapple with their existential dilemmas. The characters in Mimouni's novel are profoundly influenced by the colonial system and the war of independence in Algeria as they navigate the complexities of their identities.

In the second chapter, we have analyzed the narrative techniques implemented in these two literary works to reveal the mood of the epoch through the characters' journey. The characters in both novels have experienced pain, capturing the essence of their emotional struggles. We have discerned that the characters' personal challenges and intricacies significantly influence the course of their lives. The incorporation of narrative elements allows authors to navigate and transcend traditional literary boundaries, granting them the opportunity for a more dynamic and innovative expression in the realm of their selected literary works. To conclude, this comparative study between F. Scott Fitzgerald's *This Side*

of Paradise and Rachid Mimouni's *Le Printemps n'en sera que plus beau* has identified the shared aspects between the two works. Despite being produced in different backgrounds and contexts, they address similar themes.

Chapter I

**Disillusionment and Identity Crisis in F. Scott Fitzgerald's
This Side of Paradise (1920) and Rachid Mimouni's *Le Printemps
n'en sera que plus beau* (1978)**

Introduction

In this chapter, we will explore and analyze the issues particularly, disillusionment and identity crisis as a subject matter that affected modern American and Algerian societies, as highlighted in both works: F. Scott Fitzgerald's *This Side of Paradise* (1920) and Rachid Mimouni's *Le Printemps n'en sera que plus beau* (1978). Our goal is to examine characters who reflect disillusionment and identity crisis from a psychoanalytical perspective. We will unravel their suffering resulting from past events and childhood memories, as well as the impact of war and modern changes on them. To conduct a concise examination and to achieve our aim, we will draw upon Freud's concept of the Id, ego, and superego, and we will supplement our work with other psychoanalytic concepts by Sigmund Freud, including the Oedipus complex, as well as the concept of the death drive, Repression and trauma.

The identity crisis caused by war and modern changes is reflected through psychological troubles and a struggle to find meaning and purpose in life. People in both societies struggle to find their place in a world that was changing rapidly, leading to feelings of disillusionment and confusion. These struggles are further complicated by unresolved conflicts from childhood. Thus, Freud believed that childhood experiences can shape our behavior and influence our sense of self.

It is important to note that the impact of war and modern changes on identity crisis is a complex issue that affected both American and Algerian societies in different ways. In the case of the First World War, the war had a profound impact on American society. The war brought about "significant changes in the social and economic landscape of the country"¹. The economic boom that followed World War I created a sense of "restlessness and dissatisfaction"² among the population, who felt that "they were not living up to their full potential"³. The emancipation of women also challenged traditional gender roles, leading to "confusion and uncertainty"⁴ about what it meant to be a man or a woman in this new society. Additionally, the prohibition

amendment created “a sense of rebellion against authority”⁵, leading to “a loss of respect for law and order”⁶.

Similarly, the Algerian War of Independence had a profound impact on Algerian society. The war was a “brutal conflict that lasted for eight years”⁷ and resulted in “the deaths of hundreds of thousands of Algerians”⁸. The war led to a sense of disillusionment and loss of identity among the population. They felt that their country had been “destroyed”⁹ by the conflict. The aftermath of the war also created significant social and economic changes in the country, leading to confusion and uncertainty about what it meant to be Algerian.

1- Disillusionment in F. Scott Fitzgerald’s *This Side of Paradise* (1920) and *Le Printemps n’en sera que plus beau* (1978)

Disillusionment is a ‘feeling of disappointment’¹⁰ that arises when one realizes that something ‘is not as good as they originally believed it to be’¹¹. This feeling can result from various factors, such as ‘unfulfilled expectations, broken promises, or a sense of betrayal’¹². It can refer to a loss of trust or faith in someone or something, or a general sense of disappointment with one’s own experiences or achievements. Disillusionment is a prominent theme in the works of many modernist writers, including F. Scott Fitzgerald and Rachid Mimouni. Both writers depicts characters, who are struggling to find meaning and purpose in a world that is changing rapidly, we will start by analyzing the character’s disillusionment in Fitzgerald’s novel *This Side of Paradise*.

The study of the novel *This Side of Paradise* reveals the theme of disillusionment in a rapidly changing society, mainly the study of characters Amory Blaine, the struggles of a young man who is disillusioned with his privileged upbringing and struggles to find his place in society. Beatrice O’Hara reveals the disillusionment experienced by women in this changing society. This chapter explores the complexities of individual identity in a rapidly changing

society, displaying the impact of societal changes on it and the struggle of the individual to find meaning and purpose in life.

1-1-Disillusionment in *This Side of Paradise* (1920)

-Amory: An Unstable Narcissist Self

Amory Blaine is the protagonist of F. Scott Fitzgerald's *This Side of Paradise*. He is a complex character, who undergoes a series of transformations throughout the novel as he struggles to find his place in the world and establish a sense of gender identity. He is characterized by his excessive egotism and self-obsession. Throughout the novel, Amory undergoes a significant transformation. He starts as an arrogant and superficially intelligent young man, but develops into a much deeper thinker. However, despite this transformation, his egotism still remains a defining characteristic of his personality, as claimed by Pearl James in his article: *History and Masculinity in F. Scott Fitzgerald's This Side of Paradise*,

Amory, the primary character of the novel *This Side of Paradise*, is primarily distinguished by his enormous egotism and self-obsession. Throughout the novel, he undergoes a significant transformation, developing from an arrogant and externally intelligent youngster to a much deeper thinker, yet his egotism nevertheless serves as his distinguishing trait.¹³

In other words, Amory is portrayed as an idealistic young man, who is eager to make his mark on the world. However, he quickly becomes disillusioned with his experiences at Princeton and the superficiality of his relationships. He becomes increasingly narcissistic and self-absorbed, viewing himself as a misunderstood genius who is destined for greatness. He is preoccupied with his own desires and ambitions, often at the expense of those around him. As he begins his journey, Amory believes that he possesses a radical and unique personality that is self-constructed and self-controlled. This is exemplified by his statement: "Amory thought that he was exceedingly handsome. He was. He fancied himself an athlete of possibilities and a supple dancer"¹⁴, which suggests a sense of superiority over others. Which shows his narcissistic

behavior, a personality trait characterized by an inflated sense of self-importance, a lack of empathy for others, and an excessive need for admiration.

Moreover, Amory's relationship with Rosalind Connage is a significant factor contributing to his sense of disillusionment. He becomes disillusioned due to his relationship with Rosalind. He sees her as his ideal partner, but when she suddenly ends their relationship, he realizes that his perception of her was flawed. He undergoes significant distress when Rosalind rejects Dawson Ryder's marriage proposal, as stated by Narges Bayat, Ali Taghizadeh, Nasser Maleki, in their article: *A Deleuzian Analysis of Capitalism in Scott Fitzgerald's novels*: "His love for Rosalind proves to be a passionate affair since it is her refusal that puts him in a catastrophic state"¹⁵. The quote highlights Amory's intense and passionate love for Rosalind. Her refusal to be with him has a profound impact on his emotional state. Her rejection leads him into a catastrophic state. It indicates that his feelings for her were deeply invested and that he is devastated by the outcome. This situation makes him to question his beliefs and doubts about love and relationships, especially Rosalind's departure leaves him feeling lost and alone, further contributing to his disillusionment. Fitzgerald asserts:

He was in rather grotesque condition: two days of worry and nervousness, of sleepless nights, of untouched meals, culminating in the emotional crisis and Rosalind's abrupt decision—the strain of it had drugged the foreground of his mind into a merciful coma .¹⁶

The quote highlights the impact of their relationship on Amory's mental and emotional state. It describes him as being in a "grotesque condition," which highlights that he is experiencing a great deal of distress and discomfort. The quote describes the sleepless nights, untouched meals, and emotional crisis that Amory has endured due to Rosalind's abrupt decision. Additionally, the phrase "the strain of it had drugged the foreground of his mind into a merciful coma" implies that Amory has become emotionally numb or detached as a way of coping with his disillusionment. This detachment shows a defense mechanism that Amory has developed in order to protect himself from further emotional pain.

Rosalind represents a kind of idealized love interest for Amory. The latter is drawn to her beauty, intelligence, and sophistication. However, despite their passionate romance, their relationship ultimately ends in disappointment and heartbreak. Amory is left feeling disillusioned and lost, unsure of what his future holds. The mention of Rosalind in the final line of the novel serves as a reminder of this disappointment and unfulfilled longing. It suggests that Amory remains haunted by the memory of his failed romance and his inability to find true happiness and fulfillment in life. This is revealed through Amory's assertions at the end of the novel, as he states: "But-oh, Rosalind! Rosalind!"¹⁷. We can infer from the quote that Amory experiences disillusionment and a sense of unfulfilled desires. Amory's state can be analyzed using Freud's concept of "the Id, ego, superego" which emphasizes that the "Id represents our primal desires and instincts, while the superego represents our moral and ethical values. The ego serves as a mediator between these two forces"¹⁸. In this sense, the quote suggests that within our psyche, the 'id' stands for our basic instincts, the 'superego' represents our moral principles, and the 'ego' tries to find a middle ground between what a person wants and what is considered right.

In this case, Amory's love for Rosalind and his intense desire for her symbolize a powerful manifestation of his Id driven by powerful and irrational emotions, rather than rational considerations. In this light, Freud claims: "Id represents all the irrational, illogical impulses that drive you to seek pleasure"¹⁹. The notion is that Amory's desire for Rosalind consumes him emotionally, aligning with Freud's concept of the id's pursuit of pleasure. Amory's superego "which represents the use of parental and societal values and morals"²⁰ indicates that his actions and decisions are guided by external, ethical standards and cultural expectations. He struggles with aligning his desire with his moral values, leading to a sense of conflict and inner turmoil. Rosalind's rejection heightens the internal struggle within his ego as it endeavors to balance his desires with his ethical standards.

Furthermore, World War I and its aftermath play a significant role in contributing to Amory's disillusionment. The war itself exposes Amory to the harsh realities of violence, loss, and the fragility of life. Additionally, the aftermath of the war further deepens Amory's disillusionment. The rapid change in society caused by the war, such as shifting values and priorities, leaves him feeling disconnected and struggling to adapt. He witnesses the deaths of friends and fellow soldiers like Kerry Holiday, Dick Humbird and then his mentor Monsignor Darcy. Their death has left him questioning the meaning and purpose of existence in a world that has been forever altered by the ravages of war and according to him nothing stayed the same. Fitzgerald writes:

Here was a new generation, shouting the old cries, learning the old creeds, through a revery of long days and nights; destined finally to go out into that dirty gray turmoil to follow love and pride; a new generation dedicated more than the last to the fear of poverty and the worship of success; grown up to find all Gods dead, all wars fought, all faiths in man shaken.²¹

In this quote Amory describes the emergence of a new generation in the aftermath of World War I. The quote highlights that this new generation is characterized by a sense of disillusionment and a loss of faith in traditional values and beliefs. The reference to "all Gods dead" highlights a rejection of religious faith. The reference to "all wars fought" also demonstrates a sense of futility and disillusionment with patriotism and nationalism. The quote also describes the new generation as being more concerned with material success and security, rather than with idealistic pursuits, such as faith and patriotism. The concept of trauma can be applied to highlight Amory's disillusionment. Freud assumes:

An event in a person's life which is intense and unable to be assimilated. It creates a psychic upheaval and long-lasting effects. When the mind refuses to consciously recognize a traumatic event, the unconscious represses it. The traumatic memory remains, un-worked-through in the unconscious, and the affect, or emotional energy surrounding the event, is dammed up.²²

To put it differently, it is a distressing or disturbing event or experience that can have a lasting impact on an individual's emotional and psychological well-being. Amory's experiences reflect the impact of trauma on an individual's psyche. The traumatic events he witnesses during the war and the subsequent societal changes contribute to his disillusionment. It causes him to

question his beliefs and values. This trauma leaves a lasting mark on Amory. It shapes his outlook on life and influencing his emotional well-being.

Additionally, Amory's disillusionment emerges prominently, marking the culmination of unfulfilled aspirations. He is stuck in the harsh realities of the present, yearning for the past when everything felt vibrant. The unrealized dreams and shattered expectations contribute to a sense of disappointment deepening his disillusionment, grappling with the complexities of life.

The following passage illustrates this point:

There was no God in his heart, he knew; his ideas were still in riot; there was ever the pain of memory; the regret for his lost youth—yet the waters of disillusion had left a deposit on his soul, responsibility and a love of life, the faint stirring of old ambitions and unrealized dreams. But—oh, Rosalind! Rosalind!²³

Amory's ideas are described as being in "riot," indicating a state of confusion and internal turmoil. The quote also demonstrates the pain of memory and the regret for his lost youth. It also highlights Amory's longing for a time when life seemed more hopeful and promising. However, amidst his disillusionment, Amory undergoes a transformative shift. He begins to accept the changes that life has brought him. This acceptance is reflected in his newfound sense of responsibility, appreciation for life, and the reviving of old ambitions and dreams.

-Beatrice O'Hara the "New Woman"

Beatrice O'Hara is a complex character in F. Scott Fitzgerald's novel *This Side of Paradise*. She is Amory Blaine's mother and serves as a role model for him. She is portrayed as a strong-willed and independent woman, who defies societal expectations. She establishes herself as a financially independent woman. She is not confined by traditional gender roles and expectations. In his article: *History and Masculinity in F. Scott Fitzgerald's This side of paradise*, Pearl James asserts:

Beatrice is paradigmatically modern, her identity finds its perfect expression in the trends of her time: Alcohol, conspicuous consumption, fashionable travel by car, steamer and train; and the glib exaggeration in which the moderns announced their arrival in the public sphere.²⁴

Furthermore, Beatrice O'Hara is portrayed as a woman of great privilege and wealth who has had a brilliant education and has been exposed to the finest cultural experiences of her time. She is depicted as having exquisite features and a consummate sense of style, indicating that she is a woman of taste and refinement. Fitzgerald states:

The consummate art and simplicity of her clothes. A brilliant education she had—her youth passed in renaissance glory, she was versed in the latest gossip of the Older Roman Families; known by name as a fabulously wealthy American girl to Cardinal Vitori and Queen Margherita and more subtle celebrities that one must have had some culture even to have heard of. She learned in England to prefer whiskey and soda to wine, and her small talk was broadened in two senses during a winter in Vienna²⁵.

However, despite her privileged upbringing, she appears to be somewhat disillusioned and disenchanted with her life. This is reflected in the statement that she married Stephen Blaine “almost entirely because she was a little bit weary, a little bit sad.”²⁶ The quote highlights that despite her wealth and status, Beatrice feels unfulfilled and lacking in purpose. Her sense of disillusionment is further emphasized by the description of her education as “barren of all ideas”²⁷, it implies that Beatrice has not been exposed to intellectual pursuits or meaningful engagement with the world around her.

Dear, don't think of getting out of bed yet. I've always suspected that early rising in early life makes one nervous. Clothilde is having your breakfast brought up. All right. I am feeling very old to-day, Amory, she would sigh, her face a rare cameo of pathos, her voice exquisitely modulated, her hands as facile as Bernhardt's. My nerves are on edge—on edge. We must leave this terrifying place to-morrow and go searching for sunshine²⁸.

From the above passage, we can deduce that Beatrice's statement that she is “feeling old” and her desire to leave their current location highlights that she is seeking a change in her circumstances or environment in order to find happiness or fulfillment. This inclination may stem from feeling trapped or lacking purpose in her life, with a nostalgic undertone for lost opportunities in her youth. Her struggle with anxiety adds to her discontent. Additionally, her search for “sunshine” signifies a pursuit of a more positive life perspective, either through physical relocation or a metaphorical quest for purpose. Her desire for change also reflects a

sense of disillusionment. She appears to be seeking greater satisfaction and a brighter outlook on life. she is willing to make significant changes in order to achieve this goal. Her use of the phrase “terrifying place” also implies a sense of fear or anxiety, which contributes to her sense of disillusionment.

Despite her wealth and success, Beatrice struggles with her relationships with men. She is unable to maintain a stable romantic relationship. She is haunted by the memory of her failed marriage to Amory’s father. Her experiences with men lead her to be distrustful of them. She often puts emotional barriers to protect herself. As Fitzgerald writes, “She had loved like most women, for something to do; but under that she was fundamentally honest and her love affairs deserved something better than the treatment she received”²⁹.

The concept of the “death drive” or “Thanatos”³⁰ proposed by Freud could be used to shed light on Beatrice Blaine’s sense of disillusionment and dissatisfaction with her life. According to Freud, “The death drive is not connected with aggressive impulses towards others. It is self-destructive, rather than other-destructive”³¹. The death drive points to an inner inclination towards one’s own destruction, rather than external hostility.

The human psyche is driven by two opposing forces: “the life drive, or “eros”, which seeks pleasure, satisfaction, and the preservation of life, and the death drive, or "thanatos," which seeks destruction, aggression, and ultimately, death”³². It is the case of Beatrice, her statement about feeling old and her desire to leave their current location reflects a subconscious desire to escape from life itself, or to seek out experiences that bring her closer to death. This highlights a manifestation of the death drive, which seeks to end life rather than preserve it. Additionally, Beatrice’s struggles with relationships and distrust of men also highlight a manifestation of the death drive. From a Freudian perspective, these struggles are related to a fear of intimacy or attachment, which is seen as a form of self-destructive behavior. This reflects a subconscious desire to end relationships rather than maintain them.

I-b-Disillusionment in Rachid Mimouni's *Le Printemps n'en sera que plus beau*

Le Printemps n'en sera que plus beau (1978) by Rachid Mimouni also discusses the theme of disillusionment through the character of Hamid and Djamila. The novel explores their experiences and the impact of the Algerian war of independence on their lives. Hamid's disillusionment is due to his difficult childhood and the pressures of war and its devastating effects on individuals. Djamila's disillusionment can be attributed to several factors. Firstly, her troubled childhood and isolation from the outside world have left her feeling disconnected and ignorant of her own past and future. Secondly, her mysterious and elusive nature influenced and shaped by her past experiences and relationships contribute to her sense of disillusionment, detachment from the world around her and a lack of understanding of her own existence. Lastly, her involvement in the secret organization of the Liberation, reflects her deep love for her country and desire for justice. It also exposes her to the harsh realities of war and the sacrifices required.

-Hamid's Past and Present Psychological Troubles

Hamid is a central character in the novel *Le Printemps n'en sera que plus beau*. He is an Algerian freedom fighter, who becomes involved in a secret organization during the war of independence against France. In his article "A Gazelle Killed by Bad Weather", Ali Chibani states that: "The young Algerian is also engaged in the war for independence. He kills the woman he loves in front of his rival due to losing control of his destiny"³³. The quote describes a young Algerian man who is involved in the fight for independence. Due to the circumstances of the war, he loses control over his own life and ends up committing a tragic act; killing the woman he loves in front of his rival. The quote highlights the devastating effects that war can have on individuals and their relationships, as well as the sacrifices that may be made in the pursuit of freedom. The statement also implies that the pressures of war can cause individuals

to behave in manners that they would not have under different circumstances. By analyzing the character of Hamid in *Le Printemps n'en sera que plus beau* through a psychoanalytic lens, we can highlight how his experiences and unconscious desires shape his behavior and attitudes.

According to Freud's psychoanalytic theory, "childhood experiences and relationships with parents can have a significant impact on an individual's personality and behavior later in life"³⁴. It is the case of Hamid, his difficult childhood as an orphan without the guidance and care of parents may have contributed to his later struggles with identity and mental health. He notes:

I had a childhood that i would not want it to relive it in the world. I did not have a father to guide my first steps and protect me from life pitfalls. I did not have a mother, who after a mistake would kiss my forehead while holding me in her arms.³⁵

This quote highlights Hamid's difficult childhood as an orphan without parental guidance. It displays that his experience contributes to his later struggles with identity and mental health. In this regard, Freud argues that: "our unconscious desires and defense mechanisms can shape our behavior and attitudes without our conscious awareness"³⁶. In the case of Hamid, his difficult childhood and experiences of war in Algeria and resulted in a feeling of disillusion and uncertainty about his place in the world. These experiences have disrupted his sense of self and left him feeling disconnected from his own emotions and motivations.

Additionally, the quote "You cannot know how empty my existence is. I am bored to death."³⁷ unfolds Hamid's deep sense of disillusionment and dissatisfaction with his life. He feels that his existence lacks meaning and purpose. He is bored to the point of feeling like he is dying. His disillusionment is linked to a variety of factors, including his lack of familial support, his experiences with war, and the conditions of his country. The quote shows that Hamid's experiences have left him feeling disconnected from others and unsure of his place in the world. This sense of disconnection and lack of purpose is related to unresolved conflicts from his childhood. Freud believed that childhood experiences can shape our behavior and influence our sense of self.

Freud proposes that “the human psyche is composed of three parts: the id, ego, and superego”³⁸. The id represents “our primitive, instinctual desires, while the ego mediates between the id and the external world, and the superego represents our internalized moral values and ideals”³⁹. In the case of Hamid, his involvement in the Si Hassan secret organization and his willingness to carry out orders to kill Djamila is seen as a “manifestation of his id-driven desire”⁴⁰ for justice and freedom. However, his “lack of a strong ego to mediate between his desires and the external world contributes to his impulsive and risky behavior”⁴¹. However, Hamid’s experiences of war in Algeria have left him feeling disillusioned and uncertain about his existence. It has disrupted his sense of self and left him feeling disconnected from his own emotions and motivations. This demonstrates a conflict between his Id driven desires for justice and freedom and his superego’s internalized moral standards.

-Djamila: The Algerian “New Woman”

Djamila is a complex and multi-dimensional character. Her physical appearance, intelligence, and courage make her a symbol of resistance and patriotism. Additionally, her troubled childhood and psychological state also contribute to her character development and add depth to her personality. Her physical appearance is described as attractive and different from Algerian women at that time. Her blue eyes and unique clothing style, reminiscent of emancipated and elegant European women, make her attract the attention of both Hamid and Le Capitaine. Souha Kouadria claims:

From her physical appearance, only her blue eyes, which fascinated Hamid and the captain, will be remembered. This color is quite unexpected in the collective representation. It is hard to imagine a gazelle with blue eyes. This uncommon feature among Algerian women likely contributed to Djamila becoming a secret agent. When it comes to her clothes, the author describes a scene on a footbridge, where a young girl wearing a black raincoat and heels catches the attention of a young man. She wants to light a cigarette but can’t find matches. She is the epitome of the European woman, emancipated, and approaching a man to ask for a light.⁴²

Djamila’s physical appearance is not the only aspect of her character that makes her distinguished. Her intelligence and courage are also noteworthy. She joins the secret

organization of the Liberation in order to defend her country, indicating her great love for her country and sense of patriotism. She is a woman of resistance and courage despite the difficult and terrifying circumstances that she lived under the domination of French colonialism over her country.

Furthermore, Djamila's troubled childhood and psychological state contribute to her character development. The narrator describes her as a mysterious and elusive character, who does not talk about her origins or herself:

Djamila, a very elusive character, avoids discussing her origins, her birth and her childhood, before her death, she relates her mother's words: "and you did not delay in personifying this curse." It seems that the burden of instability that Djamila carries by avoiding discussing it reflects the latent and nurture she received from her mother. She lived isolated from the outside world until her mother's death.⁴³

To clarify, the quote suggests that Djamila's mother is excessively protective of her, which caused her to feel isolated and ignorant of the outside world. The phrase "personify this curse" implies that Djamila feels burdened by something in her past, which explains her mother's protectiveness. This quote provides insight into Djamila's character and backstory. It demonstrates that her past experiences have had a significant impact on her current behavior. It also highlights the importance of early childhood experiences and their potential long-term effects on an individual's development. Her mother's confession before her death reveals that she was born in sad and tragic circumstances. This contributes to her psychological troubles. This is mentioned in the following quote: "And i grew up prohibited from the outside world, frightened by my past and ignorant of my future. Djamila lived isolated from the external world until her mother's death".⁴⁴

Additionally, Djamila's involvement in the Si Hassan secret organization and her willingness to sacrifice herself for the sake of her country is a manifestation of her unconscious desires to overcome the trauma of her past. Her love for Hamid is a central aspect of her disillusionment and highlights the power of love in the face of adversity. Despite their distance,

their love for each other remains strong throughout the novel. This love serves as a source of comfort and strength for both characters in the face of difficult circumstances.

Djamila's disillusionment with the world around her can be seen as "a manifestation of her unconscious desires and conflicts"⁴⁵, which have been shaped by her past experiences and relationships. Freud argues that "early childhood experiences and relationships with parents can have a significant impact on an individual's personality and behavior later in life"⁴⁶. In Djamila's case, her tragic past and lack of knowledge about her origins contribute to her feelings of disillusionment and detachment from the world around her. Her mysterious and elusive nature uncovers a manifestation of her unconscious desires and conflicts.

2-Identity Crisis in *This Side of Paradise* (1920) and *Le Printemps n'en sera que plus beau* (1978)

Identity crisis is a psychological concept that refers to "a period of uncertainty and confusion in a person's life when they are struggling to define their sense of self".⁴⁷ It is "a time of questioning one's values, beliefs, and goals. It is caused by a variety of factors"⁴⁸, such as societal expectations, personal experiences, or cultural norms. In other words, People experiencing an identity crisis often feel lost or disconnected from the world around them, and struggle to find a sense of purpose or direction in their lives. This issue is often explored in literature and psychology as a way of understanding the challenges of self-discovery and personal growth. Characters in Fitzgerald's *This Side of Paradise* and Mimouni's *Le Printemps n'en sera que plus beau* suffer from Identity crisis due to several factors such as, the Aftermath of World War I and the Roaring Twenties in America. In the following research, we intend to analyze the characters in both novels such as Rosalind Connage and Eleanor Savage in Fitzgerald's novel, and Le capitaine, Le Commandant Etienne and Malek in Mimouni's novel. The research will highlight their Identity crisis, using Sigmund Freud's concepts, namely the Oedipus complex, the death drive, Id, ego and superego and Repression.

2-1-Identity Crisis in *This Side of Paradise* (1920)

This part will analyze characters of Rosalind Connage and Eleanor Savage in Fitzgerald's novel. Rosalind is deeply a conflicted person. She feels trapped by her family's expectations to marry a rich man and longs for a sense of independence and self-discovery. Her character reflects the struggle for self-discovery and self-expression. Eleanor Savage represents the spirit of women during the Roaring Twenties. She embodies independence, defiance of societal expectations, and a desire for self-exploration. Her beauty and rebellious nature make her a captivating figure in Amory Blaine's life.

-Rosalind Connage: The Type of Roaring Twenties Woman

Rosalind Connage is portrayed as a character, whose physical beauty is prominent. Despite any criticisms she may face, Rosalind's beauty overshadows them all. She is a sensual and alluring figure, who captivates those around her with her appearance and movements. However, her beauty can be a burden, as it attracts unwanted attention from men, who are only interested in her physical appearance, rather than her internal qualities. Fitzgerald argues:

But all criticism of Rosalind ends in her beauty. There was that shade of glorious yellow hair, the desire to imitate which supports the dye industry. There was the eternal kissable mouth, small, slightly sensual, and utterly disturbing. There were gray eyes and an unimpeachable skin with two spots of vanishing color. She was slender and athletic, without underdevelopment, and it was a delight to watch her move about a room, walk along a street, swing a golf club, or turn a "cartwheel."⁴⁹

Throughout the novel, she struggles to define herself in the face of her society and her own desires. She is presented as a beautiful and charming socialite, who is pursued by many men, including the protagonist Amory Blaine. Rosalind is also deeply conflicted. She feels trapped by her family's expectations to marry a rich man and longs for a sense of independence and self-discovery. However, she finishes by accepting to marry Dawson Ryder, which highlights that she only cares for money over emotions. This mirrors the mindset of women from that era, who prioritized wealth, rather than emotions. In their article: *A deleuzian analysis of capitalism in Scott Fitzgerald's novels*, Narges Bayat, Ali Taghizadeh, and Nasser Maleki state: "She is

deterritorialized desiring subject whose desire that serves ideology. Rosalind's decision indicates the social reality of the time when financial security is more important than romance".⁵⁰

Rosalind Connage is portrayed as an individual, who is assertive in pursuing her desires and can cause discomfort to those around her when she does not get her way. However, the quote shows that she is not truly spoiled. Her genuine enthusiasm, eagerness to learn and grow, unwavering belief in the enduring power of romance, her courage, and her fundamental honesty are seen as qualities that remain intact.

She wants what she wants when she wants it and she is prone to make everyone around her pretty miserable when she doesn't get it—but in the true sense she is not spoiled. Her fresh enthusiasm, her will to grow and learn, her endless faith in the inexhaustibility of romance, her courage and fundamental honesty— these things are not spoiled.⁵¹

Moreover, Rosalind rejects traditional gender roles and societal expectations imposed on women during the early 20th century. Her marriage to Dawson Ryder serves as a representation of the limitations and constraints placed on women during that era and her defiance of these expectations reflects the struggle for self-discovery and self-expression. She embodies individuals, who strive to define themselves beyond societal norms and expectations. She writes: "I don't want to think about pots and kitchens and brooms. I want to worry whether my legs will get slick and brown when I swim in the summer".⁵² Rosalind expresses a desire to focus on personal experiences and pleasures, such as swimming in the summer, rather than being confined to traditional gender roles and domestic tasks. This desire reflects a sense of frustration and disillusionment with societal expectations and limitations imposed on individuals based on their gender. Her rejection of the "pots and kitchens and brooms" associated with traditional female roles, suggests a longing for greater freedom and autonomy. She also rejects the narrow definitions of femininity that were prevalent at the time.

Additionally, Rosalind's relationship with Amory plays a central role in her identity crisis in the novel. Prior to their breakup, Rosalind defines herself largely through her connection to Amory. Her sense of self is tied to her role as her partner and the experiences

they shared together. However, when their relationship comes to an end, Rosalind is forced to confront the reality that she must define herself beyond her connection to Amory. She states:

Oh, God, I want to die! (After a moment she rises and with her eyes closed feels her way to the door. Then she turns and looks once more at the room. Here they had sat and dreamed: that tray she had so often filled with matches for him; that shade that they had discreetly lowered one long Sunday afternoon. Misty-eyed she stands and remembers; she speaks aloud.) Oh, Amory, what have I done to you? (And deep under the aching sadness that will pass in time, Rosalind feels that she has lost something, she knows not what, she knows not why.⁵³

The quote describes Rosalind's emotional turmoil and her sense of loss following the breakdown of her relationship with Amory. Her cry to God to die suggests a deep despair and sense of hopelessness. This reflects an identity crisis in which she feels lost and disconnected from herself and the world around her. As she feels her way to the door with her eyes closed, Rosalind is symbolically searching for a way out of her emotional pain and confusion. The memories of her time with Amory, such as filling the tray with matches for him and lowering the shade on a Sunday afternoon, serve as painful reminders of what she has lost. She struggles to come to terms with the end of her relationship and the loss of her identity as Amory's partner.

Rosalind's relationships with other characters in the novel also contribute to her sense of identity crisis. Her interactions with her mother and sister highlight the pressure she feels to conform to traditional gender roles and marry for social status, rather than for love. Rosalind's mother says: "I haven't met Mr. Blaine, but I don't think you'll care for him. He doesn't sound like a money maker".⁵⁴ Rosalind's mother is dismissive of Mr. Blaine, highlighting that he is not a suitable match for Rosalind because he does not have the financial means to provide for her. This reflects the period of the Roaring Twenties where women should marry men, who can provide them financial interests, rather than marrying for love or personal compatibility.

The Oedipus complex is a concept introduced by Sigmund Freud to explain the psychological conflicts that arise during human development. According to him: "Children experience unconscious desires for their opposite-sex parent and rivalry with their same-sex parent"⁵⁵. This conflict is a normal part of human development, but it can lead to psychological

conflicts that can last into adulthood. Rosalind's relationships with the men in her life could be interpreted as a manifestation of her unconscious desires for a father figure and rivalry with her mother and sister. Her interactions with her mother and sister highlight the pressure she feels to conform to traditional gender roles and marry for social status, rather than for love and instability. This is interpreted as a manifestation of her rivalry with her same-sex parent.

-Eleanor Savage: The Flapper of The Epoch

Eleanor Savage is a character in F. Scott Fitzgerald's novel *This Side of Paradise*. She is a young woman, who becomes romantically involved with Amory Blaine. She plays a significant role in her personal and emotional development. She is portrayed by the author as an independent young woman, who has lived in France with her sick mother before coming to America. Fitzgerald assumes: "Eleanor. She had lived in France with a restless mother whom Amory imagined to have been very like his own, on whose death she had come to America, to live in Maryland"⁵⁶

Eleanor is also depicted as a woman of remarkable beauty. She possesses magnificent physical appearance. The author characterizes her as a witch. This shows that, there is an air of mystery and intrigue surrounding her. Fitzgerald writes:

She was magnificent—pale skin, the color of marble in starlight, slender brows, and eyes that glittered green as emeralds in the blinding glare. She was a witch, of perhaps nineteen, he judged, alert and dreamy and with the tell-tale white line over her upper lip that was a weakness and a delight. He sank back with a gasp against the wall of hay.⁵⁷

Furthermore, Eleanor Savage represents a significant figure in Amory's life. throughout the novel, she struggles to come to terms with her own identity and to find a sense of purpose and meaning in her life. Her character serves as a compelling representation of the women during the American Roaring Twenties, capturing the essence of their experiences and aspirations. She is described as wild and reckless, her last name itself suggests a sense of untamed nature. Amory refers to their affair as a "Summer Storm". It implies a brief but intense and tumultuous

experience. In his article: *A Freudian Reading of Amory's Personal Development in F. Scott Fitzgerald's This Side of Paradise*, A. Deniz Bozer argues:

Eleanor Savage, who is the last woman in the novel with whom he has an affair. She is as wild and as reckless as her last name suggests. Amory calls his affair with her a "Summer Storm." Yet, as brief as this affair may be, it is also quite intense, in fact, frightening.⁵⁸

One key aspect that aligns Eleanor with the women of the era is her pursuit of independence and a desire to liberate from societal constraints. In the Roaring Twenties, women sought to challenge traditional gender roles and assert their autonomy. Eleanor's refusal to conform to the expectations placed upon her by her Baltimore relatives exemplifies this spirit of defiance and determination. Fitzgerald asserts: "She had a wild winter and arrived in the country in March, having quarreled frantically with all her Baltimore relatives, and shocked them into fiery protest"⁵⁹

Moreover, Eleanor's behavior is described as rebellious and provocative. This reflects the emergence of the flapper culture during the Roaring Twenties. Flappers are known for their rejection of societal norms, embracing new freedoms, and redefining notions of femininity. Her character reflects the identity crisis experienced by numerous young women in the 1920s. Women faced criticism for their unconventional behavior and rejection of traditional gender roles. Eleanor embodies the essence of a flapper through her longing for independence and self-exploration, despite the societal expectations imposed upon her. She writes:

Here am I with the brains to do everything, yet tied to the sinking ship of future matrimony. If I were born a hundred years from now, well and good, but now what's in store for me-I have to marry, that goes without saying. Who? I'm too bright for most men, and yet I have to descend to their level and let them patronize my intellect in order to get their attention. Every year that I don't marry I've got less chance for a first-class man.⁶⁰

This quote highlights Eleanor Savage's frustration with cultural norms imposed upon her as a woman in the early 20th century. She recognizes her own intelligence and capabilities but feels constrained by the social norms that dictate that she must marry and conform to traditional gender roles. The use of "sinking ship of future matrimony" highlights that she views marriage as a burden, rather than a choice. She feels forced into a situation that will limit her potential

and prevent her from achieving her goals. The statement that she is “too bright for most men” displays the difficulty she faces in finding a suitable partner. She recognizes that her intelligence may actually be a barrier to attract men, as she must “descend to their level” in order to gain their attention. Additionally, her participation in debutante culture provides a nuanced perspective on the experiences of women during this era. The Roaring Twenties witnessed a push for women’s liberation and saw the persistence of traditional gender expectations. Eleanor’s decision to become a debutante at a young age highlights an attempt to manage these norms and standards set and established by society. She simultaneously conforms to societal expectations, while subtly challenging them through her rebellious nature. Eleanor’s identity crisis discussed through Freud’s concept of the ego, reveals a conflict between her desire for independence and social expectations. Her rebellious behavior is an attempt to establish her identity but also reflects the Id’s pursuit of gratification and pleasure, which leads to a conflict with the ego’s quest for balance and reality negotiations.

2-2-Identity Crisis in *Le Printemps n’en sera que plus beau* (1978)

In this part, we will analyze the character’s identity crisis in Mimouni’s novel. Le Capitaine struggles with the psychological effects of colonialism and the turmoil of post-independence Algeria. Le Commandant Etienne portrayal of Alienation, and sense of dislocation in a foreign land. Finally, Malek’s character as a symbol of resistance and hope for others, who are fighting for social justice and equality.

-Le Capitaine: The Representation of the Colonial System

Le capitaine is a French young captain, who recently arrived in a city from France. He is an expert in urban warfare. He is portrayed by the author as an intelligent man, who obtained his education from one of the most prestigious academic institutions around the world. He has been sent on a mission to stop a terrorist organization in the city that is being led by an older man named Si-Hassan. His expertise makes him a suitable candidate for the job. In his Article

“A gazelle killed by the bad weather”, Ali Chibane states: “The young captain arrived from France, who is a great specialist in urban warfare is on a mission to neutralize “the city’s terrorist organization” led by the old si-Hassan.”⁶¹

Despite his young age, he achieves success through his own determination and hard work. He is portrayed as being tough, tenacious, ruthless, and has earned promotions through his impressive feats of strength. However, he is also depicted as being a solitary figure, who does not have any friends. His superiors view him with apprehension because of his intense personality. The following excerpt illustrates this idea:

Sa vie fut d’abord une succession de tours de force. Dur, tenace, sans pitié, ses exploits lui valaient parfois des promotions, rarement de l’admiration jamais de sympathie. Et il évoluait ainsi dans la hiérarchie à force de volonté et de gageures tenue, loup solitaire et farouche sans amitié ni amis. Il arracha ses galons beaucoup plus qu’on ne les lui donna.⁶²

Le capitaine is recognized as an authentic leader, who is both strict and fair. He demands excellence from those under his command. He is always willing to embody the values he expects from his subordinates. He is portrayed as someone who is willing to push himself and his subordinates to their limits. Capitaine also demonstrates a strong work ethic and a commitment to achieve his objectives. This dedication and willingness to lead by example contribute to his authenticity as a leader. Mimouni assumes:

Ses supérieurs ne pouvaient s’empêcher d’éprouver une sourde appréhension face à ce soldat taciturne et volontaire. Incroyable machine à exécuter les ordres et les missions. Tenus à une discipline de fer ses hommes l’abhorraient mais néanmoins reconnaissaient en lui un chef authentique sévère mais juste, exigeant mais toujours prêt à payer de sa personne.⁶³

According to Hedi-abdel Jouad, Le Capitaine’s character in Mimouni’s work is struggling with a sense of dislocation and alienation in the post-independence period. He asserts: “Honestly, I am just a wandering ghost in the city streets in search of other ghosts, now vanished, as I have always been betrayed”⁶⁴. Le capitaine’s identity crisis examined through Freud’s psychoanalytic concept of the “ego”, reveals an individual’s sense of self, including their conscious thoughts and perceptions. The author’s portrayal of the character’s sense of being a “ghost” who wanders the streets suggests a lack of connection to his own sense of self,

reflecting a broader sense of psychological disorientation. This highlights a failure of the ego to establish a stable sense of identity in the wake of colonialism and post-independence turmoil. Moreover, the character's search for "other ghosts" who have now disappeared interprets a search for a stable sense of identity, which is a central concern of the ego. "The ego is responsible for mediating between the individual's internal desires and the external demands of society".⁶⁵ Its failure to establish a secure identity leads to psychological conflict and disorientation. Le capitaine's proclamation of being "always betrayed" mirrors his mistrust, a manifestation of Freud's concept of the "ego's" struggle to form a stable sense of identity in relation to others, contributing to his alienation.

-Mimouni's Portrayal of Alienation Through Le Commandant Etienne

Le commandant Etienne is a French colonizer, who lives in Algeria during the time of French colonial rule. As a colonial administrator in Algeria, He is portrayed as a strict and uncompromising figure, who maintained a strict sense of discipline among his staff. He is also a part of a system that is designed to maintain French control over the country and its people. This involves enforcing strict discipline and surveillance, as well as promoting French culture and values over those of Algeria. Abdel-Jaouad writes:

Commander Etienne was a stern man, and both his civilian and military personnel alike were held to strict rules. It was not advisable to be caught discussing matters in a corridor.⁶⁶

From the passage, we can deduce that the fact that his civilian staff was subject to the same rules as the military, highlights the militaristic nature of the colonial administration in Algeria. The warning against corridor discussions reveals a culture of surveillance and suspicion within the administration, portraying Commander Etienne's power dynamics and disciplinary practices. It sheds light on the ways in which colonial rule is enforced through strict discipline and surveillance, evident in Etienne's resolute determination to dismantle Si Hassan's covert organization and suppress any insurrection against French colonial rule.

Moreover, Mimouni's description of Algeria as a "strange" country and "very different" from France reflects Etienne's alienation and an identity crisis. He writes: "It is a strange country, quite different from France that you will come to know"⁶⁷. Commander Etienne struggles to understand cultural differences between France and Algeria, as living in Algeria exposes him to a culture and way of life that is vastly different from his own. In psychoanalytic theory, the ego is responsible for mediating between the individual's internal desires and the external world. Le Commandant Etienne's rigid ego leads him to dismiss cultural distinctions, contributing to a limited perspective on Algeria and hindering his appreciation of diverse cultures. This lack of understanding may result in a sense of alienation from the external world and a lack of appreciation for other cultures.

Furthermore, the theme of identity crisis is emphasized by the portrayal of the commanders' wife, experiencing sadness and boredom after their move from France to Algeria. Le commandant assumes: "My wife struggles to adapt to the climate and becomes gloomy in each day. She is bored and my work does not allow me to devote my time to her, as she does not dare to say anything so as to avoid upsetting me but I believe that she has come to hate this country"⁶⁸. Le commandant Etienne discusses his wife's difficulties adjusting to life in Algeria, citing climate struggles, increasing unhappiness, and a lack of time due to his demanding work schedule. Despite these hardships, she remains silent to avoid upsetting him; leading him to believe she despises the country. The narrative highlights the difficulties faced, including climate issues and social isolation.

Through a psychoanalytic lens, Le Commandant Etienne's rigid adherence to strict discipline and control demonstrates a manifestation of his ego, which seeks to maintain order and control over his environment. This rigidity also contributes to his sense of alienation, as he struggles to adapt to new situations or perspectives that challenge his worldview. Similarly, his wife's inability to adapt to the climate and her growing sense of sadness highlights a manifestation of her superego, which enforces societal norms and values. This result in a sense

of alienation and disconnection from the external world that can further contribute to Le Commandant Etienne's struggle with his own identity crisis.

-Malek's Quest for Freedom

Malek is a young man, who received his education in French colonial schools. Despite his father's involvement as a freedom fighter for Algerian independence, he is raised with French colonial values. However, prior to his father's demise, he advises Malek to persist in the fight for Algerian independence. He writes:

Still young, I found myself inheriting from my father the poisoned gift, and inevitably following his path. I had to continue the relentless struggle or what can be termed as the challenging legacy, the one that would lead him to his downfall.⁶⁹

The "poisoned gift" that Malek is inherited from his father was the legacy of his struggle and the responsibility to continue fighting for independence. The use of the phrase "relentless struggle" demonstrates that this is not an easy task, and requires sustained effort and sacrifice. However, through this inheritance, Malek has given a purpose and a mission to carry on his father's work and fight for the freedom of his country. From a psychoanalytical view Malek's education in French colonial schools, despite his father's involvement as a freedom fighter for Algerian independence, he creates a conflict within him. This conflict is rooted in his internalization of French colonial values and his father's legacy of fighting for Algerian independence. Freud's concept of The Id, ego and superego highlights the conflict between Malek's superego, which represents his internalized moral values, and his Id, which represents his unconscious desires and impulses, which lead to an identity crisis.

During his college years, Malek is accused of committing a wrongful act against a French girl named Monique. This highlights the oppression and unfairness of French colonial rule over the Algerian population. He is subsequently sentenced to imprisonment: "Here, I am at twenty years old condemned to obscurity and silence"⁷⁰. According to Freud's concept of the unconscious mind, which refers to the part of our psyche that is not immediately accessible to our conscious awareness, he experienced feelings of isolation and despair during his

imprisonment. These feelings may have been rooted in his unconscious mind, which is struggling to process the trauma of his wrongful accusation and imprisonment. Later he manages to escape and follows in his father's footsteps in the fight for his country's freedom.

Furthermore, Malek's relationship with Monique is analyzed through a psychoanalytic perspective. The quote "this country is not France that I don't like Monique"⁷¹ highlights the complexities of identity and the impact of political and cultural factors on personal relationships. It also reflects Malek's perspective on the situation. It emphasizes that Malek sees his country, Algeria, as distinct from France and demonstrates his lack of affection towards her, which highlights Malek's unconscious desires and conflicts. His statement implies a rejection of both the French influence and Monique, possibly as a way for him to maintain his identity and commitment to the cause of Algerian independence. By distancing himself from her and expressing a lack of affection towards Monique, Malek represses any conflicting emotions or desires that could potentially challenge his allegiance to his country and its struggle for freedom.

Conclusion

This chapter has examined the theme of disillusionment and identity crisis in F. Scott Fitzgerald's *This Side of Paradise* and Rachid Mimouni's *Le Printemps n'en sera que plus beau* from a psychoanalytical perspective, using Freud's concepts. We have explored the psychological struggles faced by characters in both American and Algerian societies, following the transformative impact of the First World War and the Algerian War of Independence. The research has also revealed that war and modern changes in societies have a profound impact on individual's sense of self and their quest for meaning, as seen through the characters' struggles with past events, childhood memories, and the trauma inflicted by war in both novels.

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Chapter II

Fitzgerald's and Mimouni's Poetics for Rendering the Mood of Their Epoch

Introduction:

This chapter explores the narrative techniques used in *This Side of Paradise* by F. Scott Fitzgerald and *Le Printemps n'en sera que plus beau* by Rachid Mimouni through the prism of modernist literature. We intend to unravel the nuanced application of modernist elements and techniques, including such as non-linear structure, interior monologue, stream of consciousness, poetic language and theatrical techniques. This exploration aims to better understand how both authors experiment with form and language, pushing and challenging the boundaries of conventional and traditional narrative structures, and presenting a captivating dynamic in their respective literary works.

1. The Non-linear Narrative to Describe a Changing Epoch in Both Narratives

In *This Side of Paradise*, Fitzgerald uses a non-linear narrative structure to explore the complexities and the intricacies of Amory's character. This technique captures the aimlessness and uncertainty common in the early adulthood of many individuals. By unfolding Amory's story in a non-linear way, Fitzgerald is able to convey the "sense of fragmentation and dislocation"¹ prevalent in modern life where individuals may feel disjointed, lacking a clear sense of continuity and disconnected to one's surrounding, reflecting the challenges and uncertainties faced by the protagonist Amory, as he navigates his experience. This non-linear narrative structure is a prominent feature of modernist literature, and "one in which the events of the story are not presented in chronological order"². Instead, the narrative "may jump back and forth in time, or the story may be told from multiple perspectives that are not necessarily presented in a linear fashion"³. This allows a more dynamic and complex exploration of the plot, characters and themes within the literary work. In *This Side of Paradise*, the events of the story are presented in a non-chronological order. The author uses flashbacks and other non-linear narrative techniques to provide insights into Amory's past and to explore the complexities of his character. An illustration of this technique occurs in the third chapter, where the author

introduces the character of Rosalind Connage through Amory's flashback to their first meeting and then returns to introduce the character and provide more details about her.

For years afterward when Amory thought of Eleanor, he seemed still to hear the wind sobbing around him and sending little chills into the places beside his heart. The night when they rode up the slope and watched the cold moon float through the clouds, he lost a further part of him that nothing could restore; and when he lost it, he lost also the power of regretting it.⁴

In the quote above, the narrative undergoes a non-linear shift when Amory reflects on his initial meeting with Eleanor. The passage is infused with a nostalgic atmosphere, capturing Amory's recalls of the wind's sobbing around him and the chills it sent into the depths of his being. This flashback transports and immerses the readers in a past moment on their relationships. This intricate use of non-linear storytelling enhances the narrative's depth, offering a nuanced exploration of Amory's memories and emotions.

Furthermore, the narrative continues in a non-linear fashion as the narrator interrupts and acknowledges starting on the wrong track. Fitzgerald asserts: "I see I am starting wrong. Let me begin again"⁵. This interruption highlights a shift in the storytelling approach. It allows the narrator to restart and properly introduce Eleanor. Subsequently, the narrator proceeds to reintroduce her character, providing about her background, family, and residence.

Similarly, in Mimouni's *Le printemps n'en sera que plus beau* is a powerful exploration of the themes of love, loss, and political struggle in the context of Algeria's fight for independence. Through the use of a nonlinear narrative structure, Mimouni skillfully weaves a sense of mystery and intrigue around his characters, portraying the circular and repetitive nature that often defines and characterizes modern life.

In our study novel, the narrative is not linear; the beginning of the story announces the death of Djamila from the first page, and the narrators jump into the past. However, the deaths of Hamid and Djamila at the end don't appear to solve the problem, leaving us with a sense of dissatisfaction.⁶

The novel employs a non-linear narrative, initiating with a foreshadowing of Djamila's death. Throughout the text, the narrators make jumps into the past, requiring the reader to piece together events of the story in a non-chronological sequence. Despite the use of this non-linear

structure, there is still a sense of unresolved tension at the end of the story. The deaths of Hamid and Djamila fail to resolve the underlying problems and issues that the characters are facing, leaving the reader with a sense of ambiguity and uncertainty. Alexandra Gueydan Turek in her article *The story never ends* claims that:

We might expect a linear narration, where emphasis is placed throughout the book on the trajectory towards freedom. Instead, the reader foresees the (tragic) end of the story near the beginning of the book, when the final meeting of the lovers is duplicated almost word for word in the fourth chapter. Blurring the traditional separation between these parts of the narrative, Mimouni invites the reader to consider this narrative episode more carefully.⁷

In other words, the novel does not follow a traditional linear narrative structure, instead of following and adhering to a straightforward chronological order, the author opts for a more intricate and layered presentation of the story. This complexity is established by offering the reader an early glimpse into the tragic end of the story. Mimouni says: “Here has come today the time of sorrows. I find Djamila at the moment of losing her. In one way or another, she is condemned.”⁸

Achieving this effect involves a recurring depiction of a meeting between the lovers, blurring the separation between different parts of the narrative. This prompts readers to consider this episode more carefully, and to think about how it relates to the rest of the story. The use of non-linear narrative structure generates tension and anticipation, compelling readers to confront the implications of the tragic ending from the very beginning of the book. It also allows the author the opportunity to explore different aspects of the characters’ lives and relationships with a greater nuance, enriching the reader’s understanding of the narrative.

Furthermore, the characters lack the conventional depth found in traditional literature, where authors provides the reader with a detailed exploration of the characters’ thoughts, emotions and motivations. This is particularly noticeable in the character of Djamila, who remains enigmatic and mysterious until the end of the novel. Additionally, Mimouni does not provide detailed physical or psychological descriptions of the characters, particularly the female characters Like Hassina, who is Hamid’s Friend and only referred to as ‘ma blonde amie’. This

approach allows readers to engage their imagination and interpret the characters in their own way. In her thesis entitled *Répresentation de la Femme dans Le Printemps n'en sera que plus beau de Rachid Mimouni*, Souha Kouadria states :

The character does not present a thoroughly explored psychology as in traditional novels. This psychology can be even blurred, given the character's complexity, making a clear definition difficult. Sometimes, even the psychology is absent with actions, revealing the characters' nature.⁹

In essence, Mimouni's novel stands as a modernist work that challenges the traditional narrative structure of the novel, venturing into innovative ways of representing reality. Through the use of a non-linear narrative structure, Mimouni creates and instills a sense of mystery and intrigue around his characters, while also conveying the sense of circularity and repetition. According to Souha, the use of non-linear storytelling not only challenges readers to engage with the story in a different way but also creates a more complex and nuanced representation of the characters and their experiences. Additionally, Mimouni's rejection to adhere to traditional character development and descriptive processes further contributes to the novel's modernist characteristics.

2. Interior Monologue to Render the Inner Life in Both Narratives

Interior monologue is a "narrative technique that exhibits the thoughts passing through the minds of the protagonists. These ideas may be either loosely related impressions approaching free association or more rationally structured sequences of thought and emotion"¹⁰. Put it differently, it is a literary technique that allows the author to present the character's thoughts and feelings in the moment. This technique is often used in modernist literature, exemplified in works like F. Scott Fitzgerald's *This Side of Paradise*.

He became aware that he had not an ounce of real affection for Isabelle, but her coldness piqued him...if he didn't kiss her, it would worry him...It would interfere vaguely with his idea of himself as a conqueror.¹¹

The aforementioned quote reflects Amory's internal thoughts and feelings regarding his romantic involvement with Isabelle. Despite being in a relationship with her, Amory

acknowledges his absence of genuine affection for Isabelle, and is intrigued by her coldness. The narrative presents his thoughts in real-time, emphasizing his awareness of this emotional void and prompting reflection on its implications. The use of the phrase “he became aware” suggests a sudden realization, indicating the character’s surprise at his own emotional disconnect. Furthermore, his thoughts reveal insights into his motivations and self-perception, revealing his concern refraining from kissing Isabelle to maintain his self-image as a conqueror, someone who always succeeds in achieving his desires

In another quote from Fitzgerald’s novel that demonstrates interior monologue is: “Amory thought that he was exceedingly handsome. He was. He fancied himself an athlete of possibilities and a supple dancer”¹² Amory’s thoughts and feelings are the focus of the passage. By describing himself as “exceedingly handsome”, Amory reveals his own self-image and how he perceives himself. This highlights that he is confident in his appearance, and believes that others find him attractive. Additionally, Amory’s aspiration as an athlete and dancer highlights his ambitious and driven character and personality, though it hints at a potential flaw possibly a tendency toward self-absorption or narcissism.

Similarly, Mimouni’s novel *Le printemps n’en sera que plus beau*, the literary technique of interior monologue is employed to explore the inner thoughts and emotions of its characters. The novel is a mix of narrative techniques to tell the story, one of them is the use of internal monologues. This technique allows the reader to gain insight into the thoughts and feelings of the male characters such as Hamid, Malek, and Le capitaine. They serve as the primary narrators. Souha Kouadria argues :

Les monologues inscrits dans notre roman sont des pensées intérieures, on retrouve également des dialogues. Il faut noter que les narrateurs sont essentiellement des personnages masculins. A tour de rôle, ils se confient aux lecteurs par le biais de monologues. Ces confidences véhiculées tendraient plus à émettre implicitement ou explicitement une idéologie quelconque. Parsemés de temps à autre de dialogues où quelques personnages féminins prennent la parole, afin de crédibiliser le récit.¹³

In this light, the predominance of male narrators reveals the novel's focus on masculine perspectives and themes such as power, war or oppression. Female characters, in contrast are occasionally given dialogue, with only one instance where a female character speaks. This occurs when Djamila briefly expresses her love for Hamid:

The walls of my room have lost their persistent symbols, and i no longer fear the silences of my lonely nights. Today, my lips tremble when he takes my hand! I don't like the greenery. I don't like the treacherous waves of the sea. I don't like my friends, nor my teenage dreams because I only love Hamid .¹⁴

The character's confessions in the monologues may express and articulate certain ideologies, shedding light on the possibility that the novel delves into social or political themes. Through the use of internal monologues and dialogues, the narrative explores different perspectives and themes in a nuanced exploration of the complex dynamic within the storyline. This literary technique enhances the depth and complexity of the novel, offering readers an understanding of the characters and the social and political issues they grapple with throughout the narrative.

3. Poetic Language for Realistic Ideas in Both Narratives

Fitzgerald uses sophisticated terms, figurative language, and imagery as a key feature of his writing style in *This Side of Paradise*. This technique is used "to convey the mood and tone of the story, and to create a vivid and immersive reading experience for the audience"¹⁵. To clarify, through the use of language and imagery, the author aims to evoke specific emotions and establish a particular atmosphere within the narrative. For instance, in the opening lines of the novel, Fitzgerald uses vivid imagery to describe and paint a vivid picture of the landscape. He writes: "Well, this side of paradise! ... There's little comfort in the wise."¹⁶ This deliberate use of imagery sets the tone of the novel and establishes a sense of melancholy that pervades and resonates throughout the narrative. Such instances highlight how Fitzgerald's adept use of figurative language and imagery significantly contributes to the overall atmosphere of the novel.

Moreover, Fitzgerald's incorporation of figurative language is apparent in his portrayal of a scene during Amory's return to Princeton, he states: "Afterward he walked through the dull ache of a setting sun when even the clouds seemed bleeding and at twilight he came to graveyard"¹⁷ The quote depicts a scene where Amory walks through the setting sun. He experiences a sense of melancholy. The use of figurative language enhances the description by adding depth and creating vivid imagery. The above quote contains several examples of figurative language, including a metaphor, personification, and symbols. Additionally, the expression "dull ache" draws a comparison between the act of walking through the setting sun to a dull pain, which means persistent ache or discomfort. It is often described as a feeling of pressure or heaviness. This metaphor suggests that the character is experiencing a deep sense of weariness or sadness, highlighting the emotional weight of the scene.

Personification is another example, The description of the clouds as "bleeding" personifies them, attributing human qualities to a non-human object. By using this personification, the author creates a striking and disturbing image, which adds a sense of drama and intensity to the scene, as if even the natural elements are affected by a somber atmosphere. The excerpt also highlights Symbolism as the word "twilight" holds symbolic meaning in this context. Twilight is often associated with transition, change, or ambiguity. Its inclusion in the scene suggests that the character is experiencing a turning point in his life or about to endure a transformation in his life. This symbolism adds an element of anticipation and uncertainty to the scene.

Additionally, Fitzgerald's use of figurative language is also used to explore themes and ideas in the novel. For example, he writes: "The sentimental person thinks things will last—the romantic person has a desperate confidence that they won't"¹⁸. The quote demonstrates a contrast between sentimental and romantic people, implying that they hold different views about the longevity of things. Sentimental individuals believe that things will endure, whereas romantic people are convinced that things will not last. The use of figurative language, like

metaphor and personification, is highlighted in the quote through the phrase “things will last” which is a metaphor that compares the endurance of objects to the beliefs of sentimental people. This metaphor suggests that sentimental people tend to believe that things will endure over time, like a physical object that lasts for a long time. Furthermore, Personification is highlighted through “desperate confidence” which personifies confidence as something that can be desperate. This personification suggests that the romantic person has a strong belief that things will not last. It also displays that the belief is rooted in a sense of urgency or desperation.

Similarly, In Mimouni’s novel *Le printemps n'en sera que plus beau*, various symbols are employed to convey the themes and ideas of the story. A particularly noteworthy symbol in the novel is the title itself, which means “spring will be prettier” in English. This title stands as a symbolic reference to the spring of independence, a stark contrast to the metaphorical “chill” experienced during the war years. The use of this symbol highlights the hope and optimism that many Algerians felt during this time, in *The story never ends*, Alexandra Gueydan Turek asserts:

The title of the book announces the arrival of spring, a season that often serves as a metaphor for independence recovered after the war. It seems like *Le printemps n'en sera que plus beau* will be entirely geared toward the realization of its title and, thus, toward a conclusive victory in the War of Liberation.¹⁹

The excerpt highlights the significance of the book’s title. It serves as a metaphor for the theme of independence and liberation after the war of independence. The use of figurative language, in this case, metaphor adds depth and nuance to the book’s meaning. The book is focused on realizing the promise of its title, which highlights that the book has a clear direction and purpose, with a strong narrative structure that supports this goal.

Djamila is another symbol in the novel, who is compared to Nedjma from Kateb Yacine’s symbolizing her as a star that represents desires, tensions and the complex history of Algeria, Ali Chibani writes:

Djamila is comparable to Nedjma from Kateb Yacine, captivating both Algerians and the French, she is beautiful and ungraspable. In fact, Hamid says: “Do you understand, Djamila, she is my star? Knowing that Nedjma means “the star” in arabic. This star fuels desires and tensions, serving as a metaphor for Algeria and lending her body to the work. A tumultuous body

torn by colonial violence and pulled in various historical and literary directions by its five branches.²⁰

According to Ali Chibani emphasizes the significant comparison between Djamila and Nedjma, portraying the idea of the “star” as a potent symbol for Algeria. This symbol is used throughout the novel to represent the desires and tensions of the Algerian people. Djamila’s body is used to represent this symbol. The metaphor of the “star” is particularly interesting because it is a symbol that is both beautiful and elusive. This idea is reflected in the character of Djamila. She is described as being both beautiful and ungraspable. Her beauty represents a source of desire and tension, just as the star is a source of desire and tension for the Algerian people. However, the passage reveals the instability of Djamila’s body, torn apart by the violence of colonialism, signifying the lasting impact of colonialism on Algeria. This violence has affected the bodies of its people. The fact that Djamila’s body is pulled in multiple directions by its historical and literary influences further emphasizes the complexity of Algeria’s history and culture.

4. The Stream of Consciousness to Unveil the Deep Self in Both Narratives

Stream of consciousness is “a narrative style that captures a character’s thought process in a realistic way. It is an interior monologue, but it is also more than that. Because it is mimicking the non-linear way our brains work”²¹. In other words, it is a prominent feature that allows the reader to gain a deeper understanding of the characters innermost thoughts and emotions. In *This Side of Paradise*, Fitzgerald presents Amory’s thoughts and feelings to create a more immersive reading experience. Literary critic Lehan Richard states that: “Fitzgerald's use of stream of consciousness in *This Side of Paradise* is one of the most important contributions to the development of modernist literature in America”²². By experimenting with form and language, Fitzgerald challenged traditional narrative structures and offered new ways of understanding the human experience. Throughout the novel, Fitzgerald uses stream of consciousness to explore Amory’s evolving sense of self and highlight his struggles to find his place in the world and even unfold his lack of interest and motivation in everything.

He was in an eddy again, a deep, lethargic gulf, without desire to work or write, love or dissipate. For the first time in his life, he rather longed for death to roll over his generation, obliterating their petty fevers and struggles and exultations.²³

Firstly, the use of the phrase “in an eddy again” denoting a circular current of water that flows against the main current, and “a deep, lethargic gulf” creates a sense of disorientation and introspection, signaling profound detachment. The word “gulf” highlights the protagonist’s emptiness or void, while “lethargic” accentuates laziness and boredom demonstrating that the character is experiencing a profound lack of motivation or energy. Taken together, the phrase “a deep, lethargic gulf” portrays the character’s state of mind as one of profound detachment and disinterest from various aspects of life, which is typical of stream-of-consciousness writing. Secondly, the repetition of the phrase “without desire” further emphasizes the character’s sense of apathy and detachment. The use of phrases like “love or dissipate” highlights the character’s disinterest in both work and leisure activities. Lastly, the quote culminates with the character expressing a longing for death to erase the trivialities and conflicts of their generation.

Similarly, in *Le Printemps n'en sera que Plus beau*, the repeated description of Djamila wearing all black and asking a stranger for a lighter creates a sense of circularity and reinforces the idea that history repeats itself. The following passage highlights this point.

The young girl in a black raincoat walked slowly on the footbridge. The sound of her heels on the metal briefly caught the attention of the man leaning on the railing. However, after a quick glance, he resumed his interrupted contemplation.²⁴

In *Le Printemps n'en sera que Plus beau*, Mimouni highlights elements of stream of consciousness through its use of repetitions and introspective musings. The phrase “The young girl in a black raincoat walked slowly on the footbridge”²⁵ creates a sense of introspection and reflection, emphasizing the character’s inner thoughts and emotions. This kind of fragmented and introspective style is typical of stream-of-consciousness writing. It portrays the characters’ thoughts and emotions in a way that is not bound by conventional narrative structures.

Another example that highlights stream of consciousness is the repetition of Hamid’s poignant declaration about his mother: “Me, whose mother was only a wandering prostitute,

who abandoned me in the winter the day after I was born”²⁶ is repeated in the narrative. It highlights that the same events or patterns occur over and over again. The choice of first-person narration and the employment of descriptive language emphasize Hamid’s inner thoughts and emotions. Through these narrative elements, a vivid and evocative portrayal of his mother emerges, adding layers of complexity to the storytelling.

5-Theatrical Techniques: A Narrative Strategy in Mimouni’s Novel

In the book, the author employs a theatrical technique by introducing a scene where the protagonist meets a man on a bridge, revealing the surprising twist that this man is none other than Hamid himself. This deliberate narrative choice creates a dramatic effect, intensifying the emotional exchange as the two characters confront each other. The scene takes on the form of a theatrical performance. It allows the narrators to resign and make way for the characters to engage in a powerful dialogue. In this meeting, Hamid and Djamila explain themselves, reliving their past and justifying their actions to each other. They declare their mutual passion and ultimately meet their tragic end in a hail of bullets, Mimouni states in the novel: ‘Hamid est brusquement secoué de sanglots.il tente de se maintenir debout mais au bout d’un moment, il s’écroule, tandis que le capitaine, survenu à l’instant même, le recueille dans ses bras et reçoit sur sa poitrine les entrailles de Hamid”²⁷. This scene signifies a narrative turning point. It reveals the characters’ true feelings and motivations and serves as a commentary on the nature of storytelling itself by employing theatrical techniques to create distance between the performance and reality.

According to Alexandra Gueydan Turek in *Le printemps n’en sera que plus beau*, Rachid Mimouni uses the character of the Poet to challenge the uniformity of state-sponsored literature, demonstrating the importance of a diverse reading of history for the revival of Algerian culture. She states that, Mimouni employs “the theatrical techniques of halqa-style street theater to deconstruct the monolithic identity espoused by the Algerian government and invite the

audience to participate in the storytelling”²⁸. Like a “goual, or storyteller”²⁹, in traditional halqa-style theater. Moreover, “the Poet uses mime and other physical gestures to interpret tales while occasionally speaking directly to the audience and encouraging improvisation”³⁰, for instance, during the narration of Hamid’s and Djamila’s death scene, the poet incorporates these techniques to convey the story.

Pourvu, pourvu que le rideau tombe avant que Hamid ne s’écroule, non pas tant pour éviter l’ultime déconfiture découverte de puéril subterfuge auquel d’ailleurs personne n’a cru mais parce que Hamid au fin bord de la scène dominant les spectateurs effares, oscille dangereusement a l’instant de vomir ses sanglantes entrailles.³¹

Through this subversive approach, Mimouni creates a fictional model that challenges official nation-building discourse and offers a new perspective on Algerian history and culture. Ultimately, Mimouni’s use of theatrical performance highlights the limitations of state-sponsored literature and emphasizes the need for a more inclusive and diverse literary landscape in Algeria.

To conclude, within the confines of this chapter, it becomes evident that both writers skillfully incorporate and exhibit a touch of modernist literature in their respective works. The incorporation of the narrative techniques gave authors more creative freedom, allowing them to express themselves more dynamically than before. Life encounters and emotions of the individual are frequently highlighted in non-linear narratives, open-ended interior monologues, and stream of consciousness and other writing techniques in modernist works. Such sophisticated writing techniques serve to magnify the experiences and feelings of individuals, contributing to a narrative landscape that is rich in complexity and depth.

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