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Violence and Obsession:
The Shift of Identity in *Scott Fitzgerald's*
The Great Gatsby

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Abstract

The present research undertakes the study of the main character in Scott Fitzgerald novel *The Great Gatsby*. The paper makes use of the psychoanalytic literary theory, and attempts a psychoanalytic interpretation of id, superego, ego, and core issues in the protagonist of F. Scott Fitzgerald's *The Great Gatsby*, Jay Gatsby. Basing on these previous interpretations, this work continues to analyze some of the subject's behaviors, and psyche issues. Excessive violence, and obsession are features that appeared on Gatsby after his identity shift. Being a victim of an unfortunate past, the protagonist made a change in his name. From James (Jimmy) Gatz, to James Gatsby. The aim of this research is to investigate the identity shift, and the behavioral changes in the character, and also identifying the nature of relationship between the two aspects. In addition, to identifying the effects of these events on his psyche, and mental health. By applying the psychoanalysis literary theory, the research explores how Gatsby broke up with his past, and poor lifestyle, to follow his ambitions, and love of his life. Through the lens of the theory, the present thesis looks at fictional literature in order to gain insight into the human psyche, in hopes of discussing and spreading awareness about mental health.

Key Words: *The Great Gatsby*, psychoanalysis, Shift of identity, obsession, violence.

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Dedication

It is our genuine gratefulness and warmest regard that we dedicate this work to all my family, and friends. The amount of support I received from everyone is tremendous.

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General Introduction

Literature is a term made to designate written or spoken material. In other words, "literature" is used to describe everything from creative writing to more practical or scientific works, according to Pushkin "the term literature means a lasting expression in words of thought or notion about the world and life" (Pushkin 3). The word "Literature" is typically used to refer to the works of the original imagination, including works of poetry, drama, fiction, and nonfiction. And literary criticism itself is study, evaluation, and interpretation of literature. Fananie also states that "Literature also has a role as a (mirror), or reflect of human life which replicates the writers' opinion on social phenomena they encounter in their society" (Fananie 117). In Wilbur terms "literature is a true image or reflection of human's life. It defines what and how human life is and it typically reflects the events that happen in a society" (Wilbur 24).

According to Wiyatmi: "Literature is separated into three different descriptions. The first, says literature is all what is written or formed. Second, literature only limited by great books, some books that are regarded because they have more literary expression. Third, literature is applied in literary works, the meaning is that literature as an imaginative work." (Wiyatmi, 14-15).

Around the year 1922, just after the end the first world war United States started its astonishing development in many sectors, military, politics, culture, and the most remarkable improvement was in economic division when Wall Street got its golden era that attracted attention of many ambitious persons and made New York became a promised land for some individuals, but the important progress of United States had a bad phycological effects because of American people mobility. Based koswara theory, this high mobility was the effect, and result from less of love and sense of belonging. "United States had become a home for nomads". (Koswara 123)

This research will use psychoanalytic approach, to explore the psychological problems of Jay Gatsby, in Francis Scott Fitzgerald novel "The Great Gatsby". According to Wellek "There are four types of psychoanalytic approach, those are related with the writer, creativity process, literary work, and the reader. However, basically the psychoanalytic approach is related with three key indications, the author, the reader, and the literary piece itself. And often psychological approach more related with author and literary work" (Wellek 61). Zaimar added that "The 20th century literature hit by fast growth, many theories have appeared, both from the way of structuralism, semiotic, literary sociology, psychoanalysis and others" (Zaimar 29).

Abraham Maslow framed a theory of humanoid drive in which" human being's fluctuating needs are seen as ascending in a hierarchal manner. That is, certain elementary needs, such as hunger and thirst that must be fulfilled before the other needs" (Maslow 76). Maslow developed the Hierarchy of Needs prototypical in 1940-50s USA, and the Hierarchy of Needs theory was used for understanding persons motivation, management training, and personal development.

Psychological difficulties of Jay Gatsby as the chief character of the novel The Great Gatsby will be investigated by using Abraham Maslow's Hierarchy of Needs Theory. The novel itself talks about Jay Gatsby as the main character and Nick Carraway as the storyteller which is in Long Island, New York as the setting.

psychoanalyst Sigmund Freud believed that "behavior and personality were derived from the constant and unique interaction of conflicting psychological forces that operate at three different levels of awareness: the preconscious, conscious, and unconscious." (Boag 125). He thought that each of these fragments of the mind plays a significant role in inducing comportment. The Freudian division of the mind is a core theory to conduct this research, it will help deciphering Gatsby's psyche, and behavior.

Psychoanalytic, the critical literary theory that the present research endeavors to apply, is used as a means to comprehend cultural texts, enlightening aspects of the text in linking to psychological conditions that are disputed in nature. “According to psychoanalysis, the unconscious is a warehouse of aching experiences and feelings, wounds, doubts, remorseful desires, and unsettled struggles that one does not want to know about since one feels overwhelmed by them” (Tyson 12).

Three themes are vital to conduct this research. The first prominent theme in the novel is obsession, this last occurred when Gatsby chased Daisy to get her attention, and after that her love. Gatsby is obsessed with recapturing the past and becoming like the old-money residents of East Egg. He requests to have all the accessories of the American Dream. Most of all, he wants the heart of Daisy Buchanan. After that Gatsby developed an aggressive behavior, it is mainly due to the bootlegging, and illegal businesses. Violence is a main motif used in the story; It is a behavior involving physical force intended to hurt, or killing somebody, and in nearly every chapter of the book at least one violent or reckless act, and incident is displayed. So, violence is an apparent feature of Jay. The last issue is his shift of identity. In reality, Gatsby has reinvented himself. He altered his name from James Gatz to Jay Gatsby, became rich of organized crime and other illegal acts, and bought a large manor to bury his poverty filled past. A fundamental shift in behaviors is seen too.

The work is divided into three chapters. The first chapter is an introduction to the biography of the author, and the historical context of the jazz age era, and also his style of writing. A plot summary of the main events is presented. Alongside with a detailed description of the characters, among them the main character Jay Gatsby. In addition to the presentation of the novel themes. Finally, the novel symbols, and the different images it portrayed.

The second chapter is theory based. The history, and background of psychoanalysis is presented. With exploring its fundamental concepts. The Freudian division of the mind, and the psychoanalytic core issues are explained. The last sub theories are crucial to the study of the protagonist. The chapter concludes with the demonstration of the relationship between psychoanalysis and literature.

Finally, the third chapter presents an analyze of the main character Jay Gatsby. Deciphering his psyche issues, through the Freudian division of the mind lens, and also through the psychoanalytic core issues perspective. Gatsby's defense mechanisms are explored. Violence, Obsession, Shift of identity, are fundamental notions which are deeply analyzed through the natural flow of the chapter.

Chapter I

A General Overview of Scott Fitzgerald's *The Great Gatsby*

Introduction

American short-story writer and novelist F. Scott Fitzgerald is known for his turbulent personal life and his famous novel *The Great Gatsby*. He deals with the Jazz Age period, as known as the roaring twenties, with all its good sides, and bad sides. Many said that he is the best author who depicted this period. This chapter provides a general overview of his best seller *The Great Gatsby*. It contains his biography, the plot summary of the novel. Furthermore, it includes a presentation of the characters, themes, and finally the prominent symbols.

1. The Biography of Scott Fitzgerald's, and Style

1.1. Biography

F. Scott Fitzgerald born on September 24, 1896 in Saint Paul, Minnesota, and was raised up there. He received his primary education at ST Paul Academy. Though intelligent, Fitzgerald failed to attain success in his studies. Then, he was sent to a New Jersey boarding school in 1911, to lastly attend Princeton University, but with no graduation.

On the edge of World War One, Fitzgerald recruited in the army service as a lieutenant, but not ever joined the battlefield. Like *Gatsby*, Fitzgerald then got in a relationship with Zelda Sayre who lived nearby Montgomery, Alabama; "Zelda teased Scott with her bevy of suitors, which included some other Camp Sheridan officers" (Curnutt 17). Zelda was the inspiration for his female character Daisy Fay, in his book *The Great Gatsby*. She did not accept Fitzgerald's admiration as the last was on the bread line. So, he focused on making his fortune through

endorsing a literary career to gain Zelda's love. Before becoming a celebrated novelist, Fitzgerald wrote unique plays for amateur productions in Saint Paul and after that at the New Academy in Jersey. He also composed lyrics for Princeton University's well-known Triangle Club production where he too played as an actor. Fitzgerald also was the author of the short stories amongst them; *Flappers and Philosophers* (1920). Then, in 1922, he wrote *Tales of the Jazz Age*. He, then, wrote his considerable autobiographical novel: *This Side of Paradise*. This led to Fitzgerald's celebrity and financial achievement. Therefore, Zelda accepted Fitzgerald's love and married him. They soon accepted the lifestyle of the Jazz Age generation, even though "Fitzgerald wanted to be a serious critic of the society in which he lived" (Parkinson 11). The two of them were debauched to alcohol, and wasting their capital only to amuse themselves including parties and luxury supplies. In addition to that, Zelda accepted the new women style of the Jazz Age; "she obligingly bobbed her hair, adopted prevailing New York fashions" (Curnutt 18). His literary accomplishment "provided him the cash for many of Fitzgerald's own spree: all-night parties and wild expeditions to Europe" (Trask 143). Nonetheless, the Fitzgerald's "were often in debt, despite the revenue from film rights of several stories", on the accounts that they excessively spoiled in worldly vanities (Parkinson 12).

In order to be bestowed with money to satisfy his wife, Fitzgerald kept writing and printing. In 1923, he issued his second book with the title: *The Beautiful and the Damned*. In 1925, Fitzgerald attained notoriety and triumph with the publication of *The Great Gatsby*. This novel is the most remarkable, convincing depiction of the Jazz Age and the greatest literary document of this period. It identified Fitzgerald as the greatest and finest American writer of the twenties.

"The Fitzgerald's' own lifestyle provided prosperity of material for the novel that he was dealing with, *The Great Gatsby*", a very good number of actions and characters comportment in

his fiction correspond to his real life and experiences” (Stein 12). Harold Bloom, through his novel Bloom’s Guide: F. Scott Fitzgerald’s *The Great Gatsby*, highlighted this concept in that “the roots of the story go back deep in Fitzgerald early life” (Stein 15). Fitzgerald, the same as Gatsby, was given the rank of a lieutenant while in the military service. The fictional romantic connection between Gatsby and Daisy echoes the real story between Fitzgerald and Zelda. Furthermore, as Gatsby, Fitzgerald longed for extravagance and prosperity; “Fitzgerald kept lists in his own journals, lists of steps to take for self-improvement. He put daytime dreams on papers about being a well-known author and influential man” (Stein 15). Nick Caraway, the storyteller of *The Great Gatsby*, moves to New York on account of business promise, Fitzgerald also voyaged to New York where he worked on promotion in the hope of earning some money. Eventually, both Gatsby and Fitzgerald went far abroad.

In addition to his own experiences and life, Fitzgerald mixed the surrounding social and cultural movements of the twenties in his literature. Gertrude Stein proclaims that Fitzgerald “Was creating the contemporary world” (Bloom 77). *The Great Gatsby* is commonly viewed as a social record of the 1920s. It turns the American society’s devotion to false, immoral values and its abandonment the old moral ideals and the American dream. Gatsby’s illegal alcohol business, wasteful parties, and the Buchanan’s dishonesty, ethical depravity, and excessive alcoholism characterized this replication.

The 1930s, and the inception of the great depression in America was the result of the extravagant years of the twenties. The wealthy decade brought nothing good. It was also the years of chaos and sorrow to Fitzgerald. His spouse, Zelda turned into schizophrenic person and was hospitalized in Switzerland and then Maryland, where she deceased in a fire. However, in depression, Fitzgerald did not abandon his authorship. In 1934, he brought out his most

psychological multifaceted and appealingly ambitious novel *Tender is the Night*. During his last years, Fitzgerald wrote but did not finish his last novel with the title of: *The Last Tycoon*. He passed away suddenly of a heart attack owed to his extensive addiction to alcohol on September 11, 1940.

1.2. The Style and the Critique of the Novel

The style of *The Great Gatsby* is dry, classy, and mournful, employing lengthy metaphors, figurative imagery, and poetic language to generate a sense of nostalgia and loss. The book can be recited as an extended elegy, or poetic lamentation, for Gatsby – “the man who gives his name to this book... who signified everything for which I have a genuine scorn.” Throughout the novel Nick references the detail that he is creating a written account of a time past – one he remembers with nostalgia and affection. One of the most regularly occurring words in the book is ‘time,’ and the word ‘past’ appears frequently, as well, suggesting the act of remembrance and recollection. Fitzgerald describes Gatsby as a remarkably graceful, stylish, and elegant character, and the novel’s graceful, musical sentences underline this impression. When talking about other characters, though, the raised, metaphoric language often creates ironic difference with the unpolished nature of the characters themselves. Many of his descriptions contain a suggestion of ridicule, with the most understanding, thoughtful passages reserved for the character of Gatsby and for Nick’s lost innocence.

Scott Fitzgerald is viewed as one of the greatest authors of the twentieth century American literature and as a participant of the Lost Generation. Fitzgerald carved a number of short stories and novels which portrayed the “waste and sterility” of the American society of his period. The extremes of the time are recorded in his famous books: *This Side of Paradise* (1920), *The Beautiful*

and *Damned* (1922), *Tender Is the Night* (1934) and *The Great Gatsby* (1925). The last was instantly considered by T S Eliot as the “first step the American fiction had taken since Henry James.” (Mc Michel 1337)

The Great Gatsby is on a young man’s short-term visit to New York and his meeting with the disjointed and cheap lives of different persons from different social backgrounds and cultural belongings. The book has received massive and substantial amount of literature and has generated many debates and controversies. Critics of Fitzgerald incline to argue that *The Great Gatsby* is a “comment on that indefinable phrase, the American Dream.” (Bewley 223) Fundamentally, the phrase signifies the “Romantic expansions of the potentials of life at which the material and spiritual have become indissolubly confused.” (Bewley 223)

From the socio-political standpoint *The Great Gatsby* is measured by David Bradshaw as being “about the American problems, among the changes that happened in the nation from the post-civil war years up to the 1920s.” (Bradshaw 343) According to Pearl James the *Great Gatsby* is a post-war story that suppresses the war’s violence “only to replicate it through homicides within it.” (James 6) Pearl proposes that the novel imitates features of post-war American society of the 1920s with its anxieties and shock, and it also mirrors the veterans’ discussions over war retirement fund and other services. (James 6)

To offer an intricate list of *Gatsby*’s interpretations and approaches is an infinite task. Though, it is always valuable to mention the most prominent criticism, particularly when this criticism is pertinent to the topic of the project. For Monica Nalyaka Wanambisi “*Gatsby* is mostly about urban life. Its main theme is the lives of people in one of the greatest American urban centers.” (Wanambisi 246)

Roland Berman thinks of *The Great Gatsby* as if it is “world of burden and false relationships... in which persons are all free to determine their destinies.” (Prigozy 79) It is the reflection of the *laissez-faire* and commercial-oriented spirit of the Roaring Twenties.

Moragh Orr Montoya speaks of *The Great Gatsby* that it is the story of the flawlessly silenced woman, and blames Fitzgerald the fact of having meant Daisy as an unfaithful bitch. (Montoya 150) *Gatsby*, Leslie Fielder claims, is about a woman depicted as “Dark Destroyer, the example of the Fair Goddess as bitch”. (Leland 250)

The Great Gatsby in the eyes Susan Marie Marren is Fitzgerald’s deeply and far-reaching conservative social visualization. (Marren 72) Marren upholds that the book displays how men, women, children, blacks, whites and migrants have not got the similar chances to the commodities and consumerism of the 1920s era. The story is then recited as *Gatsby*’s ridiculous passing for a member of the Nordic higher class. (Marren 74) Robert Forrey claims that Fitzgerald’s fiction, chiefly *The Great Gatsby* replicates the author’s desire to confirm and take refuge from the “idea of belonging to an ancient and very white American family”. (Forrey 293)

2. Plot summary, Themes, Characters, and Symbols

2.1. Plot Summary

Our storyteller, Nick Carraway, moves to the East Coast to labor as a bond trader in Manhattan. He rents a small house in West Egg, a new riche city in Long Island. In East Egg, the next town over, where old money people live, Nick rewires with his cousin Daisy Buchanan, her husband Tom, and meets their friend Jordan Baker.

Tom takes Nick to encounter his mistress, Myrtle Wilson. Myrtle is married to George Wilson, who runs a gas station in a gross and muddy district in Queens. Tom, Nick, and Myrtle go to Manhattan, where she hosts a small gathering that ends with Tom punching her in the face.

Nick sees his next-door neighbor, Jay Gatsby, a very wealthy man who lives in a huge mansion and throws madly extravagant parties every weekend, and who is a mysterious and shadowy person no one knows much about.

Gatsby takes Nick to lunch and presents him to his business partner - a mobster named Meyer Wolfshiem.

Nick starts a connection with Jordan. Through her, Nick finds out that Gatsby and Daisy were in love five years ago, and that Gatsby would like to see her once more.

Nick arranges for Daisy to come by to his place so that Gatsby can "unintentionally" drop by also. Daisy and Gatsby are starting to get their affaire back.

Tom and Daisy attended to one of Gatsby's festivities. Daisy is sickened by the flashily rude display of wealth, and Tom directly sees that Gatsby's money most likely comes from crime.

We learn that Gatsby was instinctive into a poor farming family as James Gatz. He has always been extremely ambitious, and ruthless, creating the Jay Gatsby personality as a way of transforming himself into a successful self-made man—the model of the American Dream.

Nick, Gatz, Daisy, Jordan, and Tom assembled together for lunch. On this lunch, Daisy and Gatsby are planning to tell Tom that she is leaving him. Gatsby unexpectedly feels uncomfortable doing this in Tom's house, and Daisy recommends going to Manhattan instead.

In Manhattan, the five of them get a suite at the Plaza Hotel where many mysteries come out. Gatsby exposes that Daisy is in love with him. Tom in turn reveals that Gatsby is a bootlegger, and is undoubtedly engaged in other criminal activities as well. Gatsby demands that Daisy

abandon Tom entirely, and say that she has never loved him. Daisy can't bring herself to say this since it isn't true, crushing Gatsby's dream and obsession. It's clear that their bond is over and that Daisy has chosen to stay with Tom.

That dusk, Daisy and Gatsby drive home in his car, with Daisy behind the wheel. When they drive by the Wilson gas station, Myrtle runs out to the car since she thinks it's Tom driving by. Daisy hits and slayed her, driving off without any sign of stopping.

Nick, Jordan, and Tom examine the accident. Tom tells George Wilson that the car that hit Myrtle belongs to Gatsby, and George decides that Gatsby must also be Myrtle's lover.

That night, Gatsby chooses to take the responsibility for the accident. But he always waited for Daisy to change her mind and comeback to him, but she and Tom skip town the next day. Nick breaks up with Jordan because she is totally undisturbed about Myrtle's death.

Gatsby tells to Nick more about his story. As a major in the army, he met and fell in love with Daisy, but after a month had to ship out to fight in WWI. Two years after, before he could return home, she married Tom. Gatsby has been obsessed with getting Daisy back meanwhile he sent out to fight five years prior.

The next day, George Wilson shoots and putting to death Gatsby, and then also himself.

The police leave the Buchanan's and Myrtle's affair out of the statement on the murder-suicide.

Nick tries to find individuals to come to Gatsby's funeral, but everybody who pretended to be Gatsby's friend and came to his parties now refuses to come. Even Gatsby's companion Wolfsheimer doesn't want to go to the funeral. Wolfsheimer clarifies that he first gave Gatsby a job after WWI and that they have been associates in many illegal activities together.

Gatsby's daddy comes to the funeral from Minnesota. He displays Nick a self-improvement plan that Gatsby had inscribed for himself as a lad.

Disenchanted with his time on the East coast, Nick decides to go back to his home in the Midwest.

2.2. Characters

The characters of F. Scott Fitzgerald's *The Great Gatsby* signify a precise part of 1920s American society: the rich hedonists of the Jazz Age. Fitzgerald's own practices during this era form the foundation of the novel. In fact, several characters are founded on people Fitzgerald met, from a famous bootlegger to his own ex-girlfriend. Eventually, the novel's characters paint a multifaceted portrait of an unprincipled American society, drunk on its own prosperity.

Nick Carraway

Nick Carraway is a fresh Yale graduate who travels to Long Island after receiving a job as a bond salesman. He is moderately innocent and mild-mannered, particularly when compared to the hedonistic elite amongst whom he lives. Over time, nevertheless, he turns out to be wiser, more sharp-eyed, and even disillusioned, but never cruel or self-seeking. Nick is the novel's narrator, but he has some potentials of a protagonist, as he is the character who experiences the most important change in the novel.

Nick has direct influences to several of the novel's characters. He is Daisy's cousin, Tom's schoolfellow, and Gatsby's new neighbor and friend. Nick is fascinated by Gatsby's parties and ultimately earns an invitation into the inner circle. He helps to arrange Gatsby and Daisy's meeting and eases their growing affair. Later, Nick serves as witness to the tragic predicaments of the other characters, and ultimately is shown to be the only person who sincerely cared for Gatsby.

Jay Gatsby

Jay Gatsby was born James Gatz. He was a middle west boy who met a billionaire, Dan Cody, for whom he worked. From him, he learned all that he needed to know about the noble gentleman behavior. After Cody's demise, James does not obtain the money that he supposed he would get. He gives himself a new name and goes to war. There he encounters Daisy Fay with whom he has some kind of a connection. Ultimately, Daisy weds Tom Buchanan, an aristocrat who can give her something that Gatsby can't, and it is money. After a period of time, Gatsby makes a lot of money by bootlegging and chases his dream of repeating the past and having Daisy in his arms another time, by showing her his material prosperity. He then moves to West Egg right crossways to Daisy's mansion. At that period of time, he is "stylish young roughneck, a year or two over thirty" (Fitzgerald 48). After a few efforts of showing her his feelings and his affluence, Jay realizes that his daydream is decaying. Daisy can't lie and say that she does not love her spouse and, therefore, Gatsby takes accountability for her action and in the end gets killed.

Jay Gatsby is a whole contrary of James Gatz. According to Quirk, "Jay Gatsby, as opposed to Jimmie Gatz, is an invention which Nick says 'sprang from his Platonic conception of himself' . . . and to this absolute outset, we are been told, Gatsby was faith full to the end" (Fitzgerald 84). Additionally, he is a mystery. Nobody really knows wherever he came from, or how he has that much cash and fortune; individuals can only guess: "Well, they say he's a nephew or a cousin of Kaiser Wilhelm's. That's the place where all the money comes from" (Fitzgerald 22). He is an anonymous for the reader too. The readers get to distinguish him better than other characters from the book. So far, the readers can likewise notice that "there is also a fascinating division between

Gatsby's public personality and his private, sinister business dealings which Fitzgerald wisely decided to keep mysterious" (Quirk 584). Furthermore, Gatsby also makes certain that no one suspects whatsoever, so he uses the knowledge Dan Cody conceded onto him and acts like a real "old" aristocrat: "In initiating other men's wishes as his standard of value, and opposing the reality of his own desires, Gatsby deceives himself in an infinite pattern of imitation" (Donaldson 207). Due to his denial of the reality, he can't be a peaceful person. According to Nick, Gatsby "was never quite still; there was continuously a tapping foot someplace or the annoying opening and closing of a hand" (Fitzgerald 40). Furthermore, another feature that describes Jay Gatsby is his obsession with the past. He thinks that he could replicate every single instant he had with Daisy and that specific obsession prices him his life: "You can't repeat the past. Can't repeat the past?" he cried disbelievingly. "Why of course you could!" (Fitzgerald 70).

Due to the circumstance that Gatsby was a bootlegger and became rich unlawfully, one could say that he was also an untruthful man, a thug, and consequently not so innocent. Yet, Gatsby's actions and conduct reveal that "despite all the dishonesty there is a value of innocence about Gatsby, the quality that believes, and lives in the belief" (Handley 35). It is exactly that quality that distinguishes him from other characters and attaches him to the American Dream. In the end, Nick is one of the rare persons who is conscious of Gatsby's innocence and says to Gatsby that he is "worth the whole damn bunch put together" (Fitzgerald 98). Daisy making him uncivilized

Daisy Buchanan

Beautiful, lighthearted, and rich, Daisy is a young socialite with no difficulties to speak of—at least, that's how it seems on the surface level. Daisy is self-absorbed, to some extent shallow, and a little hopeless, but she's also delightful and high-spirited. She has an innate sympathetic of

human behavior, and she understands the harsh truths of the world even as she hides from them. Her romantic selections seem to be the only choices she makes, but those choices signify her efforts to generate the life she really wants (or can handle living).

We learn about Daisy's past over the characters' memories of events. Daisy first met Jay Gatsby when she was a debutante and he was an officer on his way to the European front. The two shared a romantic linking, but it was short-termed and shallow. In the following years, Daisy married the ruthless but powerful Tom Buchanan. Though, when Gatsby re-enters her life, she falls back in love with him. Yet, their brief romantic pause cannot overcome Daisy's sense of self-protection and her desire for social rank.

Tom Buchanan

Tom is the brutal, big-headed, and wealthy husband of Daisy. He is a deeply horrible character for reasons including his careless unfaithfulness, possessive behavior, and barely-disguised white supremacist opinions. While we never learn exactly why Daisy married him, the novel proposes that his money and spot played an important role. Tom is the novel's main antagonist.

Tom is openly involved in an affair with Myrtle Wilson, but he supposes his wife to be faithful and look the other way. He becomes furious at the possibility that Daisy is having an affair with Gatsby. When he understands that Daisy and Gatsby are in love, Tom opposes them, reveals the truth of Gatsby's unlawful activities, and splits them. He then misleadingly identifies Gatsby as the driver of the car that killed Myrtle (and indirectly as Myrtle's lover) to her abandoned husband, George Wilson. This lie leads to Gatsby's tragic end.

Jordan Baker

The definitive party girl, Jordan is a professional golfer and the group's resident pessimist. She's very much a woman in a man's world, and her professional achievements have been overshadowed by disgrace in her personal life. Jordan, who dates Nick for most of the novel, is known to be elusive and untruthful, but she also offers a representation of the new chances and expanded social liberties embraced by women in the 1920s.

Myrtle Wilson

Myrtle is the mistress of Tom Buchanan. She involves in the affair in order to escape a cloudy, disappointing marriage. Her husband, George, is a thoughtful mismatch for her: where she is vibrant and wants to discover the decade's new freedoms, he is boring and somewhat possessive. Her death – being accidentally hit by a car driven by Daisy – sets into motion the last, sad act of the story.

George Wilson

George is a car mechanic and the spouse of Myrtle, whom he doesn't appear to comprehend. George is aware that his wife is having an affair, but he doesn't know who her lover is. When Myrtle is slain by a car, he assumes that the driver was her lover. Tom tells him that the car goes to Gatsby, so George tracks down Gatsby, murders him, and then kills also himself.

2.3. Themes

The Great Gatsby, by F. Scott Fitzgerald, presents a critical representation of the American dream through its depiction of the 1920s New York elite. By exploring themes of wealth, class, love and idealism, The Great Gatsby raises powerful questions about American concepts and society.

2.3.1. Wealth, Class, and Society

The Great Gatsby's characters signify the richest members of 1920s New York society. Despite their money, nevertheless, they are not depicted as particularly ambitious. Instead, the rich characters' bad qualities are put on display: wastefulness, pleasure-seeking, and carelessness.

The book also proposes that wealth is not equal to social class. Tom Buchanan comes from the old money elite, while Jay Gatsby is a self-made billionaire. Gatsby, self-aware about his "new money" social status, throws extraordinarily lavish parties in faiths of catching Daisy Buchanan's care. However, at the novel's conclusion, Daisy chooses to stay with Tom despite the fact that she sincerely loves Gatsby; her perceptive is that she could not tolerate to lose the status that her bound to Tom affords her. With this conclusion, Fitzgerald proposes that wealth alone does not guarantee entry into the upper levels of elite society.

2.3.2 Love and Romance

In The Great Gatsby, love is essentially tied to class. As a young army officer, Gatsby fell rapidly for debutante Daisy, who swore to wait for him after the war. Yet, any chance at a real relationship was prohibited by Gatsby's lower social status. Instead of waiting for Gatsby, Daisy married Tom Buchanan, an old-money East Coast elite. It is an unfortunate marriage of suitability: Tom has affairs and seems just as romantically unconcerned in Daisy as she is in him.

The idea of unfortunate marriages of suitability is not limited to the upper class. Tom's mistress, Myrtle Wilson, is a brave woman in a seriously incompatible marriage to a suspicious, dull man. The novel proposes that she married him in hopes of being upwardly mobile, but instead the marriage is just sad, and Myrtle herself ends up dead. Certainly, the only unhappy couple to survive "unharmful" is Daisy and Tom, who finally decide to retreat into the cocoon of wealth despite their marriage problems.

over-all, the novel takes an equally pessimistic view of love. Even the central love between Daisy and Gatsby is less a true love story and more a representation of Gatsby's obsessive desire to remember—or even recreate—his own past. He loves the image of Daisy more than the lady in front of him. Romantic love is not a commanding force in the world of *The Great Gatsby*.

2.3.3 The Loss of Idealism

Jay Gatsby is possibly one of the most idealistic characters in literature. Nothing can discourage him from his belief in the possibility of visions and romance. In fact, his complete pursuit of wealth and influence is carried out in faiths of making his dreams come true. Though, Gatsby's single-minded chase of those dreams—mainly his pursuit of the flawless Daisy is the quality that ultimately terminates him. After Gatsby's death, his funeral is attended by just three people; the pessimistic "real world" moves on as though he'd never existed at all.

Nick Carraway also signifies the failures of idealism over his journey from immature Everyman observer to growing skeptic. At first, Nick buys into the plan reunify Daisy and Gatsby, as he

believes in the power of love to overcome class differences. The more tangled he becomes in the social world of Gatsby and the Buchanan's, still, the more his idealism weakens. He begins to see the elite social loop as careless and upsetting. By the end of the novel, when he finds out the role Tom happily played in Gatsby's death, he loses any remaining drop of idealization of elite society.

2.3.4. The Failure of the American Dream

The American dream suggests that anyone, no matter their roots, can work hard and achieve upward flexibility in the United States. The Great Gatsby queries this idea through the rise and fall of Jay Gatsby. From the exterior, Gatsby appears to be proof of the American dream: he is a man of modest origins who accrued vast wealth. However, Gatsby is unhappy. His life is devoid of meaningful connection. And because of his humble background, he remains a stranger in the eyes of elite society. Economic gain is possible, Fitzgerald proposes, but class mobility is not so simple, and wealth gathering does not guarantee a good life.

Fitzgerald precisely critiques the American dream inside the context of the Roaring Twenties, a time when rising wealth and changing morals led to a culture of materialism. Therefore, the characters of The Great Gatsby associate the American dream with material properties, despite the fact that the original idea did not have such an openly materialistic intent. The novel proposes that widespread consumerism and the craving to consume has rusted the American social scenery and corrupted one of the country's foundational philosophies.

2.4. Symbols

2.4.1. The Green Light

The green color typically represents hope, spring and vivacity.

The green light in the novel represents the hope and hopefulness for Gatsby to have Daisy and reunify with her. When he looks at this light, he feels self-assured and confident that his dream will be satisfied. This green light radiates at night and is highlighted in the novel. In the first chapter Gatsby labels this light and says: "Involuntarily I looked seaward-and distinguished nothing but a single green light, minute and far away, that might have been the end of a quay." (Fitzgerald 16). From this quote, the reader comprehends that this light is at the finish of Daisy's dock, so in a way it represents Daisy in Gatsby's chase of happiness by being with her. In chapter 1, Gatsby looks at this light as a guidance at darkness to lead him. Gatsby compares this green light to the USA that gave hope for its people about wealth.

The green light is a tangible object that signifies intangible concepts of desire and nostalgia.

The green light is noted again in the final chapter of the novel, but here it designates the disillusionment of the American Dream. "Gatsby believed the green light, the bacchanal future that year by year withdrawals before us. It evaded us then."(Fitzgerald 115).

In a slender image, the green light is a symbol for Gatsby's passion to Daisy but in a wider context, it represents America over-all and the failure of the American Dream. The previous quote displays the failure of the American Dream. Gatsby at the start of the novel has hopes and motivations to be rich and successful but at the conclusion he fails to achieve his hopes and desires. The quote proclaims the idea that even if we keep trying, we do not always achieve our goals. This

can be applied to several characters like Nick who returns to the Midwest and Daisy who stays with Tom

It also appears that the green light at the commencement of the novel prefigures the disastrous end in the last chapter, when we find Gatsby dead. At this time, the green light only occurs in Nick's memories. Mizener defines the consequence of this green light on Gatsby's life by saying: "For Gatsby Daisy does not exist in herself. She is the green light that signals him into the core of his eventual vision". (Mizener 133).

2.4.2. The Valley of Ashes

The ashes are made by manufacturing that helps others to be wealthy. Therefore, it displays the impossibility of the American Dream. "Where ashes take the shapes of households and chimneys and mounting fume and, with a superior struggle, of ash-grey people who move softly and already crumbling over the crumbly air" (Fitzgerald 16).

Symbolically, the Valley of Ashes is a wilderness of human needs and human lifetime. Myrtle hopes to escape after being confined in it. It appears that this place has deprived several characters of their dreams (Wulick 52).

2.4.3. The Eyes of Doctor. T. J. Eckleburg

The Eyes of Doctor. T. J. Eckleburg can be understood in diverse Ways. They can be perceived as God's eyes judging and observing people who have misplaced their ethics. They look down upon humankind and the human condition. (Kazin 85).

Making an assembly between God and the eyes occurs in Wilson's imagination. They can also be taken as the meaninglessness of this life.

Nick Carraway labels the billboard as an enormous pair of blue eyes. He says in chapter two:

"The Eyes of Doctor. T. J. Eckleburg are blue and gigantic- their corneas are one yard high". (Fitzgerald 16). Maxwell Perkins said to Scott that the eyes of Doctor T. J. Eckleburg give a touch to the novel due to the fact that they are good but unflinching and straight-faced. (Kazin 85) Dr. Anna Wulick asks an interrogation about why these eyes have a consequence on the characters who look at them and the response is that those eyes perceive what people do and their ethical decay. Fitzgerald uses an extraordinary place for these eyes, lengthways the street from West Egg to Manhattan, near George Wilson's garage (Wulick 17). The first occasion we meet these eyes is in chapter 2. "They have no expression, but rather, a couple of huge yellow glasses which is passed over an absent nose". (Fitzgerald 16). Anna says that the explanation has shock elements since they are enormous with "no face" and an "absent nose"

The additional time we meet these eyes is in chapter 7 when Tom, Nick and Jordan stop at George Wilson's shop "over the ash masses the giant eyes of Doctor T. J. Eckleburg kept their night watch, but I saw, after an instant, that supplementary eyes were concerning us less than twenty feet away" (Fitzgerald 79). The term "night watch" proposes that the eyes stay conscious, maybe for a religious reason. Although the eyes do not interrelate with the characters, they view a sense of carefulness.

The latter time we meet these eyes is in chapter 8 when Michaelis discusses with George Wilson then Michaelis gives facts to Nick after Myrtle's death.

"Standing behind him, Michaels seen with a surprise that he was looking directly at the eyes of Doctor. T. J. Eckleburg, which just arose, pale and huge, from the melting night". (Fitzgerald 102). "God sees the whole thing", said again Wilson (Fitzgerald 102).

As Dr. Anna examines in her article, it appears that George Wilson needs to alter the eyes of the billboard into God that will judge persons for what they have done (Wulick 17).

In an implied manner, George Wilson clarifies that these are the eyes of God mentioning to his wife's unfaithfulness. He says, "God knows what you have been doing, the whole thing you've been doing. You might fool me, but you cannot fool God" (Fitzgerald 102).

Conclusion:

The Great Gatsby characters are blinded and deceived by others through appearances, wealth, and love which eventually leads to untruthful insights and the devastation of all their relationships. We are able to see how each character goes over diverse decisions and allegations of one another. Each false thought leads to their own demise. The moral message of The Great Gatsby is that the American Dream is in the end unachievable. Jay Gatsby had reached great wealth and status as a socialite; nevertheless, Gatsby's dream was to have a future with his one true love, Daisy. In the upcoming chapter, a general introduction to the psychoanalysis theory is provided. The psychoanalytic approach is used in order to analyze the main character, Jay Gatsby. The theory is highly important to decipher the protagonist psyche.

Chapter II

At the Crossroads of Psychoanalysis

Introduction

Psychoanalytic criticism implements the approach of "reading" employed by Freud and later theorists to interpret texts. It claims that literary texts, like dreams, express the secret unconscious desires and anxieties of the characters. This chapter provides a historical background of the theory, and its roots. Furthermore, the Freudian division of the mind is mentioned, along with the psychoanalytic core issues. The last two aspects are important, and vital to conduct an analysis on the main character's identity, and behavior. Finally, the relation between psychoanalysis, and literature is brought into spotlight, explaining the reason why these psyche issues of Jay Gatsby should be analyzed using the given theory.

1. Historical Background of Psychoanalysis

Sigmund Freud was born in 1856 in Freiburg, Germany to a Jewish household. Freud's family moved to Vienna, when he was four years old, where he lived and up until 1938 when he was enforced to run away to England after the Anschluss. Although Freud always protested about how oppressive Vienna had been, he lived there, with his family, his whole life in the same address for nearly fifteen years. He was viewed as a brilliant student and graduated with distinction in 1873. He got his medicinal degree from the University of Vienna in 1881 and he won a scholarship to study in Paris under the great Jean Martin Charcot. For Freud, Charcot was an incessant source of admiration for not only starting the way to take mental illness more seriously, thanks to his analysis of hysteria along with his use of hypnosis, but also for being a very inspiring and charismatic

teacher. On his way back to Vienna in 1886, Freud set up practice as physician. He died in 1939 London, England (Bowins 16).

During his college years, Freud was influenced by a significant group of people. The future psychoanalyst worked with Ernest Brücke in his laboratory. The medical positivism that triumphed in Vienna and in other areas in the last three decades of the nineteenth century marked a visible impact on young Freud mostly through the three representatives: Hermann Helmholtz, who wrote on thermodynamics, Gustav Fechner, who was a physicist and a theorist, and ultimately Ernest Brücke who was viewed as a positivist and physiologist. In 1895, Freud worked in partnership with Breuer which was published in *Studies on Hysteria*; this work was mainly based upon the case of Anna O. The latter had directed Freud's psychical studies into a new direction. Also, *The Interpretation of Dreams* is often measured as Freud's most useful book and it executed a considerable role in his career (Bowins 17).

Freud was a very persistent and strongminded questioner. He soon found that the most significant bits of information appeared when his patients were given the liberty to pursue the flow of their inner notions and feelings. Consequently, he asked them to describe as best they could, and without trying to make their passing ideas reasonable or indeed to censor or unwind the logical and moral ties upon one individual's process of describing the series of notions and feelings to another, which proved a worthy source of data. When the flow of thought, on its own, was both undirected and unrestricted led to the subjects that Freud had before thought interesting and to others whose importance he had not suspected. Freud referred to this process of self-description "free association" (Bowins 18).

Psychoanalysis is a term that refers to the theory whose main emphasis is the dynamic relationship between the body, mind, and social order. It was first established in the work of

Sigmund Freud for he studied and wrote about a multitude of subjects which included religion, occultism, trauma, and humor (Jarvis 296). He applied a remarkable influence on the Western world. As a further step into developing psychiatry, Freud's discoveries were wholly unpredicted. Freud was treating a trivial part of the entire world's population. His patients consisted mostly of Jewish, middle class, and well-educated people. These cases further aided Freud to observe, discover, and express theories that reformed the way Western individuals viewed and understood themselves. What went beyond the realm of discovery was Freud's ability to combine the meaning of dreams, the importance of infancy time for adult functioning, and the predominant presence of transference reactions into one significant discipline from which psychoanalysis was organized (Bergmann 2-3).

2. Fundamental Concepts of Psychoanalysis

The notion of the unconscious is probably one of the main and defining ideas that characterize psychoanalysis. Freud believes that only a minor proportion of the human mind is known over rational thought while the superior part is outside conscious awareness. The latter deems its presence through diverse ways including dreams, slips of tongue, the clinical method of "free association", and a number of activities whose incentives are not clear, and are often contrary to, conscious intent. Psychoanalytically speaking, the unconscious stands as the source for experiences, thoughts, and feelings that is suppressed by, and generally unacceptable, by the human mind (Bondi 3).

Painful emotional struggles can be considered as the reason for conflicts which create a productive soil for anxiety, and endeavors to expose them are faced with types of confrontations; foe instance, repression, rejection, and reaction formation that function under the umbrella of defense mechanism. Typical neurotic symptoms involve phobias, depression, and anxiety which

pave the way to some character traits, or rather problems, like non-confidence and impulsivity. In some cases, such character problem may lead to aggressive comportment (Kwizera 4-5).

Psychosis, on the other hand, it is also one of the chief mental illnesses in which an individual is neither able to think correctly or act emotionally accordingly, nor meet the normal demands of daily life. Among the features of psychosis is regressive behavior as in the case of schizophrenia with impulse mood decline, mood inappropriateness, and abnormal mental control like hallucinations, delusions, illogical language, fear, and social withdrawal. In other cases, like the one of manic-depressive disease, the victim, or patient experiences multiple moods shifts from high to low, getting from being happy and agitated to depressed and moribund (Kwizera 6).

3. Freudian Division of the Mind

Psychoanalysis has been recognized as a discipline that is essentially concerned with the study of the human psyche. This last can be understood as the human soul, mind, or spirit. The Australian neurologist Sigmund Freud who created the psychoanalysis theory has actually separated the mind into three main parts: the id, the ego, and the superego. This division is actually not a parting of the mind into functions, but it is a separation of the features of the mind. Indeed, the three parts functions in different levels of consciousness. Freud thinks that the mind of the human being is in struggle with itself, and such a conflict is the reason of the human's gloom and anxiety. Consequently, creating such an umbrella to identify the requirements of the human bring in either their cheeriest times or roughest ones makes of Sigmund Freud a person of different kind. So that the poet W. H. Auden writes: "Freud is not so much an individual but rather a whole climate of opinion under whom we conduct our different lives" (Lapsley and Stey 1).

3. 1. The Id

The id can be defined as a part of the mind in which innate instinctive controls and main processes are dominant. The id usually forms a memory of the fulfilled wish by the end of its drive. That is, the id can be temporary satisfied, but still in need to fulfil the residual urges. “If a baby is starving, he will cry so that the mother comprehends the desire of her baby and feeds him through her breast. In fact, the baby will directly create a memory in his mind that he can only satisfy his desire and hunger over his mother’s breast.” (Stevenson 1)

3. 2. The Ego

The ego is a person’s sense of priorities and respect that are governed by reality. The formation of the ego comes because of the id’s needs and relations with realities. Frequently, the ego acts to suppress the id’s unbearable urges and inappropriate desires. That is, it occasionally refers back to defense mechanisms in order to deal with such limits of the mind. “The ego’s attempts to restrict the id’s unsuitable desires build more memories and skills that help the individual be more aware. Simply, the creation of the ego helps the individual to become a self rather than urges and needs.” (Stevenson 2)

3. 3. The Superego

The superego is the part of the mind that acts as self-improvement conscience, and tries to apply what have been learnt in life over real situations. It uses self-blame as a way to reinforce rules within the inner self. The superego is actually separated into two main parts. The first is conscience which decides what is right and what is incorrect in order to forbid the id from inappropriate urges. The second is the ego ideal which tries to guide the individual into faultless

goals and morals created by the society. “The superego inclines to oppose the ego and the id and make the world according to the ideal conception of the society and relies on a social characterization of the nearby events.” (Stevenson 2)

The three parts above are stated with their own characteristics. They may even reflect their aspect on the human soul not only mind. Though, they are usually interrelating in relations with one another in a dynamic way.

4. Psychoanalytic core issues

Moving on to the concept of core issues, Tyson explains it as deep-rooted psychological problems that “define our being in vital ways” (Tyson 17). Their appearance is not occasional, such as being briefly sad or feeling insecure would be. Instead, core issues are everlasting unless addressed. Tyson writes that core issues, typically unconsciously, “determine our behavior in destructive ways” (Tyson 17). This research uses three core issues in its psychoanalytic analysis of Jay Gatsby: fear of abandonment, low self-esteem and unstable sense of self, which are explained in the following lines.

4.1. Fear of Abandonment

The core issue of fear of abandonment is often characterized by low self-esteem and insecure or unstable sense of self (Guex 31, 29). In other terms, the three core issues are interrelated. In that sense, fear of abandonment can be shown by verifying the presence of low self-esteem and unstable sense of self. The last two core issues are only detected in those who suffered “privations of empathy and love during infancy” (Guex 16), which is, in turn, at the source of fear of abandonment.

Fear of abandonment occurs when one believes, even without reason to, that one’s friends, family, or connections will abandon them. “The abandonic (those who agonize from fear of

abandonment)” (Guex 2) feels terrorized by the menace of “struggle, rupture, separation, seclusion, loneliness, lack of love”, and is “haunted by the terror of losing love” (Guex 29-33). Abandonment can be physical, in the sense of being physically left on your own, or emotional, like believing that one is not truthfully cared about. A characteristic of fear of abandonment is that it grows during infancy and into a chronic exhaustion that “noticeably disrupt character and behavior” (Guex 2). Guex writes that the main cause for the development of fear of abandonment is “the deprivation of love” (Guex 8) in infancy.

Another characteristic of the condition is that “abandonics” “frequently have very high emotional potential and a wealth of feelings” (Guex 16), but, significantly, these feelings are never channeled in a useful way, due to emotional imbalance, anxiety, and emotional insecurity. Guex writes that another feature of those with the disorder is aggression (Guex 16). The aggression differs in strength, and becomes more intense when “fueled by loss” (Guex 16), such as loss of love, and by the harm suffered as a result of the loss.

The final feature of fear of abandonment is having been othered throughout childhood. Guex writes that to be othered can be to be treated as favored absent, as not wanted at all, or as a surplus (24). The professor goes on to inscribe that the other grows fear of abandonment because he or she continually expects repudiation and abandonment (24). To be abandoned feels “horrifically” (Guex 24) lonely, and that contributes to be afraid abandonment.

4.2. Low Self Esteem

The additional core issue that will be used in the analysis, low self-esteem, or lack of self-respect and any actual attention in the self (Guex 31), can be physical (such as absence of personal sanitation or negligence of appearance) or emotional (Guex 31). In the last case, Guex writes, one

misjudges others while undervaluing oneself (31); in other terms, those with low self-esteem use standards to judge others that they do not use to judge themselves, always detrimentally to themselves and favorably to others. Moreover, the scholar writes that victims of low self-esteem attempt to act in ways that are attractive to others due to their fear of abandonment while in fact having no value or respect (Guex 31). Lastly, those with of low self-esteem overestimate the moral, social, and intellectual domains (Guex 31).

4.3. Unstable Sense of Self

unstable sense of self, or false sense of self (Guex 29), demonstrates itself in the incapability to sustain feelings of individual identity, of knowing oneself. Those who experience unstable sense of self are also very susceptible to the effect of other people. Guex adds that false sense of self gives one the feeling of being affectively worthless (29). The feeling initiates in childhood and is strengthened by the mistakes and failures of adult lifetime, which gives one a continuously “vague and confused false sense of self” (Guex 29).

The sensation of inferiority that is linked to insecure sense of self “wavers between excessive self-doubt and ambition”, since those who experience it are “unable to grasp the notion of moderation” (Guex 29). In other terms, every feature of their lives is exaggerated, either leaning towards excess or self-denial. Guex writes that this untruthful reality, in which everything is exaggerated, produces fantasies that clash with the real world and crumble, because the fantasies cannot occur outside of what the one wishes were true (Guex 29). This produces frustration that intensifies to a sense of despair (Guex 29).

5. Psychoanalysis and Literature

Psychoanalysis is not only a field of treatment and medicine that help healing the patients with illnesses at the level of their psychology. It is actually a method of understanding different fields such as philosophy, anthropology, religion and most significantly literature.

Freud remarks that his clinical cases are been read like novels, his discussions, his essays, his theoretical works all bear witness to a clarity, a patience and a desire to persuade rarely found elsewhere though Freud himself is intensely aware of the limitations of a rational method, which does not suffice to overcome the resistances entrenched in the audience's unconscious. No one defined analysis better than Freud himself; there would be no point in trying to substitute a comment for his works (Michaud 2-3).

Psychoanalysis completes literature and helps as a way for understanding literature. Consequently, both literature and psychoanalysis are unified and complete each other to form the psychoanalysis literary theory. This last in turn examines the characters' state of feeling as well as it deals with the psychology of the writer, the poet, or the dramatist.

In fact, Sigmund Freud by himself has analyzed numerous literary works to prove the accuracy of his theory, amongst these works he has dealt with Oedipus Rex and Hamlet.

Freud thinks that the understanding of dreams is necessary within any work of literature as he links literature to the study of arts. Art needs to go outside the psyche of the artist in order to understand the precise meaning. In fact, Creativity comes from dreaming and it has a robust connection with literature. Thus, psychoanalysis and literature are very linked since both of them deal with dreaming and the work of arts. "For Freud, a literary work is the same as a daydream

because the author is depicting what is in his mind in an unconscious situation, and from time to time the author reflects some of his own features in his characters” (Hossain 43).

Psychoanalytic literary criticism shed lights on numerous elements in a literary work. The most significant fundamentals that psychoanalysis usually deals with are the author, the characters, the spectators, and the text. The theory is used to study the author’s life and the proceedings he includes in his literary work. In effect, the psychological theory becomes an instrument to study the characters’ behaviors and motivations. That is, psychoanalysis deals with the protagonists’ state of sensation and the reasons behind their behaviors. The theory is also used to examine the audience’s reactions to the literary works and how they feel about the authors’ styles and originality. “Since language and the use of symbolism and expressionism are so significant in any literary work, psychoanalysis is used to study the writer’s use of different methods” (Hossain 43).

Numerous psychoanalysis notions contribute to the formation of several literary works. That is, many authors rely on psychoanalysis as an instrument to shape their works. Concepts as the preeminence of the Unconscious, The Iceberg theory of the psyche, dreams are an appearance of our conscious, infantile behavior is essentially erotic and the relationship between neurosis and creativity are highly suggested by most of the writers (Hossain 43-44). Paris (1974) inscribes: “Psychology aids us to talk about what the author knows, but fiction helps us to distinguish what the psychologist is speaking about... The chief instinct of realistic fiction, however, is neither proper nor thematic but mimetic, and novels of psychological realism call by their very nature for psychological study” (Hossain 44).

Yet, the understandings of dreams have been very variable in literature. Psychoanalysis deals with the protagonists’ dreams and prospects as their own escapes from the unkindness of the world. However, the question arises “will they get rid of that cruelty after the fulfilment of dreams?”

Actually, reality remains as it is and nothing will change. That is for Freud, it is much better to face unsuitable desires and to keep struggling:

The ego here is unable to defend the id's inappropriate wishes, and this can reflect the situation of several characters of the literary works.

Psychoanalysis lends itself to the literary studies of poetry. The psychoanalyst deals with the words of the poet as a doctor does with his patients. Psychoanalysis provides a state in which the reader may interpret the psyche of the poet over his use of language and symbols. Psychoanalyst may face problems analyzing deeper sense of poetry because they usually seem concealed, but they can work on them with understandings. That is, interpretation is a main concept in both literature and psychoanalysis (Jarvis 3).

The word metaphor has its own effect in both literature and psychoanalysis. The psychotherapist may differentiate different meanings and interpretations for one single metaphor in a literary work. "Both culture and language cover metaphors that may lead the psychotherapist to analyze them according to their real senses" (Cox, Theilgaard 570). That is, the literary meanings through which a psychoanalyst can find truth and clarification for certain situations. Examining the capacity of metaphor in literature and its aids to psychoanalysis, Cox and Theilgaard state:

"We have given many instances of the way in which metaphor can serve as a container for feelings that are too overwhelming to be tolerated. We have also shown how it can prove to be a vehicle for carrying, mobilizing, expressing, and integrating effect and cognition in furthering the therapeutic process. Metaphor exerts its mutative effect by energizing an alternative perspectival aspect of experience" (Cox, Theilgaard 571).

Metaphor, as a part of literary language, can hold several meanings of different feelings and emotions. That is, the writer is to some extent supposed to use such kind of figurative language in order to describe the psyche of his characters in a way that the psychotherapist is supposed to analyze and go beyond the figurative meaning.

In fact, the psychological method through which a literary work is examined emphasizes both the extrinsic and inherent sides of the work. The characterization of the literary work can be done through a technique of telling as well as a method of showing. For the primary method, focus is placed on the figures of the literary work and the comment of the author. It is very interesting to investigate the description of the characters from the author's point of view because it leaves a kind of reliability. The author is the responsible one for the representation of the conflict that occurs within the literary work, so psychoanalysis is just an instrument for describing this conflict from a psychological viewpoint. Then, the method of showing gives an image about the writer outside the story. It is actually the characters' role to show up their description through language and the readers can classify the actions of the characters right from their language (Mustikawati 89).

Literature is a field of humanities which deals with human issues and struggle for life and surviving. Most literary interests like authors, poets, playwrights and others find literature as an escape to do their works. However, psychoanalysis is a method of investigation that deals with these issues in a psychological way. The interpretation of the literary work can be done through psychoanalysis in a way that enables the psychotherapist to study the psyche of the characters and even the psyche of the writer.

Conclusion

Using the psychoanalysis theory in literature, we might examine a character's connection with their parent, family or significant other as a consequence of an oedipal complex, or certain symbols and themes devoted to their behavior that could provide vision into their psychological experience as having a fear of abandonment, intimacy or risk for instance. In the case of Jay Gatsby, an excess of violence, and obsession is felt by the reader due to the identity shift. This shift is fueled by his interactions with the variety of characters, and other important aspects. An extensive psychoanalytic analysis of Jay Gatsby is provided in the coming chapter.

Chapter III

The Psychoanalytic Study of Jay Gatsby

Introduction

The primary assumption of psychoanalysis is the belief that all people possess unconscious thoughts, feelings, desires, and memories. Despite the theory start in the sixties as a mere clinical, and medicinal solution. Due to its capacity to explore the complexities of the human soul, it became part and parcel of literature. Exploring the human psych is a major preoccupation of literature. The fusion between the two fields opened many new perspectives. Using these given perspectives, this chapter will provide a thorough psychoanalytic analysis of Jay Gatsby, starting by exploring his Id, Ego, and Superego. Adding the analysis of his core issues. Images of violence, and obsession are analyzed in parallel through the psychoanalytic lens. Finally, the issue of identity, and how he shifted from James Gatz to Jay Gatsby, and why.

1. The Unreliability of the Narrator

Before opening the analysis, it is very important to try to explain the unreliability of the story narrator, Nick Carraway, because this chapter takes his words as the primary source for psychoanalyzing Gatsby. Guerin pens that the reader perceives the world through Carraway's eyes, and must "evaluate and then admit or discard Nick's judgments about Gatsby" (Guerin 286). In other terms, the correctness of Carraway's restating of Gatsby's stories cannot be confirmed. Even when he is supposedly telling Gatsby's words, he is still the storyteller, and consequently the presented facts are subject to Carraway's interpretation and even explanation of the facts and of Gatsby's words, deliberately or involuntarily. Though, for the purposes of a psychoanalytic

analysis of Jay Gatsby, the analysis takes the narrator's words as an adequately realistic account of Gatsby.

In numerous ways, Nick is an unreliable narrator: he's untruthful about his own failings (moderating his matters with other women, as well as his liquor usage), and he does not express to us all what he knows about the characters sincerely, for instance, he waits until the 6th chapter to state to us the reality about Jay Gatsby's origins, and roots. Even though he knows the whole time he's addressing the narrative, and even then, glosses over ugly details like the facts of Gatsby's criminal enterprises, and he's often severe in his judgments, and additionally anti-Semitic, racist, and misogynistic.

The reader must be doubtful of Nick Carraway because of how he opens the story, namely that he devotes a few pages fundamentally trying to prove himself a reliable source, and after that, how he typifies himself as "one of the few honest people I have ever known" (Fitzgerald 171). After all, does an honest individual really have to defend their own honesty.

2. Psychoanalytic Analysis of Jay Gatsby's Id, Superego, and Ego

The next part of this chapter, will deal with the Freudian division of the mind. The three layers of Gatsby's psyche is put into the spotlight.

2.1. Jay Gatsby' Id Analysis

The first concept in the psychoanalytic analysis of Jay Gatsby is the id. The present thesis suggests that the id mainly rules Gatsby's behavior, with only few examples where the ego dominates and displays the superego. Jay Gatsby's id, superego and ego manifest as regards to his

goal and final desire or dream, that of being with Daisy, also rising to a higher class, of which Daisy can be perceived as a personification.

Gatsby's id engages itself in the greater part of the book, perceived in extravagant festivities that he makes in the hope of attracting Daisy in his open pursual of her. The strength of Gatsby's id is such that it floats out the ego (Gholipour 2), interpreting the last unable to intermediate the former for the largest share of the novel. As formerly mentioned, the id fuels and is fueled by one's hopes, and dreams.

Birkerts explained that Gatsby conveyed a message of "outsized dreams and their bitter ruin" (132), the story itself is "about dreaming" (Birkerts 132). Gatsby's "belief in love" (Birkerts 135) is a personification of the theme. While Jay's dreams, or his id's desires, were unsatisfied, Birkerts writes, he was "not a fool for dreaming, only for not knowing how his dreams meet with realities" (135). In other terms, it is not wrongful to have dreams and desires, to hide far away from fears or distresses in favor of courage and hope, but Jay's naïveté and eventual tragedy is to have fantasized carelessly and without attention for consequence.

Though Jay's chase of his dreams was inconsiderate and even reckless, he chased them with commitment and "spiritual integrity ... guiding his life by his dream" (Bigsby 94), and did not separate "romance from reality" (Donaldson 110). In other terms, the dream in itself was not corrupted nor tainted, but somewhat "it always carried within it the seeds of its own corruption" (Bigsby 93). Besides, Bigsby supports the opinion as regards Gatsby's naïveté and tragedy, writing that even though there was "purity and innocence" (Bigsby 94) in Jay, this innocence, and guiltlessness was "naïve and nonfunctional", in addition to "dangerous" (Bigsby 94).

Jay's impulsive boldness regarding the pursuit of his desires can be seen as an instance the id reigning over the superego. The id dedicates itself to the satisfaction of prohibited desires of all kinds without an eye to result, which exactly falls in line with Gatsby's naïve, malfunctioning, dangerous, and simultaneously innocent in its honesty chase of his dream. The id fundamentally is the true form one's views and not afraid to expose and act on them, as Gatsby does recurrently through the novel, not only through the extravagant parties but also throughout the openness of his pursuit of Daisy.

2.2. Jay Gatsby Superego Analysis

His superego, displays itself only later in the book, afterward Daisy has a change of heart and chooses to repair her bond with Tom Buchanan, her spouse. After Daisy's refusal of him, Jay goes to their home and just stands outside, without any more action towards Daisy. In that instant, he has consciously or unconsciously accepted the community values and taboos forced by the superego and acts in a way that is considered "correct" by society, that of respecting the holiness of matrimony, while the id, if left unrestrained, might have directed him to pursue his chase despite Daisy's refusal; maybe, hypothetically, by knocking on the house door or forcing his way inside, and insisting on Daisy to reassess, or by abducting Daisy, etc... As Gholipour write, the ego eventually negotiates with the id and the superego in order for the character to be able to "release himself in non-destructive behavioral patterns" (Gholipour 2). In other terms, the ego has succeeded in harmonizing the two opposite forces and is deliberately preventing Gatsby from further hazardous actions considered unacceptable by society.

The additional instance of Gatsby's superego overwhelming his id comes at the end of the novel, when Jay heads for the pool of his household despite having been badly expecting a call from Daisy (Fitzgerald 108). Nick writes that Jay either did not believe there would be a call, or

cared no more, and for this motive he headed outside of the household. In this very moment, Gatsby has recognized that the consequence of the chase of his dream is out of his own hands, the id no longer displays itself, and the ego finally succeeds in harmonizing the id against the superego. “In the instant he steps outside despite the opportunity of getting a valuable phone call that would mean the conclusion of his lifelong dream, Gatsby is consciously experiencing and responding to the external world, through senses” (Tyson 25) and arguably, briefly, a more solid sense of self-esteem and stability, characterized the ego. He is no longer irresponsibly pursuing his dangerous desires; the ego has balanced out the id and the superego.

2.3 Jay Gatsby Ego Analysis

Ultimately Jay Gatsby’s ego displays itself too late in the story. Gholipour write that Gatsby’s “emotional disfunction ... is credited implicitly to his inability to endure and outgrow the unresolved conflict hidden in him, thus making way for disaster to surface” (3). In other terms, the ego is only able to calculate the id and the superego after the harm is done. The chain of actions, fueled by Jay’s unrestrained, id driven chase of Daisy that leads to disaster completes its development before the ego succeeds in ruling in the rampant expression of Gatsby’s genuine desires. The id is left unrestrained for too long, the character relinquishes self-restraint, and even common sense, for too long, and by the time he permits rationality the superego to play a role and finds some formula of stability that is exercised by the ego, the fragments for a tragic consequence have been put into place.

3. The Analysis of Gatsby’s Three Core Issues

The present part maintains that Jay shows characteristics relating to three core issues: fear of abandonment, low self-esteem and insecure or unstable sense of self.

3.1. Gatsby's Fear of Abandonment

The first perception, fear of abandonment, is primarily suggested by Gatsby's lack of friends, as shown by the emptiness of his funeral, which only Carraway and one other individual, the unidentified man with owl eyed eyeglasses, attended. Another suggestion is that Jay's relationship with his family was detached. He left home at an early time, with only one family member, his dad, coming into the text, and only at the conclusion of the story, after Jay's death, when it is exposed, that Gatsby saw him "two years ago and bought him the house" (Fitzgerald 115). He had no other family member that the reader is made aware of.

Bramaditya states that Jay constantly rejected having been born to a poor household, and believes he is much different from them (Bramaditya 39). The point is stated in this quotation "His parents were shiftless and unsuccessful farm people; his imagination never really acknowledged them as his parents at all". This extract shows that he did not bear to admit them as his parents, which specifies that their relationship was cold and distant, at least from the side of Jay. The excerpt also states the cause for this: the fact that his parents were regular farm persons. Nevertheless, it appears, judging by the negative allegations of the expression "shiftless and unsuccessful", and somewhat disapproving "farm people" as opposed to "farmers", which allows a more positive meaning, that in Gatsby's judgment they were lazy, apathetic, maybe failures.

Having a "Platonic conception of himself" (Fitzgerald 65), Jay had big ambitions, unlike his father and mother. He projected for himself a different life, future, and even an unlike personality, and better than the one he had been given by his biological parents. Instead, Jay believed that he was "a son of God" (Fitzgerald 65), which in a sense permitted him to be whoever he desired to be, to redetermine his existence and to be in control of his own fate, and destiny. In abandoning connection with his biological family, he determines that he owes an explanation only to "His

Father” (Fitzgerald 65), and so, he believes, could change the course of his life as he wants. He changes his name at only seventeen years old (Fitzgerald 64), and invents a new persona to go with the new name.

In psychoanalysis terms, following the previous information given by the novel, it is possible to anticipate that Jay felt othered by his family, or maybe he othered himself, due to their variances in life choices. The experience of othering is at the origin of the progress of fear of abandonment. Deprivation of affection and love are also characteristic in fear of abandonment, and so it is debatable that these may have also been subjects at play during Jay’s childhood. In the matter of fact, Gatsby’s absolute rejection of his parents, which indicates a shaky relationship, possibly occurs as a consequence of lack of love from his parents. As fear of abandonment only matures if an infant receives lack of love, it is arguably inevitably a sign that Gatsby agonized from fear of abandonment.

Guex finds that an additional characteristic is of the persons who experience fear of abandonment is violence. Additionally, the academic states that violence differs in strength, and is more intensive when “fueled by loss” (Guex 16), like as loss of love, and by the harm endured as an outcome of the loss. Apart from a high emotional capacity and a wealth of feelings, violence can also be checked in Gatsby’s pursuit of Daisy. It is possibly destructive, for the reason that of how it took place and how it finished, it was so aggressively intense, concluding in the impetuous obligation for her to deny having ever loved her spouse Tom, that it pushed her away. He is not only failed to reach the goal of being with her lovingly but, by the conclusion, due to the extensive damage that it did, they could not even at least continue to be friends. The violent nature of Gatsby’s pursuit of Daisy eventually destroys his relationship with her.

The way through which he chased her was extremely violent, because it was mortal: the passing of Myrtle, and even Gatsby's demise, because his death came about, eventually, because Daisy ran over Myrtle: an act that only happen because Gatsby was in the fury of pursuing Daisy. Because Jay was so intensely in love with her, and possibly still because of his aim of being with her, that he needed to protect her in a way so that he can finally be with her, he lied about the identity of the real driver when Myrtle Wilson was run over, when in the matter of fact, it had been Daisy. This incident leads to Myrtle's spouse, Mr. Wilson, killing Gatsby.

3.2. Gatsby's Low Self Esteem

Having analyzed the possible existence of fear of abandonment in the character, the current part proceeds to the next core issue, low self-esteem. Schneiderman states that "fundamentally, Jay lacked self-esteem" (Schneiderman 218). The academic points to different details, such as the character's need for reception by the leading elite class, and the lack of a father character around him who could suggest a "strong, positive sense of self" (Schneiderman 224). Husniyati, in turn, stated that Jay had an "inferiority complex", and this is why he failed to obtain Daisy (3).

This part argues that there are an additional three signs of Jay's low self-esteem: first, he makes no effort, or action to detach himself from the dark rumors that goes about him, which proposes lack of respect and self-value, and that he feels undeserving of good rumors and even self-denigratingly worthy of shady gossips; secondly, he tries to perform in ways that are good-looking to others, due to, fear of abandonment; finally, the character overestimates the ethical, social, and intellectual domains, which is an additional key feature of low self-esteem.

As regards the primary point, rumors surrounding Jay varies in degree of gravity, from "harmless" it can be claimed that all rumors are basically destructive, to serious, dangerous,

destructive, or even ridiculous. Some instances can be seen in the next passages: “he was a German spy during the war” (Fitzgerald 29); “he was in the American army during the war.” (Fitzgerald 29); “I’ll bet he killed a man” (Fitzgerald 29); “he was an Oxford man” (Fitzgerald 32); “He’s a bootlegger” (Fitzgerald 40); “he was a nephew to Hindenburg and another friend to the devil” (Fitzgerald 40)

The previous rumors point to people's attitude towards Jay: lack of faithfulness or even respect; doubt, suspicion, allegations, scrutiny, taking for granted, nattering, coldness, disinterest, even disdain and insolence. Throughout the next passage, it is proposed that Jay knew about the rumors: “I don’t want you to get a wrong idea of me from all these stories you hear” (Fitzgerald 42). Even so, the character does not try to detach himself from or invalidate said rumors. This attitude parallels with the low self-esteem characteristic of undervaluing oneself while overvaluing others (Guex29). Precisely, it can be claimed that, due to low self-esteem, Gatsby finds himself undeserving of disproving the dark rumors, or even worthy of them; and, at the same time, overestimates those who produce the rumors, as if it were their right to do so.

The additional way in which low self-esteem could be apparent, formerly stated, is the effort to act in ways that are attractive to others due to fear of abandonment (Guex31). This can be detected in Jay Gatsby throughout the extravagant festivities that he arranges, and even throughout his myth like personality itself. Schneiderman states that Jay pursued wealth and status, the former is done over bootlegging and the latter, more vital to the current paper’s psychoanalytical approach, throughout “conspicuous display” (Schneiderman 224).

Jay’s conspicuous display can be apparent in his profligate lifestyle and remarkable personality, demonstrated in passages such as “In his blue gardens men and girls came and went like moths” (Fitzgerald 25). Suggesting the expression “drawn like a moth to a flame”, in this situation, the

moths are the attendees, and the flame is Jay and his parties. It seems that joining Jay's parties was in the "in", due to their celebrity and notoriety in New York's social community: Nick states that he "was one of the few guests who had actually been invited to the party" (Fitzgerald 27). This passageway suggests that people joined Gatsby's parties nevertheless of getting an invitation, for the festivities had a high standing, which partly stretched to the people who joined them.

3.3. Unstable Sense of Self

This part endeavors to move on to the third and concluding psychoanalytic core issue to be considered as regards Gatsby, insecure or unstable sense of self, Similar to low self-esteem, false sense of self only happens in individuals that experience "privations of empathy and love during infancy" (Guex 16), a fundamental characteristic of fear of abandonment.

The core sign of Jay's insecure or unstable sense of self, or false sense of self, can be seen towards the conclusion of the story. It is stated that Jay wanted to "recover something, some idea of himself perhaps.... His life had been confused and disordered" (Fitzgerald 73). This alleged loss of self could be seen as an instance of the psychoanalytical concept of insecure or unstable sense of self.

An unstable sense of self is the incapability to bear a feeling of individual identity, of knowing oneself. The chief cause for Jay Gatsby having lost some of his sense of self is Daisy, as Nick Carraway discloses when he states that the "idea of himself" (Fitzgerald 73) that Jay had lost "had gone into loving Daisy" (Fitzgerald 73). In other terms, something that formerly existed inside Jay left him, maybe due to loving Daisy or due to losing her, or possibly due to both things. He lost something, a fragment of himself: an "idea of himself" (Fitzgerald 73) can be understood psychoanalytically as part of his identity.

One more factor at the origin of unstable sense of self is keen consciousness of and sensitivity to failure and slip-ups (Guex 29). Jay basically was unsuccessful at making Daisy safe, and saw it as a slip-up. He tells Tom Buchanan: “Daisy only married you because I was poor and she was tired of waiting for me. It was a terrible mistake” (Fitzgerald 87). This declaration may come across as justifications but it defines two things: first, Jay’s failure at securing Daisy; secondly, how he perceives her marrying somebody else: it was an error. As regards the failure, the first reason, according to Jay himself, is his low social background. The additional cause is his contribution in the war, which caused in Daisy not waiting for him. Consequently, Jay trusts that Daisy having married Tom Buchanan was an error. The instance exemplifies behavior that is consistent with the above-mentioned characteristic of those who experience unstable sense of self: keen awareness of and sympathy to failure and errors.

An Additional aspect of unstable sense of self is to have an image of oneself that is “what he or she could have become subject to a presence of love and reassurance” (Guex 29). It seems that Jay has a very pure image of what his life could have been like had he been fruitful at being with Daisy. This can be perceived in the next quotations: “Jay had been full of the idea (of being with Daisy) so long, dreamed it right through to the end” (Fitzgerald 61). This extract displays that Jay had been picturing his gathering with Daisy for a long time, in every detail; in other words, he had a very clear picture of what it would be.

Another key feature of unstable sense of self is being very susceptible to the influence of other persons. This can be seen in Jay throughout the desperate way of his pursuit of Daisy. This quality proposes that Jay’s contentment and certainly accomplishment profoundly depends on Daisy, and at the same time on ascending class. This could be seen in the desperate, almost babyishly persistent quality of Gatsby’s discourse towards Tom Buchanan during their meeting: “Your wife

never loved you...She's never loved you. She loves me'" (Fitzgerald 87). He repeats the sentiment numerous times in diverse ways, further emphasizing desperation.

A concluding point that concerning Gatsby's unstable sense of self relates to the problem's characteristic of wavering "between excessive self-doubt and ambition" and the incapability to "grasp the concept of moderation" (Guex 29). The text itself touches on this topic in the next excerpt: "(Jay) paid a high price for living too long with a single dream" (Fitzgerald 108). As formerly enlightened, those with unstable sense of self overstress every feature of their life, which leads to an incorrect reality. In Jay's situation, he has extreme ambition, and this last pushes the development of a false reality surrounds his future and past with Daisy. As shown earlier, he overstresses the events of his past with Daisy, as well as the present, and the future. Eventually, the fantasies clash with the real world and crush, because they cannot occur outside of what Jay desires were true. This produces frustration that intensifies to the sense of misery demonstrated in the climatical confrontation with Tom Buchanan.

4. The Shift of Identity in Jay Gatsby

Before analyzing the identity of Gatsby, let's attempt to mention some significant concepts to the understanding of the shift of identity. The famous American psychologist Erikson talked about an identity Crisis. This identity crisis has to be resolved either throughout the achievement of "ego identity, which is founded on a sense of personal continuousness with the past and future." (Argyle 340), In a situation where the continuity between the past and the future does not occur, the person would be in an identity dispersal state in which "pledges to both the past and the future are unclear or non-existent." (Argyle 340) The shift of identity mostly happens after a crisis of identity. The head title of the book (*The Great Gatsby*) incites questions about Jay Gatsby's identity. As Stanley stated:

deep-rooted in the belief that individual growth and common culture is inseparable, have appeared to offer a distinctively appropriate means for inspecting the identity crisis of Fitzgerald and those of the main male characters in his four novels. (Stanley 176)

In the novel many themes and opinions are expressed throughout delicacy and secrecy of characters and objects. With these fundamental conceptions F. Scott is able to expose Gatsby, the chief character, as somebody with a loss of identity which eventually leads to his attempt to restore the past and failure to grasp to the present before it's late.

Jay covers his old identity through assumption and contemplation in expectation to reinvent his standing and reconstruct his dignity. In the West Egg hearing the title Jay Gatsby creates the image of festivities, debates, and stories. He was known for his profligate celebrations with performers, acrobats, gypsies, etc. Hundreds of people encircled in out chattering about the history of their host. "Somebody told me they believed he killed someone once," (Fitzgerald 49). "He was a German spy throughout the previous war," (Fitzgerald 49). Later in the story Jay expresses to Nick, that he gained his cash from organized crime and prohibited activity. He further adds other information saying that he was a moonshiner and a gambler. Nick was the only person Jay confides in saying, "The truth was that Jay Gatsby, of West Egg, Long Island, sprang from his Platonic conception of himself. He was a son of God, a phrase which, if it means anything, means just that, and he must be about His Father's business, the service of a vast, vulgar, and meretricious beauty. So, he invented just the sort of Jay Gatsby that a seventeen-year-old boy would be likely to invent, and to this conception he was faithful to the end." (Fitzgerald 98).

Jay's history has carried him to a despairing state which decisively leads him to an obsession with the past and no time for the present-day. Destruction sets in Jay's heart as Daisy gets further out of his hands. Throughout his labors to gain love he eventually loses himself and he was unable to remember to live his own life. Generating a frontage of the lifestyle he craves for; Jay's dream turns out to be less and less reachable. Closing out the novel he on no occasion loses hope for Daisy, though it leads to his decease as he gets a bullet in his backbone. Thinking his life will only be worthy life if Daisy is in it, he loses out on truly living.

In Chapter six of the novel, finally James Gatz appears. A lad that came from "shiftless and unsuccessful farm people" (Fitzgerald 105). Even at a young age he was determined and had visions greater than what any other lad in his spot could achieve. He had a big heart from the start and only the best aims, "It was James Gatz who had been loafing along the beach that afternoon in a torn green jersey and a pair of canvas pants, but it was already Jay Gatsby who borrowed a rowboat, pulled out to the Tuolumne, and informed Cody that a wind might catch him and break him up in half an hour." (Fitzgerald 106). Nick was essentially stating here that Jay began changing his identity the very moment he encountered Dan Cody. A simple friendship started with their meeting and James Gatz's principles of what he should be were obviously created around the impression of Dan Cody. He was trained on how to eat, act, walk, and even talk as if he came from old money. All of this permitted Dan Cody to contribute to Gatz becoming a shifted, and disfigured character in the novel. Gatz totally changed to fit prospects that were those of Jay Gatsby and he appeared to lose who he had been former in his life to the burden of gender norms.

Conclusion

This chapter presented a deep analysis of Jay Gatsby, previously known as James Gatz. Features of him like obsession, and violence are also been analyzed through studying his Freudian division

of the mind, and the core issues. He developed defense mechanisms due to his psyche issues, where he had to deal with various characters, with different intentions. Difficulties with his past made him shift his identity, and change his personality to please other characters, and also to follow the dream of getting daisy. Eventually these previous aspects, brought him to his imminent demise.

General conclusion

This research is composed of three chapters, in addition to the general introduction, and the general conclusion. The research respected the logical build, and organization doctrine. It started by an overall introduction of the historical background of the novel, and author. The primary source “The Great Gatsby” is presented in a simple language. After that a deep study, and analyze of the main character followed on.

The Great Gatsby by Fitzgerald, depicted about 19th century lifetime in America precisely in 1920 with Jay Gatsby as the chief character of the novel. The theory of psychoanalysis is used to study Jay Gatsby. This last as the main character could be told as a human with some needs in his life, from the childhood until he was adult, like physiological need, safety need, love and belonging need, and esteem need. In this research the research tried to find out Gatsby’s need in his life and his efforts to fulfill his needs. These needs developed a behave of obsession, and violence. The main character literally changed, and shifted his identity, in order to follow his ambitions.

This dissertation has shown how obsession and violence lead the chief character to his final demise, He followed his ambitions into a black hole. Jay Gatsby’s psyche is very impacted by his unfortunate past, where he used a shift in identity as a defense mechanism. He changed his identity in order to reflect his new lifestyle, but he only made himself live in fantasies, and illusion. His dream was to be successful, and worthy husband of Daisy. In the end he lost everything, even his own life. Nor the man, nor the alter-ego were successful.

In discovering and in search of understanding a fictional character’s psyche and possible core issues, throughout literary psychoanalytic criticism, it is also probable to gain knowledge about the human psyche, and to discuss and spread consciousness about mental health, an important

matter in today's world, which from time-to-time people experience but are not contented to speak about, or are even discouraged from doing so. Furthermore, as seen in the current paper, psychoanalysis reveals that some core issues both incite and are incited by materialism and by the craving to ascend class, problems that are still present in our time and destructive to people's psyche. It is significant to be aware of the dangers of placing materialism, and greed before human values, in order to lead a healthier, better life both inwardly and towards others.

The perspective of Psychoanalytic Criticism alters the interpretation of a book. It brings to light the realization that the work is not just fiction, it is real. It aids in guiding the insight of literature as a reflect of reality, a means throughout which sense, and logic can be made of daily life. In the situation of *The Great Gatsby*, with an emphasis of psychoanalysis, the present paper has endeavored to identify and analyze the character's id, superego, and ego. Afterward, the present paper has pursued to present signs from in the interior of the primary material that exemplified certain psychical processes occurring within the chief character. These processes point to three psychoanalytic core issues: fear of abandonment, low self-esteem and unstable sense of self.

By the use of a literary critical perspective, it is possible to look between the letters on a sheet and recognize the words as more than prose that concepts an unreal textile of images and a world of make-believe. The sentences and the sentimentality conveyed throughout the instant experience of reading are raised to disclose profounder layers of meaning. In this instance, this research has endeavored to show a few potential psychoanalytic problems that trigger the text. The application of psychoanalytic criticism on *The Great Gatsby*, having led to three possible core issues, at the same time leads to vision into real world problems.

The perspective of psychoanalytic criticism also alters the insight of the character of Jay Gatsby. It permits for the exposure of different layers of the character: what at first look give the

impression of a self-confident, rich, and successful character turns into one that is in fact more delicate, fragmented, and undeniably damaged. The character of Jay Gatsby in itself is a picture of literature as a reflect of reality. The character stands as evidence to the complexity of Fitzgerald's writing and, more, as a potential doorway into the human psyche, carrying the social consequence of raising reception and understanding, like a ladder amid authenticity and fantasy.

As regarding additional research on the topic of Jay Gatsby, the present research finds that the primary material offers possible doorways to studying the following psychoanalytic concepts: fear of revealing the true self; fear of emotional risk; and fear of responsibility. Alike to low self-esteem and unstable sense of self, the above-mentioned concepts intersect with and depicts the general condition of fear of abandonment.

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