CHAPTER V

TENDER IS THE NIGHT
Tender is the Night, which came after 'The Great Gatsby', is perhaps the maturer of the two novels. It is a poignant and deeply affecting work which reflects Fitzgerald's profound exploration of his own romantic vision. By the time Fitzgerald started writing Tender is the Night, the life of the Fitzgeralds' was entering a critical phase and about to take a tragic turn. Zelda's Save me the Waltz and Fitzgerald's Tender is the Night cannot be separated from the events of their life during this period. As Kenneth Eble rightly points out,

Both Save me the Waltz and Tender is the Night are depressing books, because only with difficulty can they be torn from the sad particulars of the Fitzgerald's fate. If 1920s described in both books some times seems like a prelude to disaster, the 1930s is disaster itself. From the time he returned permanently to America (1932) until his death, Fitzgerald was never more than momentarily free from the specter of his wife's insanity, from his
own alcoholism, and from the responsibility of keeping life going for himself, Zelda, and their daughter, now entering her teens.¹

Though ‘The Great Gatsby’ evoked favourable response from the reviewers, it did not bring as much money as Fitzgerald had hoped it would. Fitzgerald was quite optimistic that if he did his best he would attain fame and fortune. Fitzgerald earned both fame and money but the latter was never sufficient to the kind of life that he and Zelda followed. The visit of the Fitzgeralds to France in 1925 did not fulfil their yearning for stability. One of the reasons was the financial insecurity that always seemed to haunt them. In a letter to Perkins Fitzgerald confessed, "I can't reduce our scale of living, and I can't stand this financial insecurity."² The Fitzgeralds often found themselves in financial straits because they tried to live like people of inherited wealth. Their extravagance and inefficiency made the matters worse. This became a tragic thing in the life of Fitzgerald as he always cherished a deep desire to become a serious writer. As Arthur Mizener says,

A man who intends to be a serious writer in the twentieth century knows that he will be lucky to average a quarter of Fitzgerald’s income over a life time; and it is hard to believe anyone could be so subject to extravagance that he would have to sacrifice his whole career to it especially when he is a man – as Fitzgerald was – powerfully driven to succeed in that career and at the same time tortured – as again Fitzgerald was by debt.³

But the Fitzgeralds chased their desire for unadulterated gaiety seeking an "orgiastic future" until tragedy struck them. Their life in Paris was
one of "thousand parties and no work" and Fitzgerald was worried about his drinking. Yet, the Fitzgeralds along with a group of Americans were able to make on the summer Riviera a brilliant social life. Gerald and Sara Murphy were among this group of Americans. They had great charm, and with their social skill and their wealth they became the heart of the above group of Americans. Fitzgerald drew on Gerald Murphy for these characteristics in Dick Diver, the hero of 'Tender is the Night'. The Murphys were very skillful hosts and their parties were carefully planned and elegantly managed. The Divers' Party in 'Tender is the Night' is closely modelled on the parties given by Gerald and Sara Murphy.

Meanwhile, Fitzgerald's addiction to alcohol was getting from bad to worse. Zelda's impulsive behaviour also continued unchecked. As Mizener says, "They (Fitzgeralds) had reached a stage which was difficult for themselves as well as others, and, like Dick Diver, Fitzgerald began to find himself excluded not only from parties but from hotels and other public places." Once, Fitzgerald and Charles Mac Authur planned to saw a hotel waiter in two to see what was inside him. They wanted to do this with a musical saw to "eliminate any sordidness." But Zelda dissuaded them from their plan saying that "they would only find old menus and tips and pencil stubs and broken China." This incident appears in Tender is the Night almost without any change.

Gradually it became clear that the Fitzgeralds were at the mercy of "the obscure and confused impulses of their natures." Their extravagant acts which no one could foresee would often greatly shock the people with whom they spent their time in France. Yet, with all the powerful drive for doing
something exciting all the time, Fitzgerald wrote a few short stories of real value during this period. He also thought of writing a novel with the title “The World’s Fair.” He also sometimes called his new novel “The Boy Who Killed His Mother” and “Our Type.” The story was to take place against the background of Riviera, and the murder of his mother by Fransis Melanky, who makes his mark in Hollywood as a technician, was to be the central incident in the novel. But, having written four long chapters of the novel, Fitzgerald gave up this story of matricide in 1929. Fitzgerald had written to Perkins that his novel was going to be, among other things, about “Zelda and me and the hysteria of last May and June in Paris.” This is significant because it shows that Fitzgerald was acutely aware of the kind of life that he and Zelda were leading. Tragedy struck the life of the Fitzgeralds when Zelda’s interest in dancing began to assume maniacal dimensions. Zelda’s illness badly shook the morale of the Fitzgeralds and they were forced to return to America. But the return to America did not improve the situation.

The Fitzgeralds, having spent sometime with Zelda’s family in Montgomeroy, came to Los Angeles where they were given a big welcome. While at Los Angeles, Fitzgerald happened to meet to young woman called Lois Moran. They both felt certain mutual fascination for each other. The character of Rosemary Hoyt in *Tender is the Night* is modelled on Lois Moran. Fitzgerald was charmed by Lois Moran’s youth, beauty and innocence. Her great admiration for him made him feel young again. This aspect of Fitzgerald’s relation with Lois Moran is reflected in Dick Diver’s relation with Rosemary.
The Fitzgeralds returned to France to spend the summer of 1928 and the main reason for this was Zelda's dancing. She showed such extreme concentration on dancing that it began to look quite abnormal. Fitzgerald began to realize that traces of Zelda's insanity were evident even in the early days of 1927. She had begun to show a number of disturbing signs one of which was going through long periods of continuous silence. In Paris Zelda started taking lessons in dancing but unfortunately there was certain urge in Fitzgerald to destroy her concentration. This led to bitter quarrels between Fitzgerald and Zelda which caused a gulf in their relationships which was never bridged. Slowly they began to realize their own emotional bankruptcy. As far as Fitzgerald was concerned, as Arthur Mizener says, "it is the spoiled priest's preliminary evaluation of their lives during the decade since the success of This Side of Paradise, an evaluation Fitzgerald was to work out carefully during the next three years in the story of Nicole and Dick Diver." 8

Zelda's condition did not improve and she was taken to Switzerland where the best kind of psychiatric care in Europe was available. A number of specialists were consulted and they all agreed on the diagnosis of Schizophrenia. The chances of complete recovery were not bright. Meanwhile Zelda went through terrible hallucinations and suffered from a very violent type of eczema. In Tender is the Night we see Dick Diver treating a psychiatric woman-patient suffering from severe attacks of eczema. Fitzgerald began to feel deeply guilty about Zelda's suffering. He realized that he had made Zelda's life very hard for her and that his excessive drinking was one of the factors that
contributed to Zelda's mental breakdown. He began to read a lot about schizophrenia which only shattered his fond hope of Zelda's final recovery.

This realization frightened and depressed Fitzgerald. He began to drink more and more which caused fits of nervous temper and depression in Fitzgerald. His morale went down and made him less capable of providing the regular life that Zelda needed. Yet, inspite of these handicaps, Fitzgerald did not give up his fight to save Zelda and to save himself, because for him the two things seemed to be inextricably connected. This struggle is seen reflected in Dick Diver's attempts at saving Nicole. But during all this turmoil, Fitzgerald went on working at his new novel *Tender is the Night*. His health began to break down and he was hospitalized a number of times, but, through all this, Fitzgerald struggled with the proofs of *Tender is the Night* and the novel was finally published in April, 1934. Fitzgerald called the novel "My Testament of Faith" and firmly held that *Tender is the Night* was his best work. It is significant that many serious critics have since come round to Fitzgerald's judgement about *Tender is the Night*.

It is obvious that a number of incidents and the general background of Paris, Antibe and the Riviera have been transported into *Tender is the Night*. Even some of the people that Fitzgerald came to know during this period also became models for the principal characters in *Tender is the Night*. Even a writer like Hemingway was disturbed by the way Fitzgerald transported Gerald Murphy's exterior into the character of Dick Diver. As Arthur Mizener says,
The book struck Hemingway as an indication of how Fitzgerald was going wrong as a writer, and he tried to draw the moral for Fitzgerald in a strong letter. He was disturbed by the mixture of fact and invention about the Murphys; the importation into the character of Dick Diver, who had Gerald Murphy's exterior, of Fitzgerald's feelings about his own decline seemed to him a dangerous self indulgence.⁹

But, it must be said that Hemingway's evaluation of *Tender is the Night* did not do it real justice. Of course, he corrected his own judgement after sometime and recognized the genuine seriousness of the novel. It cannot be denied that Fitzgerald always used in his novels and short stories the people and incidents with which he was emotionally identified. But it is also true that he constantly strove to turn the autobiographical into art. Gerald Murphy himself said that, "Only the invented part of our life had any scheme, any beauty."¹⁰

Like his previous novels, *Tender is the Night* is also an expression of Fitzgerald's romantic vision. But the romantic vision is not obvious, on the surface as it is, as in the case of *The Beautiful and Damned* or *The Great Gatsby*. This has led some critics to consider *Tender is the Night* the least romantic of Fitzgerald's works. But the title of the novel, taken from Keats' Ode to a Nightingale strongly suggests the novel's connection with the romantic vision. It is rather surprising that the title of the title of the novel has not received the close critical consideration that it deserves. It is accepted by all that Fitzgerald was life long admirer of Keats. He was deeply influenced by the romantic vision of Keats. *Tender is the Night*, which is a very mature and
complex work of Fitzgerald, embodies the romantic vision as expressed in 'Ode to a Nightingale.' We should take into consideration not only the title but also the epigraph which is also taken from 'Ode to a Nightingale.'

The epigraph reads:

"Already with thee! Tender is the Night,

But here there is no light,

Save what from heaven is with the breezes blown
Through verdurous glooms and winding mossy ways."

Fitzgerald was so deeply drawn to Keats that he said, "for a while after you quit. Keats, all other poetry seems to be only whistling or humming." "In The Crack up" he confesses how he found the "Ode to a Nightingale" unbearably beautiful and how he read it always with tears in his eyes.

At the time of writing Tender is the Night Fitzgerald's life was going through an agonizing period. Zelda's Schizophrenic illness, lack of money and his own growing addiction to alcohol were the main factors, tormenting the life of Fitzgerald. 'Ode to a Nightingale,' which is a deeply personal and subjective expression of a complex dimension of human experience, must have had a very strong appeal to Fitzgerald at this point of his life. The attempts of Keats to escape from his own sad and gloomy life and join the Nightingale which symbolized for him the immortal harmony and beauty of life and also the realization that such an escape is not possible must have greatly appealed to Fitzgerald. The first three novels of Fitzgerald express his romantic vision and also show how it gets shattered by the hard realities of life. This is true of
Tender is the Night also, but the reasons for the failure of the hero are not so easily clear as they are in the case of the previous novels.

In his significant study Tender is the Night and 'Ode to a Nightingale', William Doherty has made a brilliant analysis of the Ode's pervasive influence in Tender is the Night:

The title is appropriate, though no one has said why. Yet, a moment's reflection will show that there is good deal of Keatsian suggestiveness in Tender is the Night in both décor and atmosphere – the provincial summers of sunburnt mirth, the nights perfumed and promising, the dark gardens of an illusory world. But I suggest that there are parallels more significant than those of colour and mood. The correspondences I offer in this case ...indicate a calculated pattern of allusion beneath the literal surface of the novel which deepens the psychoanalytic rationale and adds context to the cultural analysis the work offers. In addition, the "Ode" appears to provide us with a sort of thematic overlay which clarifies unsuspected symbolic structures, essential to the understanding of the book. 11

William Doherty clearly and convincingly demonstrates how Tender is the Night bears proof to what he has said in the above passage. Besides tracing the Romantic décor and the Keatsian atmosphere in the novel, he goes on to show how the novel has a potion motif and a motif of endings. He also points out that there is a difference in tone between Ode to a Nightingale and Tender is the Night in this regard:
There is a difference in tone between the two works which is due to the fact that Keats emphasizes the swelling dimension of the ecstatic experience, while Fitzgerald deals more with its deflation. Where Keats conveys a sense of disappointment, fond regret, Fitzgerald expresses a Romantic's anti-Romantic argument; for in tracing the grim disenchantment, Fitzgerald underscores the sense of deception, trickery, the sense of victimage in the martyring of the dreamer. The "immortal bird" of the "Ode" becomes the "perverse phoenix" Nicole; the deceiving elf becomes the "crooked" Nicole.  

It cannot be denied that the interpretations offered by William Doherty are consistent with the fundamental premises of his argument. It is also true that Fitzgerald was a severe critic of his own romantic vision. The core belief of a romantic lies in the possibility of realizing an immortal and immutable state of beauty and joy which is beyond time. This ideal fails when confronted with the harsh realities of physical, historical existence of man. For Keats, the Nightingale symbolizes immortal harmony, which being beyond time itself, lends its healing touch to individuals caught in the inextricable web of time, change and sorrow. The poet's yearning to be one with the Nightingale is to transcend historical time and to become one with the immortal harmony. Fitzgerald's romantic vision shared the essential characteristics of transcending time and attaining an eternal state of youth, beauty and joy. For him wealth and money seemed to possess an apparent capacity for halting, or for creating an illusion of halting the process of change. In *Tender is the Night* Dick Diver represents the
romantic vision of Fitzgerald. It is in this sense that the novelist becomes the
hero, but not merely because of the biographical element that has gone into the
making of the novel.

Even as the poet longs to become one with the Nightingale, Dr. Dick Diver in *Tender is the Night* tries to identify himself with a romantic vision. He seeks to become the greatest psychiatrist of the Age, and wants to write standard works unravelling the hidden layers of human consciousness. This is not an ambition only to achieve personal glorification, Dr. Dick Diver earnestly wants to heal the wounds of human psyche. It is in this sense that he wanted to play the nightingale to the world. Even as the Nightingale in the "Ode" gave comfort to the sorrow-laden hearts down the centuries of human history, Dick wanted to provide the soothing and healing touch to all those who have grown weary with the fever and the fret of life. But, like Gatsby, Dick has to face the corrupt and decaying society, that surrounds him. The tragedy of Dick's life is that in trying to help a morally debased society, he brings about his own decay and downfall. Like Keats in the "Ode", Dick is "forlorn". The poet says the very word "forlorn" is "like a bell / To toll me back from thee to my soul self." This line very precisely sums up Dick's life. Dick finally finds himself emotionally drained out, and the romantic vision disappears, leaving him a drifting lonely man. Nicole can, with some justification, be compared to Ruth:

"Perhaps the self-same song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn;"
Like the nightingale which gave comfort to the sad heart of Ruth, Dr. Dick Diver tries to heal Nicole, a schizophrenic, in an alien land (France). But it is Dick's devotion to Nicole that brings about his down fall. Fitzgerald unfolds this profoundly moving theme, in a very mature way.

The plot of *Tender is the Night* unfolds in a slow and labyrinthine way. Many critics have considered this and the structure of the book, the main weakness of the novel. Fitzgerald himself felt rather uneasy about the structure of the novel, which led him to change the order of the chapters in a reconsideration of the novel in 1938. He felt that the novel's "great fault is that the true beginning - the young psychiatrist in Switzerland - is tucked away in the middle of the book." (In a letter to Malcolm Cowley, Fitzgerald wrote like this). Malcolm Cowley edited the novel in the order suggested by Fitzgerald, but most of the criticism written on *Tender in the Night* takes into consideration the original structure of the novel. In fact, Fitzgerald, need not have doubted the effectiveness of the beginning of the novel with Rosemary Hoyt. This helped Fitzgerald to present how the life of Dick Diver and Nicole appeared to Rosemary, a young artist from Hollywood. The later chapters show Dick Diver's life from his own point of view. The sharp and telling contrast between Rosemary's view of Dick's life and Dick's view of his own life produces great impact on the reader's mind.

Rosemary comes across two groups of Americans on the Riviera. The first group consists of Mrs. Abrams, Mr. Mckisco, Mrs. Mckisco and Mr. Dumphy. The first group recognizes Rosemary as a celebrity from Hollywood. Among the people in the first group Mr. Mckisco is a writer who, his wife says,
"wrote the first criticism of 'Ulysses' that ever appeared in America" (117). She also goes on to say that her husband is writing a novel on the idea of 'Ulysses': "only instead of taking twenty four hours my husband takes a hundred years. He takes a decayed old French aristocrat and puts him in contrast with the mechanical age" (118) – It is significant that the novel begins with a reference to something creative and it is only much later the reader realizes that creativity does not flower in the kind of situation in which the characters in the novel are caught.

The second group consists of Dr. Dick Diver, Nicole, Abe North and Tommy Barban. Rosemary is strongly drawn to the second group mainly because of the presence of Dick Diver. Though she is very much dependent psychologically on her mother, and would like to look at the world through her mother's eyes, Rosemary still feels that she has fallen in love with Dick Diver. It is only slowly that Rosemary begins to recognize the forceful presence of Nicole. The first estimate of Dick and Nicole comes from Rosemary who is young, full of hope, yet without the experience of the world. As the story at this point is told from the point of view of Rosemary, the reader is naturally led to look at the people and incidents from her point of view. For Rosemary, Dick seems, "kind and charming – His voice promised that he would take care of her, and that a little later he would open up whole new worlds for her, unroll an endless succession of magnificent possibilities" (122). This sounds highly romantic and imaginative, yet it must be admitted that Rosemary's first impression of Dick Diver is not false. It is significant that Rosemary is quite
unable to understand what Nicole is. She is more impressed by Nicole's physical bearing than drawn towards her:

She (Nicole) was about twenty four, Rosemary guessed – her face could have been described in terms of conventional prettiness but the effect was that it had been made first on the heroic scale with strung structure and marking, as if the features and vividness of brow and colouring, everything we associate with temperament and character, had been moulded with a Rodinesque intention. (122)

Though the Divers and their group of friends are presented from the point of view of Rosemary, Fitzgerald as the writer interferes and leaves the reader in no doubt that Rosemary's view of things should not be taken at its face value. When Rosemary finds Nicole, Abe North and Barban together, she feels: "even in their absolute immobility, ... a purpose, working over something, a direction an act of creation ..." (124). Now, the writer comes forward and comments: "Her immature mind made no speculations upon the nature of their relation to each other, she was only concerned with their attitude toward herself – but she perceived the web of some pleasant interrelation, which she expressed with the thought that they seemed to have a very good time" (124). Thus it is made clear that Rosemary's view of Nicole and others is conditioned by her own immaturity of mind and their attitude towards her. The narrative technique employed by Fitzgerald at this point of the story succeeds in helping the reader to distinguish between Rosemary's romantic vision of things and the harsh reality hidden under the mask of appearances. Rosemary imagines the
life of Diver and Nicole to be one of harmony and love. She is unaware of what is really going on in the life of the Divers:

Her naivete responded whole-heartedly to the expensive simplicity of the Divers, unaware of its complexity and its lack of innocence, unaware that it was all a selection of quality rather than quantity from the run of the world's bazaar; and that the simplicity of behaviour also ... was part of a desperate bargain with the gods, and had been attained through struggles she could not have guessed at. (125-126)

This elaborate comment by the writer not only makes the reader aware that things are really quite different from what they appear to be to Rosemary but also excite the curiosity of the reader to seek out what is really wrong with the lives of the group of American exiles represented by the Divers and the others.

It is Dr. Dick Diver who draws Rosemary's admiration most. In fact, Rosemary strongly feels that she has fallen in love with Dick Diver. The complexity of the theme of *Tender is the Night* is to a considerable extent the result of the complexity of Dick Diver's character. It is clear from the beginning that he is the centre of the group of Americans consisting of Nicole, Abe North, his wife, and Tomy Barban. Even the other group of Americans consisting of the Mckiscos, Mrs. Abrams, and others are also incapable of resisting the benign influence of Dick Diver. Rosemary, who has so far been emotionally dependent on her mother, discovers to her own surprise that she has fallen in love with Dr. Dick Diver. Of course, she makes haste to confess to her mother at once, that she is in love with Dr. Dick Diver who is a married man with two
children. Though Rosemary is drawn by Diver's handsome figure and features and voice with a faint Irish melody in it, she is much more strongly impressed by other traits in his personality. Rosemary feels that Dick Diver is "all complete there" (124). She also feels certain "layer of hardness in him, of self-control and of self-discipline, her own virtues" (124). It is these characteristics that make Rosemary choose Dick Diver. Though this picture of Dick Diver is presented from Rosemary's point of view, it cannot be said that it is totally subjective. Other characters in the novel are also impressed by these traits in Dick Diver's personality. But it is true that Rosemary fails to see through the appearances. From the point of view of narrative technique, Rosemary's view of things helps the gradual unfoldement of the intricate theme of *Tender is the Night*. As Hartely Grattan rightly points out,

> Not gifted with insight into social processes ... Rosemary does not realize that she has come a bit too late and that on penetrating the world, she will find it already in decay and disillusion. Seen through her eyes, however, what glamour remains can legitimately be exploited and by the same token, the tragedy of its actuality can be all the more accentuated. ¹³

Thus, beginning the novel from Rosemary's point of view has certain integral significance to the entire novel.

Rosemary feels that the relationship between Dick Diver and Nicole is genuine and complete. This impression seems to have been shared by others also though Tomy Barban appears to be aware of what is going on really in the life of Dick and Nicole. Again, like others, Rosemary feels that, she

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¹³ Hartely Grattan, *The Interpretation of *Tender is the Night*, p. 153.
has certain silent support from Dick Diver, and that she is being taken care of by
him. In fact, Dick Diver is "offered as the most admirable kind of modern man
we can reasonably ask for, and throughout the novel he is made to stand out as
superior to all the other personae." 14 Dick Diver is presented as a kind, urbane
and generous hearted man who can resolve all discordant notes, and create a
sense of harmony in the hearts of the individuals as well as in the general
atmosphere. Even Nicole is shocked when he tells her that he has invited the
Mckiscos and Mrs. Abrams to the party, but Dick Diver is quite sure that
everything would come off well. Of course, Nicole knows that Dick Diver has a
most characteristic mood, which is a kind of excitement that sweeps every one
up into it:

This excitement about things reached an intensity out of proportion
to their importance, generating a really extraordinary virtuosity with
people. Save among a few of the tough minded and perennially
suspicious, he had the power of arousing a fascinated and
uncritical love. The reaction came when he realized the waste and
extravagance involved. He sometimes looked back with awe at
the carnivals of affection he had given, as a general might gaze
upon a massacre he had ordered to satisfy an impersonal
blood-lust. (129-130)

This significant comment made by Fitzgerald about Dick Diver reveals two
important characteristics in the personality of Dick Diver. One is that Dick Diver
genuinely wants to play Nightingale to the dwellers of this forlorn world where

"..........there is no light
Save what from heaven is with the breezes blown
Through verdurous glooms and winding mossy ways.” The other trait is that Dick Diver is also capable of realizing the waste and extravagance involved in the process of exuding an atmosphere of love. This adds to the intricacy of Dick Diver’s degradation and fall because Dick Diver could have saved himself, if he really wanted to.

At the party given by Dick Diver and Nicole, Rosemary feels certain discordant notes, but she is overwhelmed with a sense of joy in the presence of Dick Diver. Her cautious attitude towards Nicole also undergoes a sudden change: “Rosemary saw her suddenly in a new way and found her one of the most beautiful people she had ever known. Her face, the face of a saint, a viking Madonna, shone through the faint motes that snowed across the candle light, drew down its flush from the wine – coloured lanterns in the pine. She was still as still” (134).

This view of Nicole is quite subjective as Rosemary totally fails to comprehend the deep – seated agitation in the mind of Nicole. She is in fact “as dewy with belief as a child from one of Mrs. Burnett’s vicious tracts” (134). She is enchanted by the pervasive influence of Dick Diver and Nicole and feels “a conviction of home coming” (134). Fitzgerald shows clearly that Rosemary is going through a glorified romantic illusion by showing that the atmosphere at the party has certain element of fantasy in it: “There were fireflies riding on the dark air and a dog baying on some low and faraway ledge of the cliff. The table seemed to have risen a little toward the sky like a mechanical dancing platform, giving the people around it a sense of being alone with each other in the dark.
universe, nourished by its only good, warmed by its only lights" (134). But this is also a feeling experienced by the Mckiscos, Brady, the film director and Mrs. Abrams who are not friendly disposed towards the Divers. This produces in the reader the effect that Fitzgerald aims at: Rosemary's experience cannot be dismissed as an illusion, yet it is an illusion because it does not sense the emotional discord that really underlies the life of Dick Diver and Nicole.

The romantic imagination of Rosemary makes the harsh reality in the life of Dick Diver and Nicole appear very poignant and even frightening. Fitzgerald achieves this effect through his mature craft of fiction. The event that takes place upstairs between Dick and Nicole, which is witnessed by Mrs. Mckisco, is the first blow that begins to shake Rosemary's romantic view of things.

The incident witnessed by Mrs. Mckisco is kept a secret mainly owing to the stern efforts of Tomy Barban who does not want the discord in the relationship between Dick Diver and Nicole to be exposed. Rosemary keeps guessing at it. But she is unable to come upon the truth of the matter. She still continues to think that a warm and genuine sense of love binds Dick Diver and Nicole: "Beyond the inky sea and far up that high, black shadow of a hill lived the Divers. She thought of them both together, heard them still singing faintly a song like rising smoke, like a hymn, very remote in time and far away. Their children slept, their gate was shut for the night" (139).

Fitzgerald does not want Rosemary to come upon a sudden realization that the springs of love between Dick Diver and Nicole are gradually drying up. He allows Rosemary to go even further in her love for Dick Diver

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because it provides Fitzgerald with an opportunity, as a writer, to explore the deeper layers of Dick Diver's consciousness. Fitzgerald shows a great mastery over his material and a superb art of fiction which helps him in achieving the desired effect.

Rosemary's view of Nicole's character keeps changing which is a clear indication that she does not have either the experience or the insight needed to understand a very complex nature like Nicole's. At first she is impressed by the dignified bearing of Nicole and yet she is scared of her. She even thinks that she would never have Nicole for her enemy. But at the party given by the Divers, Rosemary's opinion of Nicole suddenly undergoes a change and she feels that Nicole has "the face of a saint, a viking Madonna." Rosemary is really far from the truth and yet she keeps trying to understand Nicole: "She looked at Nicole in a new way, estimating her attractions. Certainly she was the most attractive woman Rosemary had ever met – with her hardness, her devotions and loyalties, and a certain elusiveness, which Rosemary, thinking now through her mother's middle - class mind, associated attitude about money" (148). Here Rosemary seems to stumble upon a very essential element in Nicole's background. Fitzgerald, intervening as a writer at this point, describes in a memorable passage Nicole's background of affluence and wealth which does not contradict the view of Rosemary:

Nicole was the product of much ingenuity and toil. For her sake trains began their run at Chicago and traversed the round belly of the continent to California; Chicle factories fumed and link belts grew link by link in factories; men mixed tooth paste in vats and
drew month wash out of copper hogsheads; girls canned tomatoes quickly in August or worked rudely at the Five-and-Tens on Christmas Eve; half-breed Indians toiled of Brazilian coffee plantations and dreamers were muscled out of patent rights in new tractors – these were some of the people who gave a tithe to Nicole (149).

In this passage Fitzgerald clearly brings out how the multi-millionaires of America became the centre of a vast industrial growth and expansion. They became, as it were, the Pivot on which the industrial world of America turned. Nicole's spending sprees and wholesale buying reflect the enormous wealth that lies at the background. It is often suggested by critics that Nicole's wealth is one of the corrupting factors that brings about the degradation of Dick Diver. But, at this point, we can only say that Nicole's wealth is one among other important factors that influence the intricate destiny of Dick Diver.

Rosemary's attempts to draw Dick Diver into an emotional involvement with her life does not succeed mainly because Dick Diver's attitude towards her has certain inherent paternal implication in it. When she says: "Go on, oh, please go on, whatever they do. I don't care if I don't like it – I never expected to – I have always hated to think about it but now I don't. I want you to", Dick only says, "this is not as it should be" (155). But he wants to be kind to Rosemary and tells her that he loves Nicole and that his involvement with her would greatly hurt Nicole. It is not the ethics of the matter that influences Dick Diver. In fact, Dick Diver seems to need the love of Rosemary, but he doesn't want to exploit romantic love. He knows that the situation is a sheer
impossibility but more than that he would like Rosemary to keep her body and
spirit intact, till she meets her first love: "Good – night, child, this is a damn
shame. Let us drop it out of the picture...so many people are going to love you
and it might be nice to meet your first love all intact, emotionally too. That's an
old fashioned idea, isn't it?" (156). Though Dick Diver is not moved by "the
ethics of the matter", it is clear that he believes in keeping one's body and
emotions in tact. Such a belief usually has certain view of morality for its basis.
Fitzgerald himself was basically a moralist and the spoiled priest in him was
always at work. It has been rightly observed that all romantics are basically
moralistic at heart. Dick Diver is a romantic in the sense that he wants to touch
the heart of everyone and bring relief to the suffering souls. Even as the
Nightingale’s song in Keat’s Ode filters through the darkness that surrounds
humanity, Dick Diver would like to heal the wounded psyche of the suffering
souls caught in the darkness of sorrow and suffering, conflict and confusion.
Yet, Dick Diver is not one who has overcome the need of being loved, and this
makes him look forward to emotional support which no one around him is able
to give. As Harding rightly remarks, "On the one hand, Dick is the tragic fantasy
hero who is so great and fine that everyone else expects to go on taking and
taking from him and never give back; and so he gets tired, so tired; and he
breaks under the strain with no one big enough to help him, and it's terribly
pathetic and admirable." 15 When Dick Diver, Nicole, Abe North go to see
Daddy's Girl in which Rosemary has played the role of the daughter, Rosemary
has a definite feeling that Dick is beginning to fall in love with her which makes
her wildly happy. In fact, after the film Dick does admit to Rosemary in the car,
that he is in love with her though he feels that "that's not the best thing that could happen" (162). At this point Fitzgerald describes the love between Dick and Rosemary as something really different:

They were still in the happier stage of love. They were full of brave illusions about each other, tremendous illusions, so that the communication of self with self seemed to be on a plane where no other human relations mattered. They both seemed to have arrived there with an extraordinary innocence as though a series of pure accidents had driven them together, so many accidents that at last they were forced to conclude that they were for each other. (162)

But it is not clear what kind of illusion that Dick has about Rosemary. Dick's sudden discovery that he is in love with Rosemary in fact rouses in him a feeling of panic and he tells Rosemary that what he said about physical and emotional intactness still holds good. But Rosemary is not interested in all this and she tells Dick that if he loves her everything is alright. Dick Diver is also acutely aware that Nicole should not come to know of their love: "But Nicole must not know, she must not suspect, even faintly. Nicole and I have got to go on together. In a way that's more important than just wanting to go on ... Nicole must not suffer – she loves me and I love her – you understand that" (163). The relation between Dick and Nicole is at the centre of the novel and the degeneration of Dick and Nicole's breaking away from him are the ultimate outcome of his relation. In fact, here Dick Diver is trying to convince not only Rosemary but himself that love holds Nicole and him still together. He is also
aware his relation with Nicole is a complicated one and that Nicole, though she looks strong, is not really strong in her mind which makes her depend on him. Nicole's sense of dependence on Dick and Dick's feeling that he has to support her are two important factors that have complicated their relationship. Nicole is essentially impressed with his selflessness and love. In fact, Dick's romantic ideal is to radiate selfless love on all, but the tragedy of his life arises out of the fact that he is still too human to overcome the need of love from other. At one of the parties given by the Divers, Rosemary clearly experiences the spirit of selflessness that mark the actions of Dick Diver: "The enthusiasm, the selflessness behind the whole performance ravished her, the technique of moving many varied types, each as immobile, as dependent on supplies of attention as an infantry battalion is dependent on rations, appeared so effortless that he still had pieces of his own most personal self for everyone" (164). This passage throws ample light on the kind of situation in which Dick Diver has been existing. The people who surround him are quite immobile and dependent on Dick's loving consideration, while Dick Diver, in an effusion of romantic spirit, keeps on giving his love to all. That his resources of love are limitless is a romantic idea cherished by Dick Diver, and life proves that he is wrong:

We believe overwhelmingly in the collapse of Dick Diver's morale because we are made to see and hear, in the most minute and subtly shaded detail, the process of that collapse. It is very like the collapse of Fitzgerald's own morale as he describes in The Crack – Up. But it is not easy to say in either case what, in the immediate and practical sense, happens to cause the collapse.
As do many romantics with their horror of time and age, Fitzgerald tended to think of spiritual resources — of courage and generosity and kindness — as he thought of physical resources, as a sum in the bank against which a man draws.  

It is perhaps the tragedy of life that one’s spiritual resources are not limitless and one cannot go on drawing on them without replenishing them. Fitzgerald realized this himself and came to experience that one enters “a really dark night of the soul” when one’s spiritual resources are exhausted. Dick Diver in “Tender is the Night” faces the same kind of situation which reminds us of the lines from ‘Ode to the Nightingale’; “But here there is no light ……….” Thus Dick Diver comes to represent Fitzgerald’s romantic view of spiritual qualities like good manners, generosity and kindness. Fitzgerald was clearly aware that in a society which is dominated by materialistic values and money culture, a man with the above spiritual qualities will find life a very hard one. Describing the life portrayed in ‘Tender is the Night’ Fitzgerald had written in an earlier essay: “Charm, notoriety, good manners, weighed more than money as a social asset. This was rather splendid, but things were getting thinner and thinner as the eternal necessary human values tried to spread over all that expanse,”  

Dick Diver is a romantic in the sense that he tries to follow the ideal of living for certain eternal necessary human values in a corrupt and sterile society. The writer is the hero in this context because Fitzgerald makes his hero embody his own romantic vision. At the same time, Fitzgerald gives Dick Diver certain awareness of the final outcome of confronting a corrupt and a hard society. That is why, when Nicole, remarks, that so many smart men go to pieces now-a-
As a young man of twenty-six, Dick Diver arrives in Zurich with the ambition of learning to unravel the secrets of the deeper layers of human consciousness. The war does not touch him and he makes haste lest the great friend should eventually succumb to an air raid: "Most of us have a favourite, a heroic period, in our lives and that was Dick Diver's. For one thing he had no idea that he was charming, that the affection he gave and inspired was anything unusual among healthy people. In his last year at New Haven someone referred to him as 'Lucky Dick' — the name lingered in his head" (189-190). But Dick Diver does not foresee that his charm and affection mean something special to people affected in the mind. One of the traits that brings Dick Diver closer to the hearts of the people is that he refuses to be a clever man. He wants to be less intact and more human. After the lectures at the university, a young Rumanian intellectual clearly tells him: "There is no evidence that Goethe ever had a 'Conflict' in a modern sense, or a man like Jung, for instance. You are not a romantic philosopher — you are a scientist. Memory, force, character especially good sense. That's going to be your trouble" (190). But Dick Diver hotly contests this view because a romantic vision of life is an inseparable part
of his consciousness. His noble aim is not only to understand the intricacies of the human psyche as a scientist but to heal the wounded psyche, as a large hearted human being. It is this romantic attitude that leads him to love Nicole, a schizophrenic and the daughter of a fabulous American millionaire. Fitzgerald prepares the reader for this event when he says: "Dick got up to Zurich on less Achilles' heels than would be required to equip a centipede, but with plenty – the illusion of eternal strength and health, and of the essential goodness of people; illusions of a nation, the lies of generations of frontier mothers who had to croon falsely that there were no wolves outside the cabin door" (191). As in the case of the other heroes of Fitzgerald, the romantic vision of Dick Diver proves to be an illusion and becomes instrumental to his degradation because of the hard and corrupt environment, which it encounters.

It is at professor Dohmler's plant, the first modern clinic for mental illness, that Dick Diver comes to know about Nicole's case. Dick's interest in her is roused by a series of letters that she writes him and in which Dick notices things of a marked pathological turn and also things entirely normal, displaying a richly maturing nature. He is moved not only by the predicament of divided personality in which Nicole is placed but also by her longing for love. The fact that she was sexually assaulted by her own father, the root cause of her turning into a schizophrenic, must have moved Dick Diver to greater sympathy. As a psychiatrist he is clearly aware of her pathological state of mind: "Divided personality Acute and down – hill phase of the illness. The fear of men is a symptom of the illness and is not at all constitutional ...the prognosis must be reserved" (198). Yet, Dick is unable to present to Nicole only his professional
side and suppress his human side. He wants to pursue his profession very seriously but at the same time his outlook is affected by the post-war months in France, and the lavish liquidations taking place under the aegis of American splendour. That is why he cannot appreciate the view of life of Franz, a well-meaning colleague of his in the profession: "In the dead white hours in Zurich staring into a stranger's pantry across the up-shine of a street lamp, he used to think that he wanted to be good, he wanted to be kind, he wanted to be brave and wise, but it was all pretty difficult. He wanted to be loved, too, if he could fit it in" (202). This clearly sums up young Dick Diver's romantic vision of life, the only flaw, perhaps, in it is that he wants to be loved. Nicole takes advantage of this and creates such an impression of her youth and beauty on Dick Diver that he is caught in a paroxysm of emotion and becomes less and less certain of his relation to her. He realizes that he is half in love with Nicole and even considers marrying her. He knows that the warning of Dohmler and Franz has much sense: "What! And devote half your life to being doctor and nurse and all—never! I know what these cases are. One time in twenty it is finished in the first push—better never see her again!" (207). Dick Diver, as a professional psychiatrist, is very well aware that he must be most kind to Nicole and yet eliminate himself. Yet, Dick Diver chooses to consider the situation a human one rather than a professional one though he is fully aware of the enormous risk involved.

It cannot be denied that Dick Diver is attracted by the enormous wealth of Nicole. Being the son of a priest with humble financial resources, Dick has gone through the struggles of poverty which created in him a desire for
money. Nicole’s sister, Baby Warren, tells Dick that they want to purchase a
nice young doctor for Nicole in “the intellectual stock yards” of the south side of
Chicago. Dick Diver feels somewhat shocked by this brazen statement, yet, the
attraction of money does not lose its hold on him:

Watching his father’s struggles in poor parishes had wedded a
desire for money to an essentially unacquisitive nature. It was not
a healthy necessity for security—he had never felt more sure of
himself, more thoroughly his own man, than at the time of his
marriage to Nicole. Yet he had been swallowed up like a gigolo,
and somehow permitted his arsenal to be locked up in the Warren
safety—deposit vaults. (249)

Dick Diver must have felt, like the other heroes of Fitzgerald, that
money would bring him the kind of freedom required for pursuing certain noble
goals of life. Like the other heroes, Dick Diver is also wrong in this and he pays
very dearly for his wrong notion. In the beginning he makes certain feeble
efforts at living modestly on his own money, but yields when Nicole suggests
that they need not penalize themselves just because there is more Warren
money than Diver money. He is unable to devote as much attention to his work
as he should inspite of the leisure gained with Nicole’s money because Nicole’s
possessive nature drains away his energies: “naturally Nicole, wanting to own
him, wanting him to stand still for ever, encouraged any slackness on his part,
and in multiplying ways he was constantly inundated by a trickling of goods and
money...It was not so much fun. His work became confused with Nicole’s
problems; in addition, her income had increased so fast of late that it seemed to
belittle his work” (228). This clearly shows how Nicole’s money began to corrupt Dick Diver and how it held his attention totally fixed to Nicole’s problems which seriously affected his work. Nicole has recovered from her first illness, yet it is not complete. She often suffers from severe fits of loneliness which she tries to overcome with her efforts to possess Dick Diver more and more. The other side of Nicole’s personality is that she wants to be vital, creative and independent of Dick Diver, but she is unable to discover the way of achieving this:

She had come out of her first illness alive with new hopes, expecting so much, yet deprived of any subsistence except Dick, bringing up children she could only pretend gently to love, guided orphans. The people she liked, rebels mostly... she sought in them the vitality that had made them independent or creative or rugged, sought it in vain – for their secrets were buried deep in childhood struggles they had forgotten. (235)

The extreme dependence and a deep longing for independence mark the schizophrenic personality. Surprisingly, Dick Diver develops excessive dependence on Nicole’s money, and yet, struggles within himself not to become a prey to Nicole’s possessive spirit. This causes the relationship between Dick Diver and Nicole to turn sterile and their life is slowly devoured by a negative state of emotional bankruptcy. They develop an attractive social life which helps to create an illusion of harmony and charm, in the minds of the people. But the reality is that the relationship between Dick Diver and Nicole steadily deteriorates and it cannot be checked. Nicole leads a lonely life trying to own Dick who does not want to owned. Many times Dick Diver tries unsuccessfully...
to let go his hold on her. But whenever he turns away from Nicole into himself, Nicole feels that she is left with nothing to support her. This causes her to break down often, but this breakdown is not that of a person normal and healthy in mind, but that of one who has gone through an acute state of schizophrenic malady. It is one such breakdown of Nicole that is witnessed by Mrs. Mckisco at the party.

Because of her possessive spirit, Nicole grows highly jealous and begins to suspect Dick Diver. Even a letter from a woman mental patient makes her suspect Dick Diver and Dick tries to dispel her doubts about him keeping in mind the fact that she was a mental patient herself. Dick Diver is unable to keep a clear distinction between his role as a psychiatrist and his role as the husband:

Dick tried to think what to do. The dualism in his views of her – that of the husband, that of the psychiatrist – was increasingly paralyzing his faculties. In these six years she had several times carried him over the line with her, disarming him by exciting emotional pity or by a flow of wit, fantastic and disassociated, so that only after the episode did he realize with the consciousness of his own relaxation from tension, that she had succeeded in getting a point against his better judgement. (240)

As instances of such episodes increase, Dick Diver is put to a lot of mental strain and he begins to crumble because he is unable to stand apart and watch the mental disintegrations of Nicole. This inability to stand apart is the result of Dick Diver's innate romantic vision, which cherished the noble idea of
encompassing all with compassion. "Dick and Nicole had become one and
equal, not opposite and complementary; she was Dick too, the drought in the
marrow of his bones. He could not watch her disintegrations without
participating in them. His intuition rilled out of him as tenderness and
compassion" (242). Nicole's is the peculiar case of a split personality and she is
alternately a person to whom nothing need be explained and one to whom
nothing could be explained. Dick Diver is continuously required to treat Nicole
with active and affirmative insistence, keeping the road to reality always open,
and making the road to escape very hard for her. But this is such a constant
strain on his mind that he begins to go down the road of degeneration himself.

Dick Diver starts to loosen the grip over himself and much like Abe
North he begins to give himself up to drink. He slowly realizes that Nicole is
using her illness as an instrument of power. He does not know how he should
respond to life without dissecting the relationships into pieces or segments:

His love for Nicole and Rosemary, his friendship with Abe North,
with Tommy Barban in the broken universe of the war's ending –
in such contacts, the personalities had seemed to press up so
close to him that he became the personality itself – there seemed
some necessity of taking all or nothing; it was as if for the
remainder of his life he was condemned to carry with him to egos
of certain people, early met and early loved, and to be only as
complete as they were complete themselves. (278)

But Dick Diver begins to crumble under the arduous task of carrying the egos of
people. He realizes that he is not much like himself anymore. He feels tired
and emotionless, but strongly wishes that he should not lose himself in his increasing melancholy. The relationship between Dick Diver and Nicole deteriorates to such a point that communication becomes very hard: "There was little they dared talk about in these days: Seldom did they find the right word when it counted, it arrived always a moment too late when one could not reach the other any more" (293). Having reached this point Nicole is forced to come into the open and say: "We can't go on like this, or can we? - what do you think? Startled that for the moment Dick did not deny it, she continued, 'some of the time I thing it's my fault – I have ruined you.' 'So I am ruined, am I?' He inquired pleasantly. 'I didn't mean that. But you used to want to create things – now you seem to want to smash them up' (293). This significant conversation between Dick Diver and Nicole clearly shows that there is very little creative left in Dick Diver, and on the other hand, that he has turned destructive, destructive of himself. Meanwhile Nicole decides to react in some positive way to Tommy Barban's lonely passion for her. She comes to hate Diver's world with its delicate jokes and politeness, forgetting that for many years it was the only world open to her. Dick Diver grows more and more indifferent and Nicole does not want her life to be crushed under his indifference. Dick Diver clearly sees that he has gone into a process of deterioration and he admits this to Rosemary: 'Did you hear I had gone into a process of deterioration?' 'Oh! No. I simply just heard you had changed. And I am glad to see with my own eyes. Isn't it true' 'It is true'...the change came a long way back – but at first I didn't show. The manner remains in tact for some time after the morale cracks" (306). The process of Dick Diver's deterioration continues unchecked, and Nicole finally
decides to leave him for Tommy Barban. He regains his liberty when Nicole divorces him, but he has depended on Nicole's money for too long a time, which has taken away all creative urge from him. He knows only too well that he will not be able to do anything worthwhile in the field of psychiatry. So Dick Diver returns to America and retires into a life of obscurity as a general practitioner. His life can be regarded as a journey from obscurity to obscurity.

Critics have responded to 'Tender is the Night' in very different ways, but they are all agreed that it is a deeply moving serious novel. 'Tender is the Night' appeared ten years after the publication of 'The Great Gatsby'. During those ten years many important things happened in the life of Fitzgerald and also in the world and in literature. Fitzgerald's life in France for a considerable length of time almost as an expatriate also helped him in creating the kind of atmosphere that pervades the novel. It cannot be denied that 'Tender is the Night' does not reflect certain current aspects of American life, especially, the struggle of the proletariat. This may suggest the novel's lack of relationship to the contemporary American scene, but it must be said that 'Tender is the Night' explores the American consciousness at a much deeper level. Again, like the other novels of Fitzgerald, 'Tender is the Night' embodies the romantic vision of Fitzgerald.

In 'The Great Gatsby' the hero pursues a romantic vision which is doomed to fail in the given harsh materialistic world. In 'Tender is the Night' Dick Diver starts with a romantically sublime ideal of becoming the greatest psychiatrist so that he can bring solace to the wounded psyche of the people. Horace Gregory says that the title of the novel is a deliberately ironic one,
clipped from Keats's 'Ode to the Nightingale' but we should say that the irony is not so much directed against Dick Diver, the protagonist of the novel. In Keats's Ode the song of the Nightingale, filtering through the darkness surrounding the world, brings solace to the aching hearts. The poet’s different attempts at attaining a sense of unison with the song of the nightingale is the crux of the poem. The poet of course realizes that the romantic vision embodied by the Nightingale is unattainable for him and that he should make a return to the realities of the world. There is no ironical stance in this. In 'Tender is the Night' Dick Diver earnestly endeavours to attain his romantic vision and, in the process, he tries to play the Nightingale to the people. But the tragic irony of his life lies in the fact that he does not consciously try to take note of the fact that "Here there is not light". Perhaps, he is aware of the enveloping darkness, but hopes to light up the darkness with his own noble – hearted personality. But the tragedy is that the strength of darkness proves to be too much for him:

What is real in Fitzgerald's novel is a sense of terror. The world in which his people live to die has all the instability of a society that sees no reason for existence. These children of the very rich had been children too long, and all they can salvage from the wreckage of their lives is the futile wisdom of the damned. They are deeply wounded. (or corrupted), and for a moment, Fitzgerald reveals that unsounded depth with the erratic touch of wisdom that runs through out the book. 19

This is the kind of darkness that envelops Dick Diver and gradually brings about his degeneration. Fitzgerald shows a rare profundity of vision in 'Tender is the
Night' and presents the insipid and uncreative lives of the American expatriates living in France:

The rich expatriates who trail their weary lives across the pages of the novel breathe the thin air of a crazy last Autumn. The author is still in love with his characters, but he no longer entertains any illusions concerning their survival. Morally, spiritually, and even physically they are dying in hospitals for the mentally diseased, in swanky Paris hotels and on the Riviera beaches.  

Dick Diver, goes through this atmosphere of corruption trying to help people with his own strength and charm which he wrongly takes to be inexhaustible. The sophisticated brutality of the insufferable corrupt atmosphere drains away the noble feelings from his heart and drives him into a state of emotional bankruptcy. Fitzgerald creates with a telling effect the atmosphere of moral corruption which surrounds Dick Diver. As Arthur Mizener rightly points out:

The war, the ducal perversion and ingrown virginity of the Chicago aristocracy which the warrens represent – stronger and so more terrible than the corruption of the English Campions and Lady Sibley – Bierses; the hardness and lack of moral imagination of the rich in general, the anarchic nihilism represented by Tommy Barban, the self-indulgence of Abe North, destroyed beyond even an awareness of his own destruction, as Dick will be destroyed; all these forces are beautifully realized. 

Many critics have considered 'Tender is the Night' to be the most profoundly moving of all Fitzgerald's novels, but they have also strongly felt that
it is a structurally imperfect book. One of the reasons for this is that Fitzgerald is not able to draw all the thematic strands to a single focal point. The theme is present everywhere in the material presented in the novel but it does not stand out in a sharp outline, before the mental eye of the reader. As such many critics have expressed the view that the causes of Dick Diver's degeneration and spiritual death are not clear in the novel. So they think that Dick Diver's fate evokes rather a sense of horror than a sense of the tragic. But a closer examination of *Tender is the Night* reveals certain vital aspects in the personality of Dick Diver which because of the contradiction inherent in them lead to the degeneration of Dick Diver. Like all romantics, Fitzgerald was a moralist at heart and the spoiled priest was often unduly severe about his romantic vision. As Arthur Mizener points out, "like James, Fitzgerald saw that one of the central moral problems of American life was raised in an acute form among the rich. In the conflict between the possibilities of their life...their insensitivity." In *Tender is the Night*, the Warrens mainly represent this moral problem. Nicole is very much a Warren and she knows that her enormous wealth will be one of the vital factors influencing Dick Diver's decision to marry her. Dick Diver falls in love with Nicole knowing very well that she is schizophrenic and that she may not be completely cured. He is strongly advised to consider Nicole only as his mental patient, and not to develop any emotional relationship with her. Inspite of this advice given by his professional colleagues Dick Diver decides to marry Nicole because he considers her life not as a professional problem for the psychiatrist but as a human situation. This noble mindedness is an integral part of Dick Diver’s romantic ideal of developing
himself into a great psychiatrist so that he can alleviate the aches of human heart. But he forgets the harsh reality that Nicole is a Warren and that corruption is her legacy. Yet, like all the other heroes of Fitzgerald, Dick Diver is also fascinated by money and wealth. Like them he also feels that money will help him to realise his vision. Gatsby and Dick Diver appear so different but both of them suffer from the same illusion that money can make one’s romantic vision come true. Dick Diver gradually realizes that all his feeling, energy and attention should be given to Nicole both as her husband and a psychiatrist and that he will be left with no time or creative energy to delve deep into psychiatry, a subject so dear to his heart. Nicole, on the other hand, fully exploits the situation and when she is completely cured, she leaves Dick Diver without any qualm. It is not Nicole’s money only that is the cause of Dick Diver’s decline, but it is his own illusion about the importance of money that brings about his degeneration. Inspite of Dick Diver’s idealistic vision of honour, courtesy and courage, he shares in a way America’s corrupt dream about money and wealth. It is this flawed aspect in his character that brings Dick Diver into contact, and consequentially, into conflict with the harsh realities that surrounds him. In the process the noble romantic vision is shattered and Fitzgerald’s hero either declines or is destroyed as in the case of Dick Diver or Gatsby. Fitzgerald himself was fascinated by the idea of money and the kind of life enormous wealth can make possible to live. The final crack up that came in the life of Fitzgerald and Zelda is a consequence of the kind of life that they tried to live. In this sense the novelist becomes the hero in the novels of Fitzgerald.
Fitzgerald intended 'Tender is the Night' to be a profound tragedy of an essentially noble hearted individual with a romantic vision of life caught in a situation of pervading corruption. Though critics have said that 'Tender is the Night' should be considered as a tragedy of a non-cathartic variety invoking a peculiar form of horror, the reader is deeply moved by the breakdown of Dick Diver's noble and humane vision viewed from a larger perspective, Dick's decline comes to represent the failure of the American dream in general. As Bruce Grenberg rightly says:

"Dick in this context does become a truly believable culture 'hero' like Grant, embodying his society's highest aspirations inspite of his own human short comings; ...And his ultimate failure to "cure" Nicole in this larger context is nothing less than the tragic failure of American idealism in the twentieth century. As in 'The Great Gatsby', 'May Day', 'The Diamond As Big as the Ritz', and so many of his stories from the twenties, Fitzgerald in 'Tender is the Night' depicts an America whose ideals, noble in themselves, are becoming untenable, whose idealists, by the very virtue of their ideals, are being corrupted, or crushed and cast out by a new culture progressively giving itself over to material, amoral pleasure."  

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