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**The Byronic Hero in Fitzgerald's The Great
Gatsby psychoanalytic approach**

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Dedication

Every challenging work needs self efforts as well as guidance of elders especially those who were very close to our hearts.

*I dedicate this humble effort for:
My lovely mother's whose affection, love, encouragement and prays of day and night makes me able to get such success and honour.
For my father who gave me all the support and wisdom that pushed me for better.
To My brothers and sisters.
To meriem.
To all my friends and colleagues.
To all my teachers.*

Aicha Mohamdi .

Dedication

*I dedicate this work
to my mother a strong and gentle soul who
taught me to trust in allah , believe in hard
work and that much could be done with little.
To my father for earning an honest living for
us and for supporting and encouraging me to
believe in my self .*

*To my husband for his understanding and
love that gave me a huge push to make this
effort.*

*To my brothers and sisters
And all my friends.*

Aicha Cherroun.

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General Introduction

General Introduction:

Background of the study:

English Literature witnessed remarkable changes in twentieth century at the late years of modernism, throughout what called The Roaring Twenties “Jazz Age (1920s_1930s)” it was a fruitful period for the arts, music, and writing. In Literature, one of the most popular movements that where arose in that period of time was the movement that called “the lost generation literary movement”. The Lost Generation were young people who came out of World War I disillusioned and cynical about the world. The term generally refers to American literary notables, who lived in Paris at the time, including: Ernest Hemingway (1899_1961), F. Scott Fitzgerald (1896_1940), and Gertrude Stein (1874_1946). These foreign writers wrote novels and short stories, expressing their resentment toward the materialism and individualism that was rampant during the era. Scott Fitzgerald was a member of the Lost Generation literary movement, an American expatriate author who wrote *The Great Gatsby* (1925), which epitomized Roaring Twenties culture.

Though Fitzgerald’s masterpiece *The Great Gatsby* was underrated in the early years of its publication, it was a commercial and critical flop when it was released, many critics in the 1920s didn’t think *the Great Gatsby* was as good as Fitzgerald’s previous novels, especially his debut “This Side of Paradise”, As quoted in a New York Times retrospective of *The Great Gatsby*, critics at the time were rather cold, saying that *Gatsby* was “clever and brilliantly surfaced but not the work of a wise and mature novelist.” Other reviewers felt it was “a little slack, a little soft, more than a little artificial, and falling into the class of negligible novels.” The noted writer H. L. Mencken said that it was “certainly not to be put on the same shelf with, say, This Side of Paradise.” and Isabel Paterson remarked that “what has never been alive cannot very well go on living; so this is a book for the season only.”; However, there were some positive reviews The Los Angeles Times critic said, “Character could not be more skilfully revealed than it is here.” The New York Times critic called it “A curious book, a mystical, glamorous story of today. It takes a deeper cut at life than hitherto has been enjoyed by Mr. Fitzgerald. He writes well - he always has - for he writes naturally, and his sense of form is becoming perfected”. In many ways, *The Great Gatsby* represents Fitzgerald’s attempt to confront his conflicting feelings about the Jazz Age. Like

Gatsby, Fitzgerald was driven by his love for a woman “Zelda” who symbolized everything he wanted, even as she led him toward everything he despised, Nearly a century after its publication, “*The Great Gatsby*” remains one of the immortal literary classics.

In English literature “The Byronic hero” concept has always attracted the attention of the authors of fiction since it was first introduced in Lord Byron’s literary works. A Byronic hero can be considered as anti-hero; because typically it has personality that is not heroic in the ordinary sense of the word, he is not often characterized by the conventional features that generally attributed to the literary heroes, such as: righteousness, bravery, rationality ... etc. however, it is usually more psychologically and emotionally complex than traditional romantic heroes, a Byronic Hero is one whose morals and attitudes conflict with the general view of the hero but it is still counted as one of the most important types of characters that appear in fiction writings from Lord Byron’s time to the present day.

The Byronism of main character in *The Great Gatsby* has been analyzed from several perspectives. Psychoanalysis, which covers a wide range of theories, is one of these perspectives. The theoretical approach that serves as the basis for the current study is Freud's psychoanalytic theory.

Freud’s theory, thus, is of a pivotal importance to the present study especially when it comes to the multitudinous categories of psychological defence mechanisms. The present study focuses on a number of defence mechanisms used by the main character in Scott Fitzgerald’s “*The Great Gatsby*” Jay Gatsby as signals of his Byronism and those used by other characters in the novel to deal with the consequences of his Byronism and the world he creates for them.

These defence mechanisms are the following: denial, repression, regression, displacement, projection, Sublimation. These mechanisms of defence, when used by the main character or other characters, contribute to rendering jay Gatsby a Byronic Hero and the other characters the victims of his Byronism as reflected in his conduct and behaviours.

Topic:

The current study deals with the psychoanalytic aspect of F. Scott Fitzgerald's novel *The Great Gatsby*, which is considered one of the immortal classics, It deals specifically with the psychoanalytic defense mechanisms used by the hero Jay Gatsby and other characters in the novel.

Research questions:

The present study aims at answering a set of questions that is raised during conducting this research:

- 1- To what extent is the concept of the Byronic Hero represented in Scott Fitzgerald's novel *The Great Gatsby*?
- 2- To what extent do the psychological defence mechanisms reflect Gatsby's ways of dealing with and forming reactions to the world around him? And what about the mechanisms used by other characters in the novel?

Hypothesis:

We will be seeking to validate the set of hypotheses that emerges from the research questions that form the basis for the study. Hence, it is hypothesized that:

1. The concept of the Byronic Hero is well-represented in Scott Fitzgerald's novel *the Great Gatsby* especially through the main character's personality.
2. Psychologically, the main character in *The Great Gatsby* employs a range of Defence Mechanisms to protect his consciousness from the damage that might occur as a consequence of the maltreatment he receives from other characters. Equally, other characters use some defence mechanisms to resist Gatsby's Obsession.

Methodology:

There are several methods in analyzing a literary work. This study aims to employ the psychoanalytic method, especially the psychological defence mechanisms used by the hero "Jay Gatsby" and other characters in *The Great Gatsby* novel, to study the effect of the Byronism of the hero on the characters of the novel around him.

Structure of dissertation:

Besides the general introduction and conclusion, the present dissertation contains three chapters. The first chapter contains the sum of information collected on psychoanalysis, its relationship to literature, and theory of defence with special emphasis on Freud's theory of psychological defence mechanisms in order to permit us analyse the main character's personality and his transformation into a Byronic hero in addition to other

characters' use of defence mechanisms to defend their egos against the threats they face as a result of Gatsby's Byronism. The second chapter provides the necessary background on the historical context of the Roaring Twenties "Jazz Age" in which *The Great Gatsby* was written, in one side, and introduces the concept of the Byronic hero, on the other hand. The third chapter, however, deals with the analysis of the novel in the light of the theoretical background provided in the previous chapters. That is, the study of the set of defence mechanisms selected for the study and used by the characters in *The Great Gatsby* especially those in relation to the protagonist's Byronism.

Chapter One
Theoretical
background on
psychoanalysis

Chapter one:

Introduction:

The first chapter of the current study deals with psychoanalysis, its relationship to literary criticism, and the psychoanalytical theory of ego defence based on Freud's conception of defence mechanism.

1.1 definition of psychoanalysis:

Psychoanalysis's one of the most prominent and most intensely discussed research programs of the twentieth century and it has been defined in several ways according to the scholar or researcher who defined. Freud in his book five lesson psychoanalysis said that "the credit for his discovery of psychoanalysis goes to Professor Joseph prober. Who used this method to treat a hysteria-stricken girl between 1880 and 1882. Their cooperation resulted in the writing of the book hysteria studies in 1895. According to rose (1991).psychoanalysis is the discourse which makes language and fantasy the direct object of its concern '(as cited in ellmann 1994. p.224). Eagleton add "psychoanalysis is not only a theory of the human mind but practice for curing those who are considered ill or disturbed" (ibid.p.138). he also comments that "psychoanalysis is among other things precisely this :its bruited intellectual harmony is bent on explanation of such fundamental matters as what people find gratifying and what they do not ,how they can be relieved of their misery and made more happy. "(p.166) however psychoanalysis is defined as a set of psychological theories and therapeutic techniques that have their origin in the work and theories of Sigmund Freud.(1924) Freud himself regards psychoanalysis as the theory which "appeared to give a satisfactory account of origin ,meaning and purpose of neurotic symptoms and provided a rational basis for medical attempts at curing the complaint" (as cited in smith ,2010,p.4107) ellamnn he also comments that " the core of psychoanalysis is the belief that all people possess unconscious thoughts, feeling desires ,and memories. As well as the manifestation of the human experience and its interpretation through the use of linguistic means. It remains to say that these definition of psychoanalysis are complementary and each of them focuses on particular aspect of the concept.

1.2. Psychoanalysis: Origins and development:

Psychoanalysis: Origins and development Psychoanalysis has always been associated to the efforts of Freud (1856-1939) who introduced most of its basic claims and concepts through his experiments and observations. Freud was a physician and this allowed him

to deal with patients having disturbed psyches. This allows us to say that psychoanalysis emerged from the need to find explanations to abnormal psychological states. As to the very beginning of psychoanalysis, Freud himself takes two different positions vis-a-vis who owns the honour of originating the practice and theory of psychoanalysis respectively. In 1909, Freud delivered five lectures on the origin and development of psychoanalysis at Clark University in Worcester, Massachusetts. One Year later, he published them and the five lectures were proved to contribute greatly to the recognition that psychoanalysis gained afterwards, Freud confesses that: "Granted that it is a merit to have created psychoanalysis, it is not

My merit" (1910, p .1) 10 Then he acknowledges that Dr. Josef Breuer (a physician from Vienna) was the first to make the application of psychoanalysis on a girl suffering from hysteria between 1880 and 1882 (ibid). In 1914, however, Freud introduces an opposing statement to the one he made earlier. He opens his essay entitled On the History of Psycho-analytical Movement as follows: "No one need be surprised at the subjective character of the contribution I propose to make here to the history of the psycho-analytic movement, nor need anyone wonder at the part I play in it. For psychoanalysis is my creation" (as cited in Smith, 2010, p.2877). These two paradoxical statements may confuse the reader but one can easily find their way out of this paradoxicality. Taking into account that psychoanalysis encompasses both practice and theory, we may arrive at the fact that what Freud meant is that psychoanalysis started as a practice first (here, we agree that Dr. Breuer is the one who initiated the use of psychoanalytical methods to cure his patients), then developed to have a theoretical framework (introduced by Freud himself).

Psychoanalysis underwent several stages before its final establishment. Freud advances a chronological order of these stages in his essay: A short account of psychoanalysis (1924). He, first, mentions Josef Breuer's use of hypnotism in the case of Anna O (1880-1882). Hypnosis, which is a psychoanalytical practice characterized by making the patient lose their consciousness and do as told by the doctor, helped study and restore the health of this girl after a breakdown during which she suffered from hysteria. Then, Freud explains how he and Dr. Breuer arrived at replacing hypnosis by the method they called "Catharsis" in their collaborative work that dates back to 1895. By Catharsis, the two physicians refer to the process of purging or setting a patient free of disturbing thoughts and emotions. Freud also asserts that the cathartic method was the

immediate precursor of psychoanalytical techniques, namely, free association. The latter refers to the method used by 11 psychoanalysts and in which the patient stops all conscious activity and takes to reveal the thoughts that come to them spontaneously no matter how strange or painful they seem. Free association, according to Freud, helps investigate and uncover the patient's unconscious ideas and emotions. Freud claims, in the same essay, that free associations and the art of interpretation play a similar role to that of hypnotism. He goes on to add his observation of the phenomenon of resistance i.e. the patient shows intense resistance and endeavours to conceal their thoughts from the physician in charge of analysing and interpreting them. The phenomenon of resistance led Freud to articulate his theory of repression which is regarded as one of the most important components of the psychoanalytical method. The theory of repression, in its own turn, led Freud to more basic findings, namely: the division of personality (id, ego, and superego) and the infantile sexuality which was basically marked by Oedipus complex (as cited in Smith, 2010, p.4101, 4108).

1.3. Psychoanalysis and literature:

The purpose of this review article is to identify theories of psychoanalysis by Sigmund Freud that play major roles in interpreting literary works .psychoanalysis is among one of the modern theories used in literary analysis .whether psychoanalysis has close connection with literature or not has been most controversial issues for many readers and least appreciated .in spite of being one of famous approach for interpreting literary text .it has become one of the mechanisms for interpreting hidden meaning of the text .the finding of this paper revealed psychoanalysis is not simply branch of medicine , it has helped and is used to understand various fields as philosophy , culture , religion and for most used in literature .it also revealed that there is similarities and controversial issues .it is selden ,widdowson & Brooker who claim that : “ the relationship between psychoanalysis and literary criticism spans much of the twentieth century” (2005,p.15).

Gillespie (2010) asserts that: “ psychology and literature are closely related fields of human inquiry. Writers use psychological insights to inform their art, and psychologists use literature to assist their Research into human behaviours .Researchers can do the same.”(p.45).

The contribution of psychoanalysis to the development of literary theory has also been a major interest to culler who believes that: psychoanalysis theory about language, identity, and the subject” (1997p.128).

It also revealed the existence of similarities and controversial issues between Carl Jung and Sigmund Freud’s theories of psychoanalytical criticism .Id which is part of human personality playing a major role in forming literary work for its repressed behaviours, laid in unconscious mind. the human actions which are suppressed feelings because of superego and can be expressed with the help of Ego which balance the conflict between id and superego in the right time in form of dreams ,art ,literary work and slip of tongue.

Eagleton expresses a similar point of view saying that: psychoanalytical criticism, can do more than hunt for phallic symbols: it can tell us something about how literary texts are actually formed and reveal something of the meaning of that formation “(2003, p.155). This statement shows that psychoanalysis is concerned with both the form of the literary work and its meaning or content.

Felman, however, argues that “ literature is considered as a body of language _ to be interpreted whereas psychoanalysis is considered a body of knowledge, Called upon to interpret .psychoanalysis, in other words, occupies the place of a subject, literature that of an object; the relation of interpretation is structured as relation of master to slave ...”(as cited in Ellmann , 1994,p.10) . The views mentioned above, thus, confirm that literature is closely related to psychoanalysis as tow fields concerned with the psyche of the human being.

1.3.1. Types of psychoanalytical literary criticism:

Eagleton (2003) and Gillespie (2010) agree that psychoanalysis as a mode of literary criticism can be employed in four basic types according to the subject of focus but they differ 13 as to what these types are. While Eagleton argues that psychoanalysis "can attend to the author of the work; to the work's contents, to its formal construction, or to the reader" (p.155), Gillespie claims that using "psychoanalytical criticism, a reader can explore "the psychologies of fictional characters", "the psychology of a writer as expressed in a work", "the psychology of a culture or society as revealed in literary works", "the psychology of reader response, including his or her own" (pp.43-4). Comparing the two views on the kinds constituting psychoanalytical criticism, we find out that, on the one hand, Eagleton and Gillespie's models explicitly share two

components of this kind of literary criticism : the study of the author's and reader's unconscious motives behind the acts of writing and reading, respectively. On the other hand, what Eagleton terms "content" can be said to encompass the two remaining elements in Gillespie's model, namely: culture/ society and characters. We have drawn this conclusion on Eagleton's explanation of what he means by the psychoanalysis of content: "commenting on the unconscious motivation of characters or the psychoanalytical significance of objects or events in the text" (2003, p.155). What outstands, then, is Eagleton's "formal construction" which stresses the importance and significance that the psychoanalysis of the forms of literary work gains. As a conclusion, we can arrive to a compromising model of our own of five kinds of psychoanalytical literary criticism that deals with the following elements: author/ reader/ fictional characters / Culture / and formal constructions. After this account of the contribution of psychoanalysis to the field of literature, it becomes evident that psychoanalytical criticism plays a significant role in the process of interpreting the literary work and its consistent elements.

1.4. Defence Mechanisms Theory:

Psychoanalytic theory encompasses a number of aspects; one of these aspects is defence mechanisms which appeared first in the writings of Freud. Here, we intend to provide the reader with an account of these mechanisms and their development throughout the history of psychoanalysis. Despite Tyson's claim that: "Psychoanalytic concepts such as sibling rivalry, inferiority complexes, and defence mechanisms are in such common use that most of us feel we know what they mean without ever having heard them defined" (2006, p.11), we find it crucial to provide the reader with the definition of defence mechanisms.

1.4.1. Definition of defence mechanisms:

Defence Mechanism are agreed upon to form a part of Freud's theory. Zeigler- Hill and Pratt (2007) state that: "Defence Mechanisms were introduced by Freud (1894-1962) as unconscious processes which modified or distorted reality to protect individuals from an awareness of their own unacceptable thoughts, impulses, or wishes". Cramer (2009) makes a similar claim with some difference as to the dates of Freud's works on this aspect of psychoanalysis. She asserts that: "It was Sigmund Freud (1896-1966) who initially discovered the connection between psychopathology and the defence

mechanism of repression. As in Freud's later writings (1915-1957; 1923-1961) we understand today that the use of defence mechanisms is also part of normal, everyday functioning." Cramer adds that: "Used within limits, defences aid us to manage stress, disappointment, and strong negative emotions. Only when used excessively are defences likely to be linked with psychopathology" (ibid). Chang-Gone (n.d) explains that: "Freud called [the] tactic [by which the ego tends to distort or simply deny a reality that would arouse unbearable anxiety] a defence mechanism, and as long as it works, the anxiety will be experienced unconsciously".¹⁵ As to the role that defence mechanisms play, Bowins (2004) maintains that: "Psychological defence mechanisms serve an important function by attenuating negative emotions to maintain or restore a more healthy state of mind." He also explains that: "This emotion-dampening function of defence mechanisms contributes an adaptive value beyond containing and redirecting disturbing impulses and drives." Similarly, Baumeister, Dale, & Sommer (1998) state that: "Sigmund Freud proposed a set of defence mechanisms, in a body of work that has long been influential", and that: "His work focused on how the ego defended itself against internal events, specifically, impulses that were regarded by the ego as unacceptable" (ibid). The definitions mentioned above give insights at different aspects of defence mechanisms that can be summarised as follows:

- 1- It was Sigmund Freud who first introduced the concept of defence mechanisms into the theory of psychoanalysis.
- 2- The unconscious nature of these defensive mechanisms.
- 3- The function of defence mechanisms is to help the psyche regain its balance after a trauma or a threat to the self-concept.
- 4- Defence mechanisms are part of the normal functioning of the human beings when used moderately.
- 5- The over-use of these mechanisms may turn out to be a sign of psychopathic behaviour and which may require psychoanalysis for the case.

1.5. Freud's theory of defence mechanisms:

Freud first elaborated on the idea of defence mechanisms in 1926 and his daughter and a further refined and organized the concept although defence mechanisms are normal and universally used when carried to an extreme they lead to compulsive repetitive neurotic

behaviour because we must expend psychic energy to establish and maintain defence mechanisms the more defensive we are the less psychic energy we have left to satisfy ID impulses this of course is precisely the egos purpose in establishing defence mechanisms to avoid dealing directly with sexual and aggressive impulsive and to defence itself against the anxiety that accompanies them .

In this section, we will discuss Sigmund Freud's theory and defence mechanisms with a special focus on his daughter's book: *The ego and the mechanisms of defence* because while "Sigmund Freud is most often referenced for his research on defence mechanisms, it was Anna Freud who actually did most of the early work on defence mechanisms" (Aldridge, Kilgo, & Jephemboi, 2014, p.25).

Anna Freud (1937, 1966) claims that the first use of the term "defence" dates back to 1894 when Sigmund Freud's study *The neuro-psychoses of defence* appeared and that it was used in several works of Freud before it was replaced by the term "repression". She also mentions her father's differentiation between "defence" which refers to a general category of techniques used by the ego to solve the conflicts that occur in it and that may lead to neurosis while the latter designates a "special method for defence" (ibid).

The principal defence mechanisms identified by Freud include are: denial, regression, repression, displacement, projection, sublimation.

These are six mechanisms of defence which are, when used, signals of neurosis with a mechanism, sublimation, or displacement of instinctual aims which is concerned with the study of the normal people rather than those with neurosis.

1.5.1. Freud's set of defence mechanisms:

As we mention before, Freud had six defence mechanisms that were found in his works. Some of these mechanisms are relevant to the current study and we calculate them as follows:

1.5.1.1 Denial:

When someone refuses to acknowledge that an unpleasant event has occurred, he or she is engaging in denial. Consider the father who refuses to believe that his daughter has been brutally raped and murdered and acts as though she is still alive. As another illustration, consider the child who denies the death of a pet and persists in believing that it is still alive. Denial of reality is also evident when people say, or insist, "it can't

happen to me," in spite of overwhelming evidence to the contrary (such as when a physician informs a patient of a terminal disease diagnosis). According to Freud, denial is most typical of young children or immature older individuals (though persons usually function in a mature manner may occasionally use denial when faced with extremely traumatic situations).

1.5.1.2 Regression:

Still another prominent defence mechanism that people use to defend themselves against anxiety is regression. This involves reverting to immature and child like patterns of behaviour. It is a way of Alleviating anxiety by retreating to an earlier period of life that was more secure and pleasant. Readily observed forms of regression displayed by adults include losing their temper, pouting, giving people "the silent treatment," using baby talk, destroying property, rebelling against authority, and driving fast and recklessly.

1.5.1.3 Repression:

Freud regarded repression as the primary ego defence, not only because it serves as a basis for more elaborate mechanisms of defence but also because it involves the most direct approach in avoiding anxiety. Sometimes described as "motivated forgetting," repression is the process of excluding distressing thoughts and feelings from consciousness. As a result of repression, individuals are neither aware of their own anxiety- provoking conflicts nor do they remember emotionally traumatic past events. For example, a person who has suffered a terrifying personal failure through repression may become unable to recount the experience. The relief from anxiety provided by repression is not without cost. Freud theorized that repressed thoughts and impulses remain active in the unconscious and require continuous expenditure of psychic energy to prevent their emergence into conscious awareness. However, the constant striving of repressed material for overt expression may find momentary gratification through dreams, jokes, slips of the tongue. It is the most basic and widely used defence mechanism. Bowins (2004) claims that: "repression involves the expulsion or withholding of a distressing idea from consciousness while allowing affect to remain , thereby attenuating conscious realization of what object or situation is related to the affect ." This is to say that while repression takes the disturbing thoughts away from one's consciousness, the effect of such thoughts does not disappear.

Madison (1961) asserts that “psychologists seemed generally to interpret “repression” simply as unconsciously motivated forgetting, while in the clinic “repression” apparently referred to complex processes of which amnesic forgetting was only a small part” (p.5).

Moreover, when repression is overused, it causes psychological disorders such as Hysteria. This view is held by Sigmund Freud and it appears in his essay *The aetiology of hysteria* (1896) where he states that “the outbreak of hysteria may almost invariably be traced to a physical conflict arising through an incompatible idea setting in action a defence on the part of the ego and calling up a demand for repression” (as cited in Smith, 2010, p.424). Sigmund Freud links the mechanism of repression to the phenomenon of “resistance” and claims that repression “was proved by the undeniable existence of resistance” which is basically a force that hinders the repressed memories and thoughts and endeavours to keep them in the unconscious instead of bursting out to the conscious (Freud, 1910, p.13).

1.5.1.4 Displacement:

In the defence mechanism called displacement, the expression of an instinctual impulse is redirected from a more threatening person or object to a less threatening one. A common example is the child who is scolded by her parents and proceeds to hit her little sister, kick her dog, or smash her toys. Displacement is also observed in an adult's hypersensitivity to minor annoyance. Consider, for instance, the wife who is criticized by an over demanding employer and reacts with violent rage to the slightest provocation by her husband or children. She fails to recognize that, as objects of her hostility, they are simply substitute targets for the boss. In each of these instances, the original object of the impulse has been replaced by one that is far less threatening to the individual. A less common form of displacement is turning against the self, whereby the hostile impulses toward others are redirected to oneself, producing feelings of depression and self-depression. Bowins believes that: "Displacement shifts affect and focus of attention from an object that is unacceptable to a safer one" (2004).

Madison states that: "In displacement, or substitution, consciousness is once more distorted and anxiety partly controlled by falsely representing the object of the dangerous impulse to be something other than the real object" (1961, p.28). Madison's definition of displacement makes this defence mechanism synonymous with substitution. That is, instead of directing the threatening impulses towards the ones

responsible for creating them, the person redirects them towards/ finds substitutes in less powerful persons, animals, or items because they are unable to faceoff the former. Madison makes it explicit that Freud refers to displacement along with some other defence mechanisms as "forms of repression" (ibid, p.29).

1.5.1.5 .projection:

As a defence mechanism, projection ranks next to repression in terms of theoretical importance. It involves the process by which the person attributes unacceptable internal thoughts, feelings, and behaviours to other people or to the environment. Projection thus enables a person to blame someone or something else for his or her own shortcomings. For example, a young woman who is unaware of her lustful strivings but sees everyone she dates as attempting to seduce her is also projecting. Finally, there is the classic example of the student who inadequately prepares for an exam and then attributes his or her failing grades to an unfair test, the cheating of others, or a professor who neglected to explain the points at issue. Projection has also been used as an explanation of social prejudice and scapegoating, since ethnic and racial stereotypes provide a convenient target for the attribution of one's own negative personal characteristics.

1.5.1.6 Sublimation:

According to Freud, sublimation is an ego defence mechanism that enables the person adaptively to divert impulses so that they may be expressed via socially approved thoughts or actions. Sublimation is considered the only healthy, constructive strategy against objectionable impulses because it allows the ego to change the aim or object (or both) of impulse without inhibiting their expression. The instinctual energy is diverted into other channels of expression ones that society considers acceptable. For example, a woman with strong, unconscious, aggressive and sadistic drives may become a surgeon or first-rate novelist. By doing so, she may demonstrate her superiority over others, but in a way that contributes to society.

Conclusion:

In this chapter of the current study that encompasses the psychoanalytical theory that would help us to best analyse defence mechanisms used by the characters of F.Scott Fitzgerald novel *The Great Gatsby*. We have first defined psychoanalysis, traced its beginnings, and then we investigated the relationship that exists between psychoanalysis and literature providing insights at types of psychoanalytical literary criticism. After that, we focused on the mechanisms of defence used by the human beings when they face situations that arouse their anxiety and threaten their egos; we clarified what is meant by the mechanisms of defence and presented the prominent theory that has direct relation to these mechanisms. The Freudian conception of defence comprises a number of mechanisms, six of which are introduced in the first chapter. It remains to say that among these Freud's theory is the one we are going to adapt in the current study because it offers a set of well-defined mechanisms of defence that would allow us to fully analyse the characters' psyches in F.Scott Fitzgerald's novel *The Great Gatsby*.

Chapter Two

**Theoretical background of the Roaring
Twenties “Jazz Age” context and
The Byronic Hero concept**

Chapter two:

Introduction:

After we dealt with the theory of psychoanalysis in the first chapter, now, we insert the second chapter which basically deals with two aspects. The first of these is interested with the roaring twenties “Jazz Age” context in which Scott Fitzgerald’s novel *the Great Gatsby* was written with special focus on the impact of that era of time on the writing of the novel. The second aspect presents the concept of the Byronic hero: its definition, the historical origins, and the features of the Byronic heroes as seen in the novels that adapt the concept.

1.1 The roaring twenties “Jazz Age” context:

The Jazz Age in America was a cultural and political turning point in American history because it witnessed enormous changes in social systems and power structures. The so-called Jazz Age refers to the period from 1919 to 1929, which actually spans from the Paris Peace Treaty that ended World War I to the stock market crash on Black Tuesday 1929. By forming the Era Jazz, the term is actually synonymous with the roaring twenties, which occur in cities like New York and Chicago in the north-eastern United States.

The Jazz Age is considered historically significant because there are many racial, gender, and gender paradigm shifts that challenge the power dynamics and moral fabric of the United States. Economically, Jazz Age was unique, Americans were coming home to financial and commercial boom that followed WW I, the twenties were the first time in American history where people living in cities far more than people living in farms or rural towns because of this transfer business and commerce increased dramatically and between 1920 and 1929 it is estimated that the nation’s wealth nearly doubled Radios were being sold in record numbers, allowing people to tune in with one another and connect with the current of the times. Likewise, automobiles were selling quickly and giving people a sense of freedom. The flourishing in automobile production helped to facilitate the great migration which is a phenomenon that saw African Americans relocating in record numbers from the historically oppressive regions of the south to the more progressive cities in the north-eastern United States, where they found greater opportunities. As a consequence, African American culture quickly permeated throughout society, often to the dismay of traditional and more conservative white communities. In addition to African American communities, women were also

establishing their independence during the 1920s. In August of 1920 the 19th amendment was ratified giving women the right to vote, a privilege that was conditionally given to African Americans some 50 years earlier.

F.Scott Fitzgerald state in his book “Echoes of the Jazz Age”: “It was an age of miracles, it was an age of art, it was an age of excess and it was an Age of satire.”, and from the publication of his 1922 collection, “Tales of the Jazz Age”, Fitzgerald has been inextricably connected to jazz. Indeed, he is even extensively believed to have coined the time period “Jazz Age,” and even though the word predated Fitzgerald’s book, his utilization truthfully boosted its reputation immensely. The presence of jazz in his different works perhaps most iconically in his grand novel *The Great Gatsby* that it appears as, constant background music on it , related the time period even extra tightly to his name. Today, the moniker “Jazz Age” has come to suggest, as a type of evocative shorthand, the Twenties in each educational and pop culture. Because jazz’s lineage—hard as it's far to pin down—turned into tightly sure up with African-American performance, the song regularly got here to indicate black American cultural production, and so, each time Fitzgerald invoked jazz, he changed into frequently, concurrently, invoking blackness. Yet *The Great Gatsby*’s utilization of jazz is complicated, as Fitzgerald turned into concurrently a proponent of the then-new, race-crossing track and a creator vulnerable to resorting to racial stereotypes while black characters appeared—a aggregate that, unfortunately, turned into a long way from unusual in Fitzgerald’s day.

The jazz era was the era of modernism and liberty. Liberation from religion, beliefs and old ways of life. Where people were focused on indulging more in lusts without taking into account the consequences. And collecting money has become the most important without taking into consideration the methods of earning it.

2.2 F. Scoot Fitzgerald context:

2.2.1 Life events and its impact on his written:

F. Scott Fitzgerald is one of the most recognized figures in American literary and cultural history. His novels and short stories provide some of the best insights into the lifestyles of the rich during America’s most prosperous era while at the same time examining major literary themes such as disillusionment, coming of age and the corruption of the American dream.

The life of F. Scott Fitzgerald was marked by as much romanticism and tragedy as could be found in his novels and stories. Throughout his life he unsuccessfully battled alcoholism, depression and his inner demons. (Brucoli, 1983).

Fitzgerald was born in St. Paul, Minnesota, on September 24, 1896. His father Edward was a salesman from Maryland and his mother Mary McQuillan was a daughter of a wealthy Irish immigrant. They were both Catholics.

In her *Critical Companion to F. Scott Fitzgerald*, Mary Jo Tate claims that he discovered his love for literature and started to write his own stories. His first literary achievement came at the tender age of 13 when his detective story *The Mystery of the Raymond Mortgage* was published in the school newspaper.

In September 1913 Fitzgerald entered Princeton. He did very poorly academically but joined many school clubs and dedicated most of his time to writing. He wrote scripts and lyrics for the Triangle club musicals in which he also starred. He also contributed to the school magazines.

Due to his poor academic record he was unable to graduate. Fitzgerald decided to join the army. Brucoli recalls how the fact that he was never sent into battle was always one of the great regrets of his life (Brucoli, 1983). While on duty in Alabama he met Zelda Sayre, a local beauty and a daughter of a Supreme Court judge. As it would turn out she was to become his ultimate muse.

The romance with Zelda was intense and Fitzgerald intended to marry her but before he could do so, he needed a job. After being discharged from the army, he went to New York and got a job writing for an advertising agency. Failing to get any of his stories published and seeing Zelda's hesitation to marry him, Fitzgerald returned to St. Paul moved back with his parents where he worked on his first novel *This Side of Paradise*. The story was inspired by his time at Princeton (Tate, 2007).

He was only 23 when the novel was published. Its significance lies in its serious treatment of the liberated girl and college life. It was a huge success and he became a celebrity almost overnight. His early success was a formative influence on the rest of his career as he later recalled waking up—every morning with a world of ineffable top loftiness and promise (Brucoli 1983).

The marriage to his beloved Zelda was manifestly the most significant event of his life. Together they began living a life full of extravagance that was often accompanied by reckless drunken behavior. In order to afford their lavish lifestyle Fitzgerald was forced

to put aside work on novels and write stories for highly paying magazines like *The Washington Post* or *The Esquire*.

His second novel was published in the spring of 1922 as *The Beautiful and Damned*. Although it made the bestsellers list its critical reception was disappointing.

Heartbroken Fitzgerald tried his all to succeed again and wrote a theatre play *The Vegetable*. The play failed and was cancelled only a week after the premiere.

During this time Fitzgerald was also able to work on his third novel. While travelling in Europe he revised it and the novel was later published in April 1925. In his acclaimed biography *The Other Side of Paradise* Mizener notes that it represented a striking advancement in his technique. The most significant feature of *The Great Gatsby* is its representation of the American dream and its corruption.

The novel was critically received very well and it was praised as a great achievement. Famous American literary critic and poet T. S. Eliot even commented: —*In fact, it seems to me to be the first step American fiction has taken since Henry James*! (Tate, 2007). But the number of copies sold was smaller than expected and Fitzgerald was once again feeling misunderstood, betrayed and disappointed.

Later that year Fitzgerald relocated to Paris and met another legendary American writer, Ernest Hemingway who at the time had yet to become one of the most famous American authors. They became instant friends in spite of their differences. Fitzgerald greatly admired Hemingway's intellect and talent. He was one of his major supporters and tried from his position of an already acclaimed writer to help Ernest and promote his novels.

In 1930 Zelda's exhaustion due to her intense ballet training led to her first mental breakdown. She was treated in a clinic outside Paris and later transferred to Switzerland. Fitzgerald was once again forced to suspend the work on *Tender Is the Night* and write short stories in order to pay for Zelda's treatment. However, after 1929 and the Black Friday even the highest paying magazines like *The Esquire* couldn't afford to pay him as much as they used to. He and Zelda spent money much faster than he was able to earn it (Tate, 2007).

After various struggles and Zelda's numerous breakdowns Fitzgerald was finally finished with his fourth novel. *Tender Is the Night*. It was published in 1934 full 9 years after his last novel *The Great Gatsby*. This gap created tremendous anticipation and Fitzgerald's expectations were very high. Unfortunately, *Tender Is the Night*

Fitzgerald's most ambitious novel so far was a commercial failure. Not even critics were certain of what to make of his latest literary effort.

Since the income from the sales didn't solve their financial problems Fitzgerald resumed writing short stories. His alcohol problem was getting more and more uncontrollable.

The period between the years 1935 – 1937 is known as the —*Crack-Up period*¶. Fitzgerald was almost constantly drunk, his health was deteriorating, and he had almost no money but worst of all he couldn't write commercial stories anymore. The only significant literary achievement was the series of essays published in *The Esquire* called *The Crack Up*.

In *the Crack Up* Fitzgerald analyzed his own emotional emptiness, he recalled his early success, the effect it had on his career and portrayed himself as a depressed, broken down and drunk individual. The reaction to this confession was mostly negative. Many of his friends felt that it was embarrassing (Brucoli, 1983).

In 1936 Fitzgerald had probably one last chance to redeem himself and so he travelled to Hollywood and got a contract from a film studio MGM to work on and polish their scripts. Eventually he stayed in Hollywood until his death.

As a freelance script writer, he became intrigued and somewhat bewildered by Hollywood and found a new inspiration for his next and last novel. It was supposed to be called *The Love of the Last Tycoon* and he has finished almost half of it when he suffered from his second heart attack and died. He was 44 years old. The obituaries written mostly by his friends and colleagues appeared in all major newspapers but were mostly condescending and it seemed he was destined to be forgotten together with all his works.

Fitzgerald first began working on his third novel in 1922. His initial plan involved a story that took place in Mid-West and New York in 1885. He later reconsidered as he reported to his editor Maxwell Perkins: —*I want to write something new, something extraordinary and beautiful and simple + intricately patterned*¶ (Perkins, 2004).

Most of Fitzgerald's writing is based on his own experiences. He often got inspired by his surroundings and people in his life. Therefore, it is no surprise that his wife Zelda served as the prototype for Daisy and Fitzgerald himself could be identified partially in Nick but also in Gatsby. On the latter he commented: —*He started out as someone I know but at the end, he turned into me.* ¶(Fitzgerald, 1972)

There was another significant event that influenced the story of *The Great Gatsby*. When the family moved from New York to the French Riviera in order to find peace so Scott would be able to finish his novel, Zelda feeling a bit neglected had an affair with a French aviator Eduard Jozan. She ended things immediately after Fitzgerald found out. Some critics argue that this event heavily influenced Fitzgerald and that all his frustration and the loss of certainty of Zelda's love was represented by Gatsby's disillusionment with Daisy and the shattering of his dream. (Brucoli, 1983)

2.3 The Concept of Byronic Hero:

The concept of Byronic hero refers to one archetype of characters employed in fiction and which gained great popularity. A Byronic hero is a character that shows a type of personality directly linked to Romanticism and that has a set of personality traits different from the typical archetype of the hero. The concept of the Byronic Hero, with all the personality traits it entails, forms a part of the romantic period legacy. It is still celebrated and can be detected in fiction, film adaptations, etc. Eventually, the popularity of the Byronic hero stems from the mystery that surrounds this type of character and appeals to the reader and viewer and which is depicted through the features associates with all Byronic heroes.

2.3.1 Origins of the concept of the Byronic Hero:

The archetype, or character type, of the Byronic hero was first developed by the famous 19th-century English Romantic poet Lord Byron. Hsu (2011) asserts that: "Coined by Lady Caroline Lamb, this term [Byronic hero] generally refers to the main characters in Lord Byron's works, like Manfred in *Manfred*, or characters that have similar characteristics as Byron". Most literary scholars and historians consider the first literary Byronic hero to be Byron's Childe Harold, the protagonist of Byron's epic poem *Childe Harold's Pilgrimage*.

However, many literary scholars and historians also point to Lord Byron himself as the first truly Byronic hero, for he exemplified throughout his life the characteristics of the sort of literary hero he would make famous in his writing.

The initial version of the type in Byron's work, Childe Harold, draws on a variety of earlier literary characters including Hamlet and Goethe's *Werther* (1774); he was also noticeably similar to René, the hero of Chateaubriand's novella of 1802, although Byron may not have read this. After *Childe Harold's Pilgrimage*, the Byronic hero made an appearance in many of Byron's other works, including his series of poems

on Oriental themes: *The Giaour* (1813), *The Corsair* (1814) and *Lara* (1814); and his closet play *Manfred* (1817).

The Oriental works show more "swashbuckling" and decisive versions of the type; later Byron was to attempt such a turn in his own life when he joined the Greek War of Independence, with fatal results. The actual circumstances of his death from disease in Greece were unglamorous in the extreme, but back in Europe these details were ignored in the many works promoting his myth. In his period as the talk of London, Byron was characterized by Lady Caroline Lamb, later a lover of his, as being "mad, bad, and dangerous to know".

Byron's influence is manifest in many authors and artists of the Romantic Movement and writers of Gothic fiction during the 19th century. Lord Byron was the model for the title character of *Glenarvon* (1816) by Byron's erstwhile lover Lady Caroline Lamb; and for Lord Ruthven in *The Vampire* (1819) by Byron's personal physician, Polidori. Claude Frollo from Victor Hugo's *The Hunchback of Notre Dame* (1831), Edmond Dantes from Alexandre Dumas' *the Count of Monte Cristo* (1844), Heathcliff from Emily Brontë's *Wuthering Heights* (1847), and Rochester from Charlotte Brontë's *Jane Eyre* (1847) are other later 19th-century examples of Byronic heroes.

Scholars have also drawn parallels between the Byronic hero and the solipsist heroes of Russian literature. In particular, Alexander Pushkin's famed character Eugene Onegin echoes many of the attributes seen in *Childe Harold's Pilgrimage*, particularly, Onegin's solitary brooding and disrespect for traditional privilege. The first stages of Pushkin's poetic novel *Eugene Onegin* appeared twelve years after Byron's *Childe Harold's Pilgrimage*, and Byron was of obvious influence (Vladimir Nabokov argued in his *Commentary to Eugene Onegin* that Pushkin had read Byron during his years in exile just prior to composing *Eugene Onegin*).

The same character themes continued to influence Russian literature, particularly after Mikhail Lermontov invigorated the Byronic hero through the character Pechorin in his 1839 novel *A Hero of Our Time*.

The Byronic hero is also featured in many contemporary novels, and it is clear that Byron's work continues to influence modern literature as the precursor of a commonly-encountered type of antihero. Erik, the Phantom from Gaston Leroux's

Phantom of the Opera (1909–1910) is another well-known example from the early twentieth century.

2.3.2 The Byronic hero before Fitzgerald:

In literature, the Byronic Hero's first embodiment is Childe Harold, protagonist of Childe Harold's Pilgrimage. As the name implies, the Byronic Hero was created by British Romantic poet Lord Byron, who himself is often viewed as the living, breathing incarnation of the character type's namesake. Some critics believe that Byron was simply bored with the Romantic Hero archetype, twisting the ideal to fit his own personal tastes. He also may have been inspired by Hamlet, but that's just literati gossip.

Probably the most notorious members of the Byronic Hero role can come from the Bronte sisters: Rochester from Jane Eyre and Heathcliff from Wuthering Heights. Lord Byron naturally added a few with works like The Corsair, Manfred, and Don Juan. Fitzgerald's Jay Gatsby (The Great Gatsby), Hemingway's Jake Barnes (The Sun Also Rises), and even Rowling's Severus Snape (Harry Potter) fall into this category. Modern pop culture is peppered with Byronic Heroes dressed up as doctors, lawyers, and other detectives. It seems we just can't get enough of this flawed hero, even if loving him is just a little bit dangerous.

2.3.3 Features of Byronic hero:

In most of the time the Byronic hero is defined by specifying the personality traits that distinguish this type of character from other, Rompoteaux states Brown's definition as follows:

"A typical Byronic Hero is a 'man proud, moody, cynical, with defiance in his brow, and misery in his heart, a scorner of his kind, implacable in revenge, yet capable of deep and strong affection'" (2012, p.28).

While traditional literary heroes are usually marked by their valour, intrinsic goodness, commitment to righteous political and social causes, honesty, courage, propriety, and utter selflessness, Byronic heroes are defined by rather different character traits, many of which are partially or even entirely opposed to standard definitions of heroism. Unlike most traditional heroic figures, Byronic heroes are often deeply psychologically tortured and reluctant to identify themselves, in any sense, as heroic. Byronic heroes tend to exhibit many of the following personality traits: cynicism, arrogance, absolute

disrespect for authority, psychological depth, emotional moodiness, past trauma, intelligence, nihilism, dark humour, self-destructive impulses, mysteriousness, sexual attractiveness, world weariness, hyper-sensitivity, social and intellectual sophistication, and a sense of being exiled or outcast both physically and emotionally from the larger social world.

In case of Fitzgerald's novel *The Great Gatsby*, Jay Gatsby is the Byronic Hero in terms of him being an attractive male with an admirable personality, being intelligent but also self-centered, being emotionally sensitive, and having an intense drive and determination to live out his philosophy. Throughout the novel, it explains what kind of person Jay Gatsby is.

A Byronic hero is a flawed character who could be considered to be a rebel. Within the novel, Jay Gatsby fits many of the characteristics of a Byronic hero. Gatsby goes behind Tom's back and is meeting Daisy trying to get her back, plus he is a bootlegger suggesting that Gatsby is flawed and a rebel. There are many ways Fitzgerald throughout the novel shows that Gatsby falls into the characteristics of a Byronic hero because Gatsby has a mysterious past for his success, conflicting emotions and excessive moodiness, and is a loner.

Jay Gatsby is a Byronic character because he is a very successful and rich man and no one knows how he became rich making it mysterious to others seeking his past. He throws many big parties and people just come even though they are not invited or they do not even know him. At these parties the guest usually spread rumors about Gatsby's past such as:

"...they thought he killed a man once" (Fitzgerald 44) or "...he was a German spy during the war" (Fitzgerald 44).

Conclusion:

In this chapter we focus on two different but definitive aspects to our research, the first aspect we dealt with is theoretical background of the great Gatsby novel. To achieve this object we studied the characteristics of the roaring twenties “jazz age” and Fitzgerald’s life events and its impact on his written. The second aspect of the present chapter devoted to the concept of Byronic hero, we provide a clear definition of the concept, its origins and his personality features.

Chapter Three

**Analysing the protagonist's
Byronism through the
characters' use of defence
mechanisms**

Chapter three

Introduction

On this chapter of the current study we aim to make evident analysis of the defense mechanisms used by several characters in F. Scott Fitzgerald's novel *The Great Gatsby*. The use of defense mechanisms, we aspire to show, contributes to the Byronism of the protagonist Jay Gatsby. The theory we intend to apply, as we have previously mentioned, is that of Sigmund Freud as further developed by his daughter Anna. We also intend to stick to the six defence mechanisms discussed in the first chapter namely: denial, repression, regression, displacement, projection, sublimation.

For this aim, we will be frequently referring to passages and events from the novel in order to make the analysis as evident as possible.

3.1. Defence mechanisms

The characters' use of defence mechanisms is to be analysed as follows:

3.1.1 Denial

The first defence mechanism we intend to analyse in Fitzgerald's novel is denial. Denial refers to "believing that the problem doesn't exist or the unpleasant incident never happened" (Tyson 15). Jay Gatsby is equipped with denial and regression as the two primary defence mechanisms in order to cope with the impacts of his suppressed emotions. In a way, "defences are the processes by which the contents of our unconscious are kept in the unconscious" (Tyson 15). The novel advocates the use of denial through the main characters of the story, such as Gatsby denying his past, Daisy denying her feelings, and Nick denying his history with his fiancée. Nonetheless, Gatsby's inclination towards denying certain parts of his life facilitates his endeavour in regards to creating an optimal imaginary world where he believes he functions in the real world. The impact of excessive denial provokes an individual to lose touch with reality. Regression, being a more complex defence mechanism, occurs when an individual is actively pursuing living the past in order to recapture certain feelings of comfort and relief. Those defence mechanisms are not the only ones noted from Gatsby's behaviour, however the two help escalate the plot and reveal certain characteristics about the characters.

Gatsby attributes losing Daisy to his background: not receiving elite education, being poor, and belonging to a low class family. The impact of losing Daisy had on his psych leads to him pursuing illegal means to achieve riches. Once accomplished, Gatsby denies his past and background, and builds a persona completely isolated from his birth family in order to achieve what he desires. He declares himself

“the son of some wealthy people in the Middle West” (Fitzgerald 65)

and lives the fantasy he created. His denial leads to his distorted perception of reality, and false hope towards winning Daisy.

Gatsby had selective memory and denial as he hides about his past, Nick commented that Gatsby,

“talked a lot about the past, and gathered that he wanted to recover something, some idea of himself perhaps, that had gone into loving Daisy” (ch: 6, p 118)

3.1.2 Regression

Second mechanism we will be analysing is regression, regression refers to “the temporary return to a former psychological state, which is not just imagined but relived” (Tyson 15). Gatsby regresses for comfort. He believes in reliving the past, as he asserts,

“Can’t repeat the past ... Why of course you can” (Fitzgerald 110).

Regression provides Gatsby with a relief and reminds him of the calm days when he had what he is working towards achieving, Daisy. According to Tyson, regression is “one of the most complex defences” (15) as it provides an individual with an opportunity to relive the trauma and change the feelings associated with it. It is important to note that Gatsby's regression drives and motivates him; however it does not last, as he was not successful is altering the event and creating a different ending. Once he realizes that the surrounding environment has changed and that it is impossible to revert every factor and relive the past, Gatsby is left vacant and his defence mechanism fails, we can recognize this when he was stuck in a frustrating situation act and reacted in an immature and outworn manner. The statement

“she never loved you, do you hear? “ He cried” (Chapter 7:83)

showed that Gatsby was freaking out during the hotel room confrontation between him and Tom Buchanan. Like a child, he cried and was impatiently trying to make everyone

in the room believe that Daisy was still in love with him by saying his thoughts out loudly and excitedly, as seen in the statement

“in her heart she never loved anyone except me!” (Chapter 7:83).

He thought by behaving this way, he would get what he wanted.

3.1.3 Repression

Repression overcasts the characters of *The Great Gatsby*. Freud defines repression as “the exclusion of distressing memories, thoughts, or feelings from the conscious mind” (Psychoanalysis Glossary). Jay Gatsby is the primary character that is driven by repression. Tyson states “Gatsby’s repression of his psychological motives outstrips that of all the other characters put together” (47). Aside from his oedipal complex, Gatsby's aspiration to alter his social status is due to his repressed feeling in regards to his past. Tyson confirms, “Our repression of psychological wounds condemns us to repeatedly incur them” (48). Gatsby's issues stem from childhood traumatizing recollections and his desire to escape from the classist society that he was born in. In the scene where Gatsby

“stretched out his arms toward the dark water in a curious way” (Fitzgerald 20) in front of the green light, Nick “could have sworn he was trembling” (Fitzgerald 21)

Gatsby's gesture indicates his desire to unleash his repressed feelings to reach a state of calmness. According to Tyson, it’s “the repetition of destructive behaviour that tells us an unresolved psychological conflict is “pulling the strings” from the unconscious” (47). Gatsby continues to pursue Daisy despite knowing the social sanctions that could arise from his pursuit; his disregard to the mores and folkways of society stem from his disapproval of the class division that was prominent in the 1920s. Considering that *The Great Gatsby* is a classic love story in American literature, the psychological conflicts are exaggerated and more complex. Repression that occurs due to unresolved feelings, specifically romantic such as Gatsby's pursuance of Daisy, tends to trace back to a person's childhood and oedipal complex.

The statement

“so he invented just the sort of Jay Gatsby” (Chapter 6:63)

showed that James Gatz was so poor, he invented his new identity as Jay Gatsby, because he was trying to repress his situation back when he was still a poor kid in

Minnesota. As Gatsby traded his old self for a new one, his old past became repressed and buried in the back of his mind showed in the statement:

“and to this conception he was faithful to the end” (Chapter 6:63).

3.1.4 Displacement

Displacement is the defence mechanism by which individuals cope with acute anxiety by transferring emotions about a stress into other objects or activities that are less psychologically threatening, one of the instances for displacement application on *The Great Gatsby* is that of Gatsby on his servants, He is not happy with the voices about his relationship with daisy so he decide to fire all the people working for him in order to make sure that nobody would tell something about his affair. His ego motivate his actions, the wish to keep the secret made him did what he did, because he believed that someone would spread the notice.

“I wanted somebody who wouldn’t gossip. Daisy comes over quite often—in the afternoons” (Chapter 7).

He replaces them with people connected to Meyer Wolfsheimer, a shady character who Gatsby is in an illegal bootlegging business with. Presumably, he can trust these people to keep his and Daisy's visits a secret.

3.1.5 Projection

Projection is a defence mechanism that involves assigning blame surrounding one’s own undesirable thoughts, feelings and motives to another person. Jay Gatsby was driven by his projection; he projects his feelings towards daisy. When he and daisy decide to tell Tom (her husband) about their relationship, Daisy who was the one supposed to tell Tom, refuse to say that to him, so it’s Gatsby who tells that Daisy loves him and not Tom. Even if Gatsby is not sure about the relationship with Daisy, the dream to stay with her is so strong that he believes is true. His superego knows that is impossible for Daisy to love him but he wants to make it work. He believes that is Tom that makes daisy behave like that and is not really her that doesn’t love him.

“Your wife doesn’t love you,” said Gatsby. “She’s never loved you. She loves me.” “You must be crazy!” exclaimed Tom automatically. Gatsby sprang to his feet, vivid with excitement. “She never loved you, do you hear?” he cried. “She only married you because I was poor and she was tired of waiting for me. It was a terrible mistake, but in her heart she never loved any one except me!” (Fitzgerald 137).

3.1.6 Sublimation

Sublimation is similar to displacement, but takes place when we manage to displace our unacceptable emotions into behaviours which are constructive and socially acceptable, rather than destructive activities. In order to be accepted by the society he does really big parties where everyone is invited. Everyone knows his name but only few people really know him. So he does those really big parties just to make himself showing in society:

“And I like large parties. They’re so intimate. At small parties there isn’t any privacy.”

But, the real motivation why he makes these parties is to get the attention of Daisy, the girl that he loves. His Id pushes him to do the parties to see Daisy, and at the same time the superego stops him to contact Daisy because he is scared of her reaction. As Nick tells in the novel:

“I think he [Gatsby] half expected her [Daisy] to wander into one of his parties, some night . . . but she never did. Then he began asking people casually if they knew her, and I was the first one he found. It was that night he sent for me at his dance, and you should have heard the elaborate way he worked up to it.” (Fitzgerald, 85)

Conclusion

In the third chapter, we have provided the reader with analyses of six Freudian Defences Mechanisms: Denial, Regression, Repression, Displacement, Projection, and Sublimation. What is striking though is the protagonist's constant appearance in all the use of defence mechanisms either as the person evoking disturbing and threatening impulses, which is often, or the one receiving them Gatsby was controlled by his Id or his desire which wanted to take back Daisy's love and hides his lower class life. He will do anything to achieve his dream. With this kind of character and conflict that he faced affect the story in many ways, especially the way he think and his psychological state. He used his defence mechanisms, tried to reclaim his past with daisy which basically his internal motivation or his Id which leads to his desire in achieving his dream. It remains to say that Gatsby is a Byronic hero who does not give up his Byronic traits by the end of his life and who proves his Byronism through the use of a set of six defence mechanisms either by himself or by other characters that endeavour to defend against the anxiety he creates in them.

General Conclusion

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After conducting the current study entitled "A Psychoanalytical Approach to the Byronic Hero in Fitzgerald novel *The Great Gatsby*", we, first, recapitulate its main elements. As far as the theoretical part is concerned, two chapters have been devoted to this section. In the first chapter, we explored the notion of psychoanalysis tracing its origins during the late nineteenth century to the beginnings of the twentieth century and investigating its relationship to literature in general and literary criticism in particular which we found to be a very fundamental and complementary relationship. We, then, moved to the focus of the study: the theory of defence as reflected in the use of defence mechanisms. The starting point was the Freudian theory which considers these defensive mechanisms as highly pivotal to the ego's coping with any potential source of anxiety. Thus, we have dealt with a set of six defence mechanisms namely: denial, repression, regression, displacement, projection, sublimation, displacement, . These defence mechanisms are, hopefully, made clear through providing their definitions and discussing several issues related to them such as the ways they protect the ego against the disturbing thoughts and impulses it experiences. Second chapter, however, encompasses two basic elements. The Byronic Hero in Fitzgerald's *The Great Gatsby* psychoanalytic approach

The Jazz Age, or what is called the Roaring Twenties, which was characterized by the prosperity of the economy and jazz music and as we touched later on the life of Fitzgerald and how his literary writings effected on him and the concept of the Baryonic hero

As we move to the third chapter which forms the practical part and in which the basic task was providing the reader with the analysis of the defence mechanisms selected in the theoretical section and used by the characters in Fitzgerald's novel *The Great Gatsby* , we conclude that the six mechanisms six Freudian: Denial, Regression, Repression, Displacement, Projection, and Sublimation. What is striking though is the protagonist's constant appearance in all the use of defence mechanisms either as the person evoking disturbing and threatening impulses, which is often, or the one receiving them Gatsby was controlled by his Id or his desire which wanted to take back Daisy's love and hides his lower class life. He will do anything to achieve his dream. With this kind of character and conflict that he faced affect the story in many ways, especially the way he think and his psychological state. He used his defence mechanisms, tried to

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All in all we come to the conclusion that the current study does not claim to cover all aspects of the topic deal with and consequently , it calls for further reserch that would hopefully fill in the gaps that need to be the focus of further investigatoin in future studies.

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Abstract

F.Scott Fitzgerald's novel *The Great Gatsby* novel is generally perceived by literary critics as one of the immortal classics that considered as a clear embodiment of the roaring twenties and American dream. The current study deals with the subject of the Byronic hero in the novel by employ the psychoanalytic method, especially the psychological defence mechanisms used by the hero, Jay Gatsby and other characters in the novel, to study the effect of this use on the character of the hero. To achieve this goal, the current study has been divided into three chapters: The first chapter focuses on the psychoanalytic approach and its relationship to literary criticism, as it is known as six psychological defence mechanisms related to the theory of the founder of psychoanalysis, Sigmund Freud, while the second chapter studies the era of the Roaring Twenties or what is known as the Jazz Age And the environment in which the novelist Scott Fitzgerald lived and their influence on his literary production represented in *The Great Gatsby*. The third chapter, however, is purely practical; it analyses the use of defence mechanisms by the main character Jay Gatsby as well as other characters in the novel and shows the impact of using these defence mechanisms on Gatsby's transformation into a Byronic hero. Consequently, the present study concludes confirming the contribution of defence mechanisms' use to the protagonist's Byronism.

Key words

Jazz age, Byronic hero, Freudian psychoanalysis, defence mechanisms.

ملخص الدراسة

تتناول الدراسة الحالية موضوع البطل البيروني في رواية *The Great Gatsby* للكاتب الانجليزي فرانسيس سكوت فيتزجيرالد و التي تعد ضمن الأعمال الكلاسيكية الخالدة في الأدب الانجليزي . و تهدف هذه الدراسة إلى توظيف منهج التحليل النفسي و بالخصوص جانب آليات الدفاع النفسية التي يستخدمها البطل جاي غاتسبي و غيره من الشخصيات في الرواية و ذلك لدراسة تأثير هذا الاستخدام على شخصية البطل . لتحقيق هذا الهدف ، تم تقسيم الدراسة الحالية إلى ثلاثة فصول : الفصل الأول يركز على منهج التحليل النفسي و علاقته بالنقد الأدبي كما يعرف بستة من آليات الدفاع النفسية التابعة لنظرية مؤسس التحليل النفسي سيغموند فرويد في حين أن الفصل الثاني يدرس عصر العشرينات الهادرة او مايعرف بعصر الجاز و البيئة التي عاش فيها الروائي سكوت فيتزجيرالد و تأثيرهما على إنتاجه الأدبي المتمثل في رواية *The Great Gatsby* . أما الفصل الثالث فقد تم تخصيصه لتحليل استخدام شخصيات الرواية لآليات الدفاع النفسية و مساهمة هذه الأخيرة في تحول بطل الرواية جاي غاتسبي إلى بطل بيروني ، و في الأخير تخلص هذه الدراسة إلى تأكيد العلاقة الوطيدة بين آليات الدفاع المستخدمة من قبل الشخصيات و بين كون جاي غاتسبي بطلا بيرونيا .

الكلمات المفتاحية : عصر الجاز ، البطل البيروني ، التحليل النفسي الفرويدي ، آليات الدفاع

Abstrait

Le roman de F.Scott Fitzgerald, *The Great Gatsby*, est généralement perçu par les critiques littéraires comme l'un des classiques immortels considérés comme une incarnation claire des années folles et du rêve américain. La présente étude traite du sujet du héros byronique dans le roman en utilisant la méthode psychanalytique, en particulier les mécanismes de défense psychologique utilisés par le héros, Jay Gatsby et d'autres personnages du roman, pour étudier l'effet de cette utilisation sur le caractère de le héros. Pour atteindre cet objectif, la présente étude a été divisée en trois chapitres : Le premier chapitre se concentre sur l'approche psychanalytique et sa relation avec la critique littéraire, comme il est connu comme six mécanismes de défense psychologique liés à la théorie du fondateur de la psychanalyse, Sigmund Freud, tandis que le deuxième chapitre étudie l'ère des années folles ou ce qu'on appelle l'âge du jazz et l'environnement dans lequel le romancier Scott Fitzgerald a vécu et leur influence sur sa production littéraire représentée dans *The Great Gatsby*. Le troisième chapitre, cependant, est purement pratique ; il analyse l'utilisation des mécanismes de défense par le personnage principal Jay Gatsby ainsi que d'autres personnages du roman et montre l'impact de l'utilisation de ces mécanismes de défense sur la transformation de Gatsby en héros byronique. Par conséquent, la présente étude conclut en confirmant la contribution de l'utilisation des mécanismes de défense au byronisme du protagoniste.

Mots clés

Âge du jazz, héros byronique, psychanalyse freudienne, mécanismes de défense.