

Aspects of Romance in F. Scott Fitzgerald's "*The Offshore Pirate*" and Jean Sasson's *Desert Royal*

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Abstract:

This article delves into two works that fit into Northrop Frye's influential literary theory on the structures and archetypes of literature as romance stories. His lens provided a scope through which we analyzed F. Scott Fitzgerald's short story *The Offshore pirate* and Jean Sasson's *Desert Royal*. Frye's conceptualization of romance as a narrative pattern involving the protagonist's journey mapped neatly onto the narrative arc of our selected works. Our analysis revealed the underlying patterns of the stories that went from an initial state of innocence all the way through tribulations, emerging finally in the recognition of the hero. The protagonists were thus read as the archetypal heroes who served to showcase the intricacies of the romance, keeping simultaneously the lightheartedness of the stories in

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accordance with its representation as the mythos of summer. Both desert and sea kidnapping of the heroines shed light on some aspects of romance as elaborated by Frye. The popularity of desert romance during the twenties emanates from the discourse of orientalism, which we can find in other narratives of the current century.

Key words: Gender, Desert Romance, Love, Identity, Orientalism

1-Introduction :

The history of literature stretches back thousands of years, going from the epic poems and mythological tales of ancient Rome and Greece, to the philosophical texts of the Middle East. Over the centuries, the art of the written word evolved dramatically with the literary movements, genres, and styles that emerged to reflect the unique intellectual and social currents of their eras. Throughout time however, certain timeless themes and archetypes persisted by virtue of their universal and timeless portrayal of human nature and values, and so did criticism evolve to enclose this tapestry of techniques and storylines. It is then in this fashion that we will try, in this present article, to hone our analytical skills into classifying two books that seemingly differ in presentation into the same mythos. For this, we will be bringing in the *Anatomy of criticism* by the prominent Canadian critic and theorist Northrop Frye to argue in favor of the structuring of the books *Desert Royal* (2004) by Jean Sasson and *The Offshore pirate* (1920) by F. Scott Fitzgerald. Jean Sasson is an American author who is interested in the lapsing of religion and war with issues of human rights with a special emphasis on women's rights. What is most interesting about her bibliography however, are her stories about royal families, told from the perspective of an unnamed princess using an alias to cover her identity. During the 1990s, this unusual but highly intriguing endeavor she took

garnered her a lot of publicity, only to be even more famed after the events of 9/11 when the tragic events were orchestrated with the participation of fifteen Saudi terrorist from the very kingdom of her most known protagonist, Sultana .

F. Scott Fitzgerald is another kind of writer, emanating from the Jazz Age, a term he popularized referring to the Roaring Twenties in the United States of America. His writings often revolve around this period, with themes focusing on its excesses, greed, and music in an all-too American Dream frame, epitomized by his magnum opus *The Great Gatsby* (1925). Fitzgerald also wrote many short stories. The collection *Flappers and philosophers* features eight short stories, *The Offshore pirate* being the first of them. Our main course of study will first go into these books separately, to try and gauge the historical and social backgrounds of their settings, before embarking on a reading of the books as pertaining to the myth of summer. It is notable to mention, for the sake of critical integrity, that they adhere to the requisites of the myth of summer, romance, only insofar as it ticks the major boxes of its constituents, and it does so in different ways in the two books by virtue of their different spatiotemporal settings.

The two books have had reviews from critics from various angles, owing to their contemporary themes, and their penetrating input on the topics they dealt with. Jean Sasson was read in reference to the prevailing patriarchal influence in the book, with Ramesh Prasad Adhikary commenting on the Islamism of male domination, describing the women's living conditions as a 'curse' (Adhikary, 2023). The critiques also include readings of the authors' styles, particularly Fitzgerald's, and comparing it to his other works to underline the evolution of his style from the time of his writing of *The Offshore pirate* to his later periods. Griffin long laments the

use of visual imagery to convey the hierarchical construction of society in the age it is set, particularly remarking that it evokes white superiority while it denigrates the black experience. Additionally, the writer here evokes the intersection of whiteness with purity and blackness with servitude .

Our study comes to intersect the issues found in both novels as carpeting for the myth of summer using the tribulations of the settings, both the broader social oppression and the interpersonal struggles to map the literary archetype. The inclusion of elements from nature's earthiness, seaside, and desert in the two works serves to further capture the essence of romance as an adventure myth. In parallel to this depiction, as our heroes are women of different backgrounds, it is only suitable to incorporate intersectional feminism to further our understanding of the quest when framed in a gender lens that takes into account the challenges exclusive to women of certain denominations. It is this analysis of the stories then that brings our study to relevance in our contemporary world, where the restrictions on women's experiences are constantly withering away in the face of reframing their experiences within previously male-dominated spheres.

Our choice of comparing the two works on the grounds of romance and intersectionality comes from both the stories' representation of women as seemingly lacking complete freedom, with Sultana being confined to her palace and royal family's rules, and Ardita being manipulated in practical captivity. Their different social and historical settings then come to show the universal strife of women for evasion from the multiple systems of oppression, and into heroic adventure and release.

2-Methods

Northrop Frye's mythoi of summer

In order for us to study the underlying currents that make these books similar at their core despite the rhetorical differences, we will rely on Northrop Frye's mythoi, or the four seasons of Earth that constitute the broad human imagination that in turn makes up literature as we know it. Frye devises a framework of analysis based upon mythoi, or the seasons/cycles in the natural world, that seeks not so much to analyze individual works of literature, but the environment in which it is created. There are four main myths according to Frye that contrast each other' "tragedy and comedy contrast rather than blend, and so do romance and irony, the champions respectively of the ideal and the actual" (Frye, 1957, p. 162). These mythical structures extend beyond the subject of classifying literature according to genres, for as Frye explains it, it is the mood the story evokes that matters rather than its compact genre like lyric or epic. "The same is true of the word romance, and also of the words irony and satire, which are, as generally employed, elements of the literature of experience" (Frye, 1957, p. 162). Hence, we can palpate the general direction of his criticism as a deeper yet at the same time, an enveloping method for reading and analyzing literature in all its various forms .

Our main interest in this present article however, is the mythos of summer. Identifying with lighter themes and presentation, this type overlaps with what the conscious and subconscious minds of humans associate with the hottest season of the year. Conveniently, it comes after spring to exalt, multiply, and venture freely into life. This is why a romance, in Frye's conception has a hero that more or less has a sun-god resemblance and the setting and symbols of the tale can be interpreted in relation to the sun. Additionally, the protagonist must go on some sort of quest, and

contrastingly, the antagonist of a romance has monster-like attributes, and goes against this quest. This duality must come to a halt at one point, by which time one of them must prevail over the other. Frye amusingly remarked that the protagonist goes on “until the author himself collapses” (Frye, 1957, p. 186).

Alongside Frye’s summer mythoi, our article will also feature reference to intersectional feminism coined by Kimberly Crenshaw in 1989 in relation to overlapping systems of injustice and oppression that face women of underprivileged backgrounds, such as religion, social status, and race. Crenshaw remarked that intersectionality is often excluded from feminist theory; however, it is whole-encompassing of experiences that are “greater than the sum of racism and sexism” (Crenshaw, 1989, p. 140). The critical theory resounded in the Black feminist readings in the late twentieth century, but came to be adopted to include all marginalized groups that suffer from various combinations of oppression. This method is incorporated to understand the complexity of the romance in a context where the hero is in fact a woman, rendering the quest a feminist one, that of liberating oneself or other women, which goes hand in hand with the goal of a hero in a romance.

3-Results

Our reading of the works of Jean Sasson and Scott Fitzgerald, *Desert Royal* and *The Offshore pirate* using Northrop Frye’s mythos of summer to frame their plots showed the intricacies of their retelling of the events through their characters as a cascade from the initial sense of unfamiliarity with the world into the realization of the protagonist as a romantic hero.

We have intersected this breakdown of the short stories with Frye's notions of archetypes and simultaneously showed that similarly to *Desert Royal*, *The Offshore pirate* belongs to the mythos of summer as a romance, most evidenced by the setting and the lightheartedness of the narrative by virtue of its belonging to the genre of comedy. We have studied Sultana and Ardita as heroes in this respect, albeit in different ways, and given the gender of these protagonists, it is only appropriate that we consider their rebellion and self-expressions within the intersectionality of their respective social frames that dictate their existence. Per Sultana, her individuality was asserted in Saudi Arabia in the midst of a religiously oppressive society, but for Ardita, the social background is rather different, mainly for the absence of religious fundamentalism. Be it as it may however, the protagonist of *The Offshore pirate* still suffers from contingent conditions upon which her liberty rests. This, combined with the young age of Ardita, the Arcadian aspect of this short story is more prevalent, exasperated by the nature of her interests. The romantic adventures of Sultana and Ardita then differ in their presentations and level of involvement with society's constraints that affected the adventure of the romance, making them focus on the self-involved experience of the human psyche's departure into an altruistic mode of being that brought the initial struggles of the protagonists to a close.

We have selected the work of Northrop Frye in *Anatomy of criticism* to bring them together under the umbrella of archetypal criticism, and study them as romances. We have first studied the quintessential themes, such as human rights' violations, and the scattering of oneself in search for it. In the same vicinity, we also looked into the attitudes of the protagonists towards these standing social and class issues. We have found that both main characters of *Desert Royal* and *The Offshore pirate* come from privileged

classes. However, this difference is the result of the age discrepancy between the two, and does in no way hinder the plot and its advancement. Their quests are never self-sacrificial though, for even as the princess preaches equality, she retains a devotion to the royals she is part of. Ardita contrastingly seeks to shed the aristocratic classism of her family by entertaining lower-class men, but “[her] courage is really built, after all, on a pride of birth. [She was] bred to that defiant attitude” (Fitzgerald, 1920, p. 34) and it has never really left her .

Both stories take place in exotic places, one in an Arabian country, with castles and deserts; and the other one on a yacht, an island, and the sea. This breeds the general surreal atmosphere of a romance, where everything can be exaggerated without risking breaking down the plot. The events go from a languid desire, to an active quest in the midst of a land that springs with symbols and images, to reach an ultimate destination or purpose where the protagonist returns to the state of contemplativeness after jarring events, yet in neither story is there a unique monster or enemy manifest, for in *Desert Royal* the enemy is archaic beliefs, and in *The Offshore pirate* it is the immature lifestyle of Ardita which is corrected by the man who initially seemed as the antagonist but was really her final love interest.

4-Discussion

4-1- *Desert Royal* as a romance

The story chronicles Sultana’s daily life, from the age of forty onwards. It started with a dream she had wherein she saw her deceased mother reprimanding her for not having done more with her life. The story climaxes after the protagonist’s mother returns to her repeatedly in dreams telling her that “[her] earthly life was not bringing [her] the happiness and fulfilment

that was attainable” (Sasson, 2004, p. 281). These visions were a sign for her to take matters into her own hands and do what she always had the urge to do: defend women’s rights, although her husband Kareem told her that “it [was] impossible for one woman to solve every other woman’s problem” (Sasson, 2004, p. 182). *Desert Royal* has a straightforward plot told in a chronological order, featuring throwbacks into instances of crimes to show how they had been perpetuated through history. The main quest of the protagonist is therefore her drive to help women, interrupted by the helplessness she feels due to men’s overpowering control .

Frye Northrop as one of the most eminent critics of the twentieth century wrote a book called *Anatomy of criticism* (1957) where he dissects types and forms of narratives and archetypes in literature, and likens different myths to different seasons depending on their presentation. Therefore, whereas a tragedy fits with the mythos of winter, romance corresponds to that of summer, due to adventure and exhilaration that are at its core. We can read *Desert Royal* from the perspective of Frye’s archetypal summer mythos, as a romance for the story comprises most of its postulates. The hero awakens to the world with an innocent mind, goes on minor quests, which may or may not end in triumph, until she confronts an evil she cannot withstand, by which time one of them, the hero or the foe, must prevail. The last phase of romance is when the hero looks back in a contemplative state .

Sultana, the hero if *Desert Royal* follows a similar path. What renders her story interesting is the intersection of this romance with religion. Whereas Frye studies the archetype with reference to the Bible as a main canon, Jean Sasson by virtue of the setting employs Islamic religious myth, which differs slightly from that of the Christians, but retains the same main

constituents: Adam and Eve live in the Garden of Eden until they are expelled into Earth after the temptation of the serpent. Hence, we can read the protagonist in this immersive religious society as an odd one out, although keeping to herself. Her personal beliefs are that of a devout Muslim, albeit one harboring secrets that are considered sins such as alcoholism and anger. She maintains that the problems of her society stem from an unrighteous interpretation of the book of Allah. Throughout the story, we see that her biggest struggle is trying to reconcile the multiple facets of Islam, often the ones that should focus more on, such as mercy and tolerance, and she often turns a blind —though disappointed— eye to the details she feels are derogatory to women .

As we go into the story's composition as a myth of summer, we must follow the chronicles of Sultana in the chronological order that the author Jean Sasson used to sketch out the story for us. Along the way of this order, we shall refer to Northrop Frye's stages of the romance. It is notable to mention before we embark on this analysis that the book is written as part of a series of books about the same princess in Saudi Arabia, yet we are isolating it from its predecessors and successors to focus on the themes present in *Desert Royal* with Northrop's construction of the myth of summer. The stages of it being "the agon or conflict, the pathos or death-struggle, and the anagnorisis or discovery, the recognition of the hero" (Frye, 1957, p. 187). These stages are what the aforementioned religious mythology figures in, whence the conflict "takes place in, or at any rate primarily concerns, our world" (Frye, 1957, p. 187). This setting on the natural world (not in the land of the Gods) separates the romance from the myth and hence, it becomes the place in which the forces of the world are synchronized; the good and the evil go against each other with the same fervor, to reach truce only after the

defeat of the monster. Within the context of *Desert Royal*, this is personified by Sultana as a symbol representing women in general, against the systemic oppression of women represented by most of the men in the story (and some women). The goal is then to appease this injustice that violates human rights, albeit in this quest, the eventual dissolution of the monster is not attained in the same fashion as in a normal conquest, for the antagonist's fall cannot be reduced to the event of "dragon-killing" (Frye, 1957, p. 189). The eventual dissolution of evil in this case is a far-complex process comprising of rude sacrifice and the reinterpretation of the Quran —or its 'un-interpretation' as it figured in the Islamist feminist Omaila Abou-Bakr's article on the urgency of reiterating the principles of the religion in order not to clash with human rights (2011).

Frye remarks that "the central form of romance is dialectical: everything is focussed on a conflict between the hero and his enemy," (Frye, 1957, p. 187) which breeds the intensity in narration, and the cascading of the events in a somewhat religiously didactic form. *Desert Royal* starts with a 'spirit of nature', one that introduces to, or reminds of, the protagonist's desire, and inflicts her with a need to go on a quest for female empowerment. This spirit is quite conventionally the spirit of Sultana's mother who comes to her in a dream, and alerts her to the long foregone purpose of her life and urges her to follow it. Frye also associated the quest in a romance with dreams: "the quest-romance has analogies to both rituals and dreams ... the quest-romance is the search of the libido or desiring self for a fulfilment that will deliver it from the anxieties of reality but will still contain that reality" (Frye, 1957, p. 193). She tells her, "'daughter, when you were a wayward child I often had to frighten you into reasonable behavior" (Sasson, 2004, p. 19). This evokes the second phase of the journey of a hero, which is innocence

and youth, in which it intersects the first phase, birth, that distinguishes the hero from her peers in one way or another. Sultana is therefore shown to have been different from her youth .

As the chronicles of her life continue to unfold, Sultana laments her powerlessness, and her inability to do anything about the problems that she and many women in her community face. In a fight with her husband, she yells a proverb at him that captures the uselessness of her efforts to help anyone. She said, “‘why should I cook water?’ ...‘It will only remain water’”(Sasson, 2004, p. 234). This phase is the third one of normal quests, of a protagonist and an antagonist. In this phase, the protagonist of *Desert Royal* achieves only a few successes, but she is characterized by perseverance. One of her victorious quests is helping the eunuch Omar. The background of Omar is a sad one to say the least. In this section, we are interested in what he represents to the protagonist in a romance scope. Frye describes the trope ‘children of nature’ which Omar fits into by saying that they “elude the moral antithesis of heroism and villainy ... they represent partly the moral neutrality of the intermediate world of nature and partly a world of mystery” (Frye, 1957, p. 197, p. 196). His presence in the life of Sultana comes about after turmoil with Faddel and Khalidah who causes her great frustration by retaining their slaves and thus awarding a loss to her pursuit in their garden. Acquiring Omar however, lessens her feelings of desperation: “I realized that this eunuch possessed an enormously calming influence” (Sasson, 2004, p. 145). His purpose in the story is to help the protagonist regain her sense of calm, and as spirits of nature are incorporated to assist the protagonist, we can say that Omar fits well within this description despite the lack of inscrutability of his origin .

Omar’s plot arc in the romance starts after encountering Sultana in

the garden of the royal cousins, Faddel and Khalidah, on the day of Eid. She describes their ambition: “this cousin, named Faddel, had reportedly spent unimaginable sums of money to construct a palace and surrounding gardens to closely resemble the likeness of paradise itself - the heavenly paradise as described in our Holy Koran” (Sasson, 2004, p. 93). The paradise of the Holy Quran is of course Eden to which pious believers will return after Judgment Day. In the garden, Faddel owns all the graces promised Him, ranging from the simple pleasures of beautiful plants to the harems of Houris awaiting the men. This underscores the intersection of women’s struggles with religious permission. Additionally, her daughter Amani proves to be a sensitive soul and frees mistreated birds by her own volition, and kidnaps them to her house. She then is established, along with other secondary characters are moral. The romance has little space for moral ambiguity, thus, “if they [characters] assist it they are idealized as simply gallant or pure; if they obstruct it they are caricatured as simply villainous or cowardly (Frye, 1957, p. 195). Intersecting these events with Frye’s conception of romance as stemming from a canonically religious myth, we can derive a connection between this paradise on Earth, and the meaning it holds as a place of conditional blessing, wherein man can possess what pleases him, even to the detriment of his possessions. The line then is not a that men in Saudi Arabia have of everything. Against the mythology of Eden, the serpent is thus the temptation. The faint phallic symbolism of it can be tracked to the males’ immorality. In another incident, Sultana even likens her brother Ali to a reptile: “like the snake he is” (Sasson, 1957, p. 80). The chapter Heavenly Harem ends with Sultana getting kicked out of ‘heaven’, which illustrates her failure to complete her quest.

The following phase present in *Desert Royal* is the fourth one,

revolving around the maintenance of purity in the face of evil. Frye says, “the central theme of this phase is that of the maintaining of the integrity of the innocent world against the assault of experience. It thus often takes the form of a moral allegory” (Frye, 1957, p. 201). Sultana, by preaching moderation and religious tolerance even after her many confrontations with men in her society shows her preservation of good inside her, which makes the hero irrevocably distinguished from the antagonist, in her ultimate aim to protect “the integrated body [that] may be individual or social, or both” (Frye, 1957, p. 201). The story then takes a turn when in the desert, which Frye considers to be part of “the inorganic world” (Frye, 1957, p. 150) for it is where perils and darkness reside. An attack is perpetrated against Sara, Sultana’s sister, whom this latter helps. In this act of courage, the protagonist feels exalted by the nobility of her act, leading it to become the beginning of a remarkable shift in the attitude of Sultana .

Before the trip to the desert ends, Sultana hears yelling coming from neighboring tents. The servants tell her that her brother has been bitten by a poisonous snake, and is likely to die soon. When she sees him, Ali urges her to apologize for her past mistakes and transgressions against him. This propels our protagonist into a confused state of righteous indignation infused with pity. She finally realizes that her brother is incapable of seeing the error of his ways, in a country of a misogynistic habitus propagated for centuries. A snake has bitten Ali now, in a reversal for the state in which he was the snake. It is thus symbolized that the cycle of abuse and control that her brother exerted (and similarly all other sinful men) has come full circle .

In fact, her mother shortly returns to her in a dream, and though remaining scrutinous of her daughter’s life, she tells her that the happiness

she was seeking “was attainable” to her (Sasson, 2004, p. 281). Eventually, we see Sultana making change by standing firm against three men who assault a slave named Veena, whose fate is changed by Sultana and her sisters, who decide to help as many women as they can. The protagonist achieves her initial hope that “women need each other. After years of observing human nature, it appears to me that women of age often attack other women ... Yet younger women seem to recognize that there is no greater deed than helping another woman” (Sasson, 2004, p. 15). Sultana and her circle of sisters eventually open up many organizations to help women, bringing her immense satisfaction. At long last, she overcomes her powerlessness and is adamant about protecting girls’ and women from the violations of men. In the last chapter, we learn that her son had a daughter he named after his mother, and he participates in helping women as well .

This analysis has shown the steps of the romance as we have come to see in the story of Sultana. Her adventures, failures, as well as successes categorize her as a romantic hero who achieves her vision by the end of her story. In the last chapter, Sultana is contemplating her life peacefully, ten years later, and is satisfied with the outcome. Her actions have helped many a woman, and her son becomes an advocate for women’s rights. Her peace and success are the last stage of the romance, in which the hero is no longer active in her quest, but instead subsides into a resting state. To sum up, we say that *Desert Royal* follows the structure of the romance, the mythos of summer, to tell the story of a royal princess relying on religious mythology to explain underline the points of turning for the events and direction of the plot.

4-2- *Offshore pirate* as romance

The short story *The Offshore pirate* first appeared in The Saturday

Evening Post magazine in 1920, before being compiled in the collection “Flappers and philosophers.” It is one of Scott Fitzgerald’s earlier works which evokes youth and beauty. *The Offshore pirate* alludes to these themes, centering a girl by the name of Ardita Farnam of about nineteen years old, and her haughty and rebellious attitude towards life and her uncle Mr. Farnam who proposes that she leave her low-class romantic interest for a more suitable match. The short story is told from a third-person omniscient perspective that takes the characters into a dream-like adventure, aided by a white pirate and six black men, who hijack the yacht when uncle Farnam goes ashore. The lawless pirate Curtis Carlyle apprehends the ship with the girl on it, and sails offshore into an island supposedly to hide from the police. What ensues is a series of displays of courage by Ardita, and admissions of Carlyle’s past as a “poh white” (Fitzgerald, 1920, p. 19). The story reaches a climax when the two admit their love for each other, and ends after the epiphanic discovery that Curtis Carlyle’s real name is Toby Moreland, the man that Ardita had previously refused to get acquainted with. This realization surprisingly does not deter the girl from her newly-found passion and instead appreciates his creativity, and condones this romantic imagination, and says “I want you to lie to me just as sweetly as you know how for the rest of my life” (Fitzgerald, 1920, p. 48) .

The story is set during Jazz Age America, when the people discarded old values and conservative dressing styles in favor of a more relaxed and free attire for young women who became known as flappers, and who renounced the constricting garments women previously wore. Society in the 1920s was seeing many changes brought about by the new politics of the free markets, the prohibition, and extravagance. We can see Ardita in this fashion as a flapper herself, sporting a loose-fitting dress, slippers, and no stockings. Her

uncle Mr. Farnam on the other hand is depicted as the antithesis of this era's openness due to his age. He is a conservative man who does not subscribe to the same beliefs as the young, and represents henceforth "a literary referent of the Old Gang" (Griffin, 2011, p. 326). Each of the story's characters therefore, can be imagined in a symbolic way to hone in on an arc of literary denotation. Carlyle/Toby is now the intermediary between a girl and her aspirations of marrying an "a man who is notorious for his excesses" (Fitzgerald, 1920, p. 6), interrupted by her aging uncle and his ambition of marrying her off to the son of a Colonel. Ardita is then not seen as an independent agent who is capable of making her choices, but as a rash adolescent who must be saved from her own desires. Indeed, Fitzgerald "early came to think of women in terms of social approval and male validation" (Sanderson, 2006, p. 147), and in his stories, he often depicted flappers with fascination which rendered him according to Sanderson, a victim of such depictions when the public incessantly demanded more stories about this type of women. The flapper however, as a symbol of the 1920's generation, was not entirely free, nor did Fitzgerald completely endorse the type. In *The Offshore pirate*, he converges the flapper with her uncle and defends social expectations of women. This can be seen in the way the author keenly represented the pirate, and how Ardita resigned to her love even after it was revealed as a ruse.

Through his ruse, Carlyle/Toby helps her uncle and in the prevailing white aristocratic values, he also helps Ardita to a better destiny. On the moral balance that Fitzgerald achieves in his story, Frye establishes swift boundaries that separate the heroes from the monsters in a romance: "in every age the ruling social or intellectual class tends to project its ideals in some form of romance, where the virtuous heroes and beautiful heroines

represent the ideals and the villains the threats to their ascendancy” (Frye, 1957, p. 186). Carlyle in *The Offshore pirate’s* revelation of his white identity saves him from being seen as the villain, and redeems him from his acts of deceit and seduction of Arditia.

The short story takes place in Florida, in a white steam-yacht named Narcissus, alluding to the protagonist’s main attribute. It starts on a sunny day, and incorporates vivid visual imagery of bright yellows: “the second half-lemon was well-nigh pulpless and the golden collar had grown astonishing in width” (Fitzgerald, 1920, p. 4); blues: “dangling blue slippers, “blue waters” (Fitzgerald, 1920, p. 9); and whites “white moon” (Fitzgerald, 1920, p. 34). This is reminiscent of summer as is, making the short story a ready candidate for the archetype. Frye in his structuring of the romance insisted on the importance of the summer mythos, and says that “no matter how great a change may take place in society, romance will turn up again, as hungry as ever, looking for new hopes and desires to feed on” (Frye, 1957, p. 186). Summer is the season of exaltation, free-spiritedness, laziness, and romance in the broad sense of the word. It is also the season for the seduction of the seas and the swaying of the night clouds under the pale moon. This is loosely how Fitzgerald hailed the soft climate of the Florida island. Moreover, this atmosphere is mirrored in the conducts of the main characters who exhibit delightful attitudes and bond emotionally despite the situation being closer to a hostage situation than to a summer vacation. The story is then structured befittingly to the unfolding of a romance; first, Arditia faces a conflict which is her uncle’s opposition to her love life, then a second conflict in which she nevertheless chooses, which is the offshore adventure. The pirate cruise being her choice is emblematic of a hero’s typical quest. Arditia sets off on a foreign land or island in order to challenge and prove herself to

the pirates. Subsequently, she comes to a struggle where she is given a choice whether to fulfill her quest on a journey to India or not, and ultimately, her conflict is resolved by a declaration of love for Toby, foregoing her initial stubbornness. Ardita in this way goes through the stages of a romance as a female hero whose challenges are unique to a young woman's experience in life, especially with her male elders and family.

Alternately, one may also view the love that Ardita grows to harbor for Carlyle as a symptom of the Stockholm syndrome, which by lack of clinical virtue has been proposed to change its name into 'appeasement'. Appeasement, as it figures in the work of Bailey et al. in the *European Journal of Psychotraumatology*, "[is] a pacification and submission response. Since appeasement may serve to de-escalate a situation, it [is] suggested that the resulting pacification could contribute to survival" (Bailey & al., 2023, p. 3). When the seven men came on the yacht, Ardita's response to show bravery can then be seen as a form of appeasement towards them, in order to escape being hurt by them. She describes courage as "a sort of insistence on the value of life and the worth of transient things" (Fitzgerald, 1920, p. 34), tacitly defending her fear disguised as its opposite. Her docile attitude towards Carlyle was also not of an authentic interest in him as it was his own seduction of her. Seduction in this context means the ability to make a person do one's bidding without coercing them into it. The stages of seduction in this romance are first the challenge, wherein Carlyle apprehended the ship and tactfully distinguished himself as the leader, and demanded that she make a choice whether to stay onboard or leave the ship, Carlyle relied on the girl's defiance to keep her on the ship. The next time Ardita felt a pull towards Carlyle was when he lay defenseless on the settee next to her, "and classed him immediately as a romantic figure" (Fitzgerald,

1920, p. 16). The pirate's deliberate choice to show strategic vulnerability further entraps Ardita, who allows herself to be seduced by the fantastical adventure she joined in on. The author details how she thought of someone other than herself for once, hinting at her changing spirit that the adventure offshore allowed her. After nightfall, she urges the pirate to "lie to [her] by the moonlight" and to "do a fabulous story" (Fitzgerald, 1920, p. 18). He then starts to recall events of his childhood, and earlier life, as if to show her he is not as dangerous as she might perceive. Eventually, Ardita falls asleep, but she is infatuated.

The short story has a clear aim at its onset that got disrupted as the events unfold. Ardita wants to see her man in Palm Beach against the wishes of her uncle who calls her 'demi-monde' for aiming below her social status. Ardita however, in the fervor of her infatuation with the man, ignores her uncle's advice, propelling him to engage in a ruse to save her from herself. The journey Toby fabricates in its entirety, although the love she stumbles upon is real enough in her eyes, making her accept the lie in the end with enthusiasm. Besides, the exotic elements of the trip, such as the island and the "Six Black Buddies" (Fitzgerald, 1920, p. 15) allow the occurrences of the romance enough space to happen in a comic way, for "the hero of romance moves in a world in which the ordinary laws of nature are slightly suspended" (Frye, 1957, p. 33), but he nevertheless seeks self-fulfillment and realization. Ardita also seeks this, she tells Carlyle that because she requires a lot of happiness, she has grown dissatisfied with the world. Hence, we can feel her struggle, and interpret the adventure she let herself embark on as her struggle to attain it .

By the time the story reaches climax, Carlyle and Ardita are in love. Enticed by the setting, the weather, and the trick that they are lawless

fugitives, Ardita is still not completely wooed into traveling with the man to India, and when such a sacrifice proves unnecessary, she folds with the relief that she will not lose her beloved, although their story just changed. One may even imagine Ardita flattered by such a show of desire for her, for she believes that “all life is just a progression toward, and then a recession from, one phrase — ‘I love you’ (Fitzgerald, 1920, p. 24). In this fashion, the romance of the story follows, not a self-involved adventure towards self-realization, but an adventure tailored to take Ardita from self-involvement into an altruistic mode of being. It is then this quest that Ardita embarks on, and its resolution, that represent the comedic summer myth.

5-Conclusion :

This article has taken us to the wilderness of a Florida island, and to the scorching of Arabian Sahara only to bring us out of it with a renewed sense that a story can be a romance regardless of the conventional constricting genres of criticism before Northrop Frye. The arcades that both tales have been, from a hero in search of quenching her thirst in a world that shouted dissidence and insolence to her, only go to once more illustrate the flow of these stories into romantic myths of summer. After all, they show that it is the spirit of a story that differentiates it or relates it to others in spite of presentational issues. Hence, they intertwined the search for self in Jazz Age America, and the struggle for human rights in Saudi Arabia with themes that evoked summer, and ended in victory .

Our article attempted to follow Frye’s romance, not as a superficial form of storytelling, but instead as a combust form of representing universal trials and the human impulse to transcend the constraints of the mundane world. The quests and supernatural elements that at times infiltrate it tap

into our innate desire for a fantastical experience that offers redemption and transformation without tragedy, thus the importance of its maintenance as a method for studying literary works from which emanate social commentary in the form of tests for the hero's stamina and goodness. All in all, the books *Desert Royal* and *The Offshore pirate* provided the genre of the myth of summer with socially potent adverse situations that reflected on said-trials in a comedic atmosphere..

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