The Return of Forgotten Memory
and the Collapse of Dick Diver

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Abstract
This paper aims at approaching the long discussed issue of the theme of F. Scott Fitzgerald’s *Tender Is the Night*. Recently there have been plenty of studies about “memory” in various fields ranging from history and politics to sociology and cultural studies. In a sense, literary works are products of authors’ collective and personal memories, which are edited and reconstructed into artistic works. Although authors actively select some memories to create works, it is likely that unselected or untold memories will emerge through the texts. I will claim that the protagonist’s downfall is ascribed to a traumatic experience, which can neither be referred to nor recognized by the protagonist or the author. This essay examines how untold memories motivated the novelist to create the text, and how it determined the course of the narrative.

Keyword; Memory, trauma, transference, countertransference, American literature, F. Scott Fitzgerald
Introduction

In the introduction of *Kioku-no Politics*, Kazuhiro Matsumoto mentions that America’s grand narrative supporting the establishment of the nation has spun stories about the national identity centered on Anglos; the grand narrative or the American national memory has always needed the opposition to ensure its legitimacy (3-8). America, which was established by and is constituted of immigrants, has been trying to unify multiple minority groups through an idea, or idealistic concept, not only by excluding and repressing the immigrants as weak and unacceptable, but also by forgetting the Other’s memories and incorporating the countering Other. It has been successful because the recollecting and forgetting psychological mechanism also functioned in individual minds that internalized the ideology and consequently strengthened “the strong subject.” Fitzgerald wrote:

Life, ten years ago, was largely a personal matter. I must hold in balance the sense of the futility of effort and the sense of the necessity to struggle; the conviction of the inevitability of failure and still the determination to ‘succeed’—and, more than these, the contradiction between the dead hand of the past and the high intentions of the future. If I could do this through the common ills—domestic, professional and personal—then the ego would continue as an arrow shot from nothingness to nothingness with such force that only gravity would bring to earth at last. (40)

In this passage from Fitzgerald’s 1936 essay “The Crack-Up,” we can see his fears of being a failure behind his public image of a successful novelist and celebrity, and the compelling and distressing logic of loser or winner. There seems to be an obsession in his conscious attitude toward balancing the possibility and the impossibility, or his belief in success in situations without any apparent chance of such an outcome. Fears of being a failure haunt all his works. Almost all the protagonists in his works make an acrobatic leap for success, but inevitably tragic endings are waiting for them in the end. This psychological state reminds us of Cathy Caruth’s explanation about trauma: “From this perspective, the survival of trauma is . . . the endless inherent necessity of repetition, which ultimately may lead to destruction” (62-3). We can infer that Fitzgerald’s urgent feelings and fears of being a failure deep in his psyche were shaped by some personal traumatic experiences, which apparently control and distort the recollecting and forgetting psychological mechanism. Fitzgerald created his works in the period before and after World War I, when the wartime ideology influenced his contemporaries directly and indirectly to construct the public and personal consciousnesses of “the nation” and “the strong subject.”

A central discussion point in criticism about Scott Fitzgerald’s *Tender Is the Night* has been why the protagonist Dick Diver collapsed. It is perplexing to readers that we can’t find any clear, understandable reasons for his catastrophic downfall, even if we try hard to explicate the causality of it. In fact, some critics have claimed that it is a fault in this novel. A reductive reading wouldn’t lead to any concrete answers concerning the cause of Dick’s distress. The author is motivated to create the novel by depicting his protagonist’s collapse, but the causes remain “blank” and are unmentioned throughout the novel. Although readers are also motivated to read the text to fill in the “blank” in the memories constituting the events of the narrative, we end up getting frustrated because there is no decisive cause for Dick’s fall. Considering this further, we can infer that the blank is created by the recollecting and forgetting psychological mechanism, and that the impossibility of filling the blank has an important meaning.

Maurice Halbwachs explained that “amnesia,” a partial loss of memory, is not due to a physical shock to the brain, but “due to damage to the whole intellectual function of memory” (my translation 13), or “damage to the general ability to be in a relationship with any groups constituting the society” (my translation 13). Like the case of amnesia, Dick’s problems might have much to do with some of his personal memories which can’t be incorporated into his consciousness, and which are relevant to the disconnection between the society and the individual in his personal history. In other words, it can be said that the whole text forgot his individual or autobiographical memories leading to his “crack-
up.” To follow Halbwachs, some of his memory can’t be retrieved as the persistent “collective memory”7) because there are some problems in the author’s relationship to the social group which he belonged to. A memory that can’t be inscribed or recalled in the text might reveal its existence because of its blankness, that is, the impossibility to be articulated and recollected. In addition, its blankness paradoxically indicates the location of the traumatic memory, although “the nature of trauma lies in the impossibility of locating the source of it” (Shimokobe, Trauma 21-22).

Keith Gandal, in The Gun and the Pen, develops an intriguing discussion about the traumatic wounds that World War I inflicted on writers. He picks up the masterpieces of three novelists, Hemingway, Faulkner, and Fitzgerald and discusses the influence of “mobilization wounds” on these writers, which are displaced into other metaphors in their texts. Hemingway and Faulkner were deemed unsuitable as candidates for full military service or command due to their physical limitations, while Fitzgerald had military training but was not suitable for a position as a commanding officer; soon after he had started working as a supply officer, the war ended.8) Before the Great War, personnel assignments were based on Anglo social and family background and education. After World War I, however, the military selection procedures were reviewed and were based on meritocratic intelligence testing, foreign language aptitude (for foreign-speaking units) or other skill-based selection methods. He illustrates that ethnic Americans, or “hyphenated” Americans, could now be promoted within the army due to the changes in the military personnel selection methods. Gandal notes that the three writers experienced this kind of selection which invalidated their Anglo male privileges or status and replaced them with ethnic Americans. He shows how they wrote their resentment, humiliation, and self-pity into their works (3-43).

Take the case of Gatsby, for example, in The Great Gatsby. He seemingly belongs to the lower class and is the son of German immigrants (he transformed his presumably German last name “Gatz” to the Anglo-sounding “Gatsby”). According to Gandal’s explanation, Gatsby’s promotion after distinguished military service operations is a testimony to the adoption of meritocratic promotion methods by the military. Daisy is attracted to Gatsby who is competent as officer, but after his identity is unveiled and his dream of retrieving the past is smashed, he is publicly humiliated and deprived of Daisy by the culturally and socially privileged Tom. Gandal interprets that there is some influence of mobilization wounds in Fitzgerald’s compassion toward Gatsby, a new immigrant, and his horror of losing his privileges. In other words, Fitzgerald’s male identity was damaged not by the war itself, but by his memory of rejection by the military, and this damage is displaced into the metaphor of rejection by the Anglo woman in the text. The establishment of male identity depends on whether a woman can accept the male character or not (167-81). We can be fairly certain that the influence of traumatic memories extends to works after Gatsby. This theme will be further explored in reference to Tender Is the Night.

As Gandal mentions, we can trace the source of Dick’s downfall to traumatic memories like the “mobilization wounds” of the rejection by the army — memories which can unstabilize his masculine identity — or memories whose existence can be felt but never be evoked into consciousness, because it is unconvincing that Dick’s self-aggrandizement as the perfect man and his indirect relation with the war will lead to his later collapse. Tender Is the Night begins with the scene where an 18-year-old actress, Rosemary Hoyt, whose first movie “Daddy’s Girl” was a success, visits the Riviera in France and meets Dick Diver and his wife, Nicole, and his expatriate group.9) Rosemary falls in love with Dick’s perfection of manners, hospitality, appearance and style, but later she comes to know that in fact, he is a doctor devoting his life to his schizophrenic wife. While knowing it is immoral, they gradually fall in love with each other, but this love affair will trigger his collapse.

In this novel, Part II that depicts the recollection of the past is inserted between Part I concerning Dick’s encounter with Rosemary and the development of their romantic relationship and Part III detailing the process of Dick’s collapse.10) In Part II, Dick appears as a young and promising psychiatrist, as an idealist who has internalized the American ideology of freedom, equality, and fairness.

In the spring of 1917, when Doctor Richard Diver first arrived in Zurich, he was twenty-six
years old, a fine age for a man, indeed the very acme of bachelorhood. Even in war-time days, it was a fine age for Dick, who was already too valuable, too much of a capital investment to be shot off in a gun. Years later it seemed to him that even in this sanctuary he did not escape lightly, but about that he never fully made up his mind—in 1917 he laughed at the idea, saying apologetically that the war didn’t touch him at all. Instructions from his local board were that he was to complete his studies in Zurich and take a degree as he had planned. (129)

In the middle of World War I at that time, he seems to have internalized the war ideology, but he is engaged in the war indirectly: “In France, to his disgust, the work was executive rather than practical” (132). It is possible to read that being a psychiatrist in high demand is an alternative act for being a brave combat soldier. Being “too valuable, too much of a capital investment to be shot off in a gun” can be an excuse for not going to battlefields; additionally, being a doctor is a good testimony to his masculine ability. The weakness of being a non-combatant is countervailed by the advantage of being a psychiatrist.

Dick, who “thanked his body that had done the flying rings at New Haven, and now swam in the winter Danube” (130), has both distinguished physical strength—evidence for “masculinity”—and charismatic attractiveness: “[f]or one thing he had no idea that he was charming, that the affection he gave and inspired was anything unusual among healthy people” (130). To judge from his characteristics, it can be said that the author is trying to dismantle the existing “masculinity” and reconstruct a “new masculinity” to produce a narrative about Doctor Dick Diver. However, the attempt of inventing a new “masculinity” is doomed to failure because the American national story, valuing “the strong subject”, is contingent on cutting off and forgetting the weak subject. Indeed, there is no room for the existence of the weak subject. For Dick, who has internalized such an ideology, admitting his weakness means that there is no foothold for his identity to be based upon. Therefore, as he reveals his weaknesses in the course of the story, he becomes inevitably defined as the weak subject and socially marginalized. Let us examine this point further in the next chapter.

The Self Fictionalized by Countertransference

In contrast to other wars, World War I endangered the existing images of “manliness.” The war ideology clarified the characteristics of an ideal soldier and defined “manhood,” while it revealed that “manhood” was a masculinist fantasy. In The Female Malady, Elaine Showalter explicates how mental illnesses that had long been considered as female malady came to be recognized as mental disorders that men could also suffer from, such as the many cases of “shell shock” at the time of World War I. According to Showalter, “the Great War was a crisis of masculinity and a trial of the Victorian masculine ideal. In a sense, the long-term repression of signs of fear that led to shell shock in war was only an exaggeration of the male sex-role expectations, the self-control and emotional disguise of civilian life” (171) and “shell shock was the body language of masculine complaint, a disguised male protest not only against the war but against the concept of ‘manliness’ itself” (172). She also points out that the male hysteria questioned all the binary concepts, such as the public and domestic spheres, the male and female social roles, and the assumptions of female “insanity” and male “sanity.”

In war, psychiatrists are in charge of helping soldiers to recover morale, sending them back to battlefields, and getting rid of their anxiety about masculinity. Psychiatrists are deemed to be subjects with unassailable manliness. In addition, male psychiatrists are expected to treat insane females. However, despite being a talented doctor and analyst, Dick cannot perform his role in rescuing Nicole from her mental illness in the novel. Ironically, Nicole’s recovery is attributed to their separation. He becomes an alcoholic, or the embodiment of insanity, representing the weak subject, and finds himself in a position into which women have long been marginalized.

Take a look at the process where he becomes a weak subject. A schizophrenic patient, Nicole, who has been hospitalized in Dohmler’s clinic in Zurich, falls in love with Dick, dressed in military uniform, at the first sight and continues to write letters to him. The uniform
is a symbol of masculinity and Dick in uniform looks manly in Nicole’s eyes. Nicole has transferred herself to him. The cause of the outbreak of her mental illness is a result of the sexual abuse she suffered at the hands of her father. Her Oedipal desire has been projected onto Dick as romantic feelings. Since the emotional transference to Dick is regarded as advantageous for her therapy, her doctors decide to employ the transference as a therapeutic technique. Doctor Diver, “a man of fine character” (156), is expected to correctly deal with the transference and lead his patient to recovery. However, in fact he can’t dissolve the transference. Additionally, the resulting countertransference emotionally involves him in an entangled relationship with Nicole, which forces him to maintain the image of “a masculine man” projected by her unconscious.

Dick is of course aware of the danger in transference, but he is ignorant of its influence on himself and never analyzes his emotional reactions to it. Dick and her other doctors agree to terminate her transference because prolonged transference is risky. Dick tries to persuade Nicole to give him up. When he hears from her nurse that she understands his intention and is shocked, he feels liberated and disturbed by his rejection of her love at the same time. He experiences it as a disturbance in perception and feeling.

As he reached the Platform, with spring twilight gilding the rails and the glass in the slot machines, he began to feel that the station, the hospital, was hovering between being centripetal and centrifugal. He felt frightened. He was glad when the substantial cobble-stones of Zurich clicked once more under his shoes. (160)

During the next weeks Dick experienced a vast dissatisfaction. The pathological origin and mechanistic defeat of the affair left a flat and metallic taste. Nicole’s emotions had been used unfairly—what if they turned out to have been his own? Necessarily he must absent himself from felicity a while—in dreams he saw her walking on the clinic path swinging her wide straw hat. . . . (161)

His bewilderment reveals the fragility of his persona, or his mental wall, as doctor. Countertransference has aroused romantic feelings in him, disturbed his sense of reality and endangered the relationship between doctor and patient. In the second passage quoted above, “a vast dissatisfaction” and “a flat and metallic taste” must have been what Nicole felt and tasted, but he felt them for himself. This is why “he resolutely provided antidotes” (162) for his own disappointment and tried hard to get himself interested in “the telephone girl from Bar-sur-Aube” (162) or to be absorbed in work, but all the attempts are futile.

Before we can move on to further examination, it is useful to know some details about “transference” and “countertransference.” Jung observes, “the contents which enter into the transference were as a rule originally projected upon the parents or other members of the family. Owing to the fact that these contents seldom or never lack an erotic aspect or are genuinely sexual in substance . . ., an incestuous character does undoubtedly attach to them” (14). In addition, according to Freud, “[i]n place of the patient’s true illness there appears the artificially constructed transference illness, in place of the various unreal objects of his libido there appears a single, and once more imaginary, object in the person of the doctor” (454). To put it another way, transference is “the new editions of the old conflicts” (Freud 454). Freud mentions about the attitudes that doctors should take:

It is out of the question for us to yield to the patient’s demands deriving from the transference; it would be absurd for us to reject them in an unfriendly, still more in an indignant, manner. We overcome the transference by pointing out to the patient that his feelings do not arise from the present situation and do not apply to the person of the doctor, but that they are repeating something that happened to him earlier. (443-44)

According to Jung’s explanation about countertransference, “the unconscious infection brings with it the therapeutic possibility—which should not be underestimated—of the illness being transferred to the doctor” (12). In other words, the analyst is governed and afflicted by the unconscious contents, while he
will be given great healing power through his own suffering. Therefore, Jung adds, “We must suppose as a matter of course that the doctor is the better able to make the constellated contents conscious, otherwise it would only lead to mutual imprisonment in the same state of unconsciousness. The greatest difficulty here is that contents are often activated in the doctor which might normally remain latent” (12). Namely, what is most important for dealing with countertransference is that the doctor gains enough insight into his own unconscious process to analyze when the unconscious contents are activated. Analysts must be ready for the psychological infection when countertransference occurs. Dick’s problem is that he misunderstood his romantic feelings as authentic, not the feelings arising in a fictional relationship of transference and countertransference, and yielded to Nicole’s demand against Freud’s warning.

Following these psychological explanations, we can understand that feelings evoked by transference and countertransference must be treated as fictionalized emotions, metaphors of original desire. To put it another way, Nicole’s desire, charged with Oedipal complex, has been translated into affection for Dick. On the other hand, Dick’s romantic emotions that well up in his heart are transferred and induced by his patient. They originally do not need to be or have not yet been problematized. Also, the image of Dick projected by Nicole is not the same as the reality; the image created by Nicole is a projection of Dick’s ideals. In the letters to Dick, she writes about her imagined Dick and her wishes: “I thought when I saw you in your uniform you were so handsome. Then I thought Je m’en fiche French too and German . . . However, you seem quieter than the others, all soft like a big cat” (136), and “I wish someone were in love with me like boys were ages ago before I was sick (139). The projected desire and her infatuation with the doctor will be Dick’s through countertransference later.

Her affection for Dick, or her straightforward romantic passion, which should be a fiction, urges him to cross the line between fiction and reality and to decide to get married to his patient. The merged emotions of Dick’s and Nicole’s through marriage, their relationship in which they sign their letters with the name of “Dicole,” mean the realization of a fiction. In other words, he has to live in a countertransferential situation or live a fictionalized reality different from real life, which means the analyst/doctor has to suffer the illness transferred from the patient. As his colleague Franz Gregorovious warns, this is a sacrificial and self-destructive act of devoting “half your life to being doctor and nurse and all” (156). “He held her and tasted her, and as she curved in further and further toward him, with her own lips, new to herself, drowned and engulfed in love, yet solaced and triumphant, he was thankful to have an existence at all, if only as a reflection in her wet eyes” (171), but then he is resolved to accept the fictionalized romantic relationship and return her affections. However, for him, this act means that he has to repress his own self and live a fiction from that time on. Here he tries to participate in the fiction created by Nicole’s unconscious and produce a new “memory” about himself by creating a new self through this fictional situation.

**The Repeated Traumatic “Memory”**

From what we have examined so far, we can find a remarkable similarity between Dick in *Tender* and Gatsby in the previous novel. In *Gatsby*, Fitzgerald created a character named Gatsby who creates a fictionalized self and becomes a failure due to the contradictions between reality and his imagination. In *Tender*, the author tries to make the new protagonist repeat the same act as Gatsby did. To be more precise, a “memory” depicted in the previous novel is repeated again in the later novel.

In *Gatsby*, the story is narrated from Nick’s perspective, by which Gatsby’s real identity is gradually revealed. From the narrator’s presumption, we conclude that Gatsby’s failure was caused by turning to illegal acts to accumulate wealth, falsifying his past and identity to deceive other people. The existence of a narrator and his interpretation give us a direction to understanding the novel. However, there is no such narrator in *Tender* and an almost (but not always) omniscient narrator follows Dick’s downfall from the time of becoming a promising psychiatrist and getting married to his patient to the time when he becomes an unknown practitioner of general medicine and disappears from our sights. The absence of a narrator-character makes it difficult to identify the reasons for his collapse. That there is no consistent
viewpoint in the novel blurs the causes of Dick’s downfall and makes it impossible to find any determinant of his distress in his personal history. In other words, the protagonist’s consciousness can’t regain a sense of time flowing from the past to the present and to the future, because he doesn’t accept the past as the past and the present as the present. This is also because the author that is controlling the narrative outside the work can’t establish this sense of time or register memories as the past events in his consciousness. So Dick is entrapped in a repeating circle bringing him back to the past again, where the present is only another repetition of the past, and where he can’t construct his future. While Gatsby tries to gain a fictionalized self by forgetting the past, Dick attempts to live the present oblivious to past events in his consciousness. So Dick is entrapped that is controlling the narrative outside the work can’t present as the present. This is also because the author because he doesn’t accept the past as the past and the flow of time is deprived of reasoning power, governed by and lost to passionate emotions, and destroyed. When Dick is a university student, a Rumanian classmate says, “You are not a romantic philosopher—you’re a scientist. Memory, force, character—especially good sense. That’s going to be your trouble—judgment about yourself” (131). The classmate’s opinion suggests Dick’s lack of scientific analysis. In the text, Dick is doomed to live a romantic destiny. To invent a new memory of a romance, the text is trying to forget Nicole’s insanity and his “shadow” or “complex” implying the weak self, as troublesome memories that shouldn’t be remembered.

Dick misunderstands his countertransference or psychological infection with Nicole’s unconscious for romantic feelings and doesn’t analyze his own psychology at all. This invites us to question his professional ability. According to the clinical psychologist David Sedgewick, countertransference had not long been discussed because it was related to analyst psychology (3-4). He notes that the first psychoanalyst to employ countertransference as a therapeutic technique was Jung (10), whom Fitzgerald knew through his wife’s treatment. However, it was not until the late 1950s, at the end of Jung’s life, that work on countertransference was done by Jung’s followers (Sedgewick 8). Countertransference has been rarely discussed because it reveals not only the “impermissible, embarrassing or professionally damaging” analyst’s fantasy (Sedgewick 1), but also his weaknesses in personality and negative features. That is why the revelation of facts had long been prevented. A doctor’s self-analysis and introspection of the relationship to the patient are likely to damage his professional dignity, reveal the personal weaknesses of the doctor, and overturn the foundation of “masculinity.” Dick ascribes everything to his love for Nicole, but it is an excuse for hiding his distress and maintaining the façade of a masculine man because doctors are required to be perfect in everything.

After rejecting Nicole’s love, Dick comes across her during his trip in Montreux. She invites him to dinner psychiatric history written by a psychiatrist, is that the text dramatizes the act of creating a new self by forgetting the past memories through illusions. That is to say, the novel claims that there is an epic tragic drama in the fact that a scientific, analytic, and professional doctor is deprived of reasoning power, governed by and lost in passionate emotions, and destroyed. When Dick is a university student, a Rumanian classmate says, “You are not a romantic philosopher—you’re a scientist. Memory, force, character—especially good sense. That’s going to be your trouble—judgment about yourself” (131). The classmate’s opinion suggests Dick’s lack of scientific analysis. In the text, Dick is doomed to live a romantic destiny. To invent a new memory of a romance, the text is trying to forget Nicole’s insanity and his “shadow” or “complex” implying the weak self, as troublesome memories that shouldn’t be remembered.

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with her elder sister Baby and a young Italian Marmora who is interested in Nicole. When Dick learns from Baby about an incredible plan in which the Warrens are intending to buy a doctor for Nicole, he mistakenly thinks that she is planning to choose him as her doctor and force him to ride with Nicole to Zurich and gets angry at her impudence: “Dick was furious—Miss Warren [Baby] had known he had a bicycle with him; yet she had so phrased her note that it was impossible to refuse. Throw us together! Sweet propinquity and the Warren money!” (173). While the Warrens are proud of their vast wealth and indifferent to trifles, Dick, coming from a middle-class family, feels envy and is angry at their irrationality. However, the truth is that she “found him wanting” (173) and “[s]he couldn’t see how he could be made into her idea of an aristocrat” (173). His misunderstanding reveals his conceited presumption about himself and his envy toward upper-class families.

The old values that Dick, as a son of a poor clergyman, held have changed a lot due to his stay in France for a few months after the war and America’s economic growth. He feels disappointed at his colleague Frantz’s frugal lifestyle and his underestimation of the future, and thinks:

For him the boundaries of asceticism were differently marked—he could see it as a means to an end, even as a carrying on with a glory it would itself supply, but it was hard to think of deliberately cutting life down to the scale of an inherited suit. The domestic gestures of Franz and his wife as they turned in a cramped space lacked grace and adventure. (148)

Therefore, the daughter of the wealthy Warrens, Nicole, seems to him a symbolic figure of the charms and possibilities that wealth can provide, while the lessons from his father who was a clergyman which taught that “nothing could be superior to ‘good instincts,’ honor, courtesy, and courage”(223) are forgotten. Although he has to deal with his patient in a cool, scientific, and detached manner, the rich and romantic image of America represented in Nicole appeals to his unconscious desire. Baby shows her disapproval of their marriage as if she sensed his secret wish, and suspects he wants to marry her sister for wealth. Dick whose pride was wounded nearly breaks off their engagement many times in front of Baby. However, envy and repugnance toward wealth are intricately mingled in his mind and personality, so he finally holds back from cancelling their marriage because of love, a sublimation of all conflicts and contradictory emotions.

The Warrens are forced to feel guilty about Dick’s sacrificing his life for Nicole’s sake by getting married to the sick woman, while Dick can gain financial advantage in compensation for it instead. When Nicole regains herself later in the novel and thinks they should get divorced, she reconsiders their marital relationship in order to find out how her behaviors and opinions have been controlled and limited by her husband.

She had somehow given over the thinking to him, and in his absences her every action seemed automatically governed by what he would like, so that now she felt inadequate to match her intentions against his. Yet think she must; she knew at last the number on the dreadful door of fantasy, . . . Either you think—or else others have to think for you and take power from you, pervert and discipline your natural tastes, civilize and sterilize you. (311)

As long as she remains his shadow, Dick is able to keep her wealth and privilege for himself but once she starts to think for herself, disagree with him, and assert herself, he will be deprived of all the influential power and dignity. The fictional image of the great doctor Dick Diver will be destroyed by losing Nicole. We might not realize this truth hidden behind the romance.

The Return of the Forgotten Past

To invent new memories of a promising doctor “Dick Diver” and live a new life by forgetting and repressing the old memories about himself is equal to involving in a fictional romance without facing reality nor his weaknesses. This ambivalence haunts all his acts and behaviors, and later oppresses him to the point of collapse. The fictionalization, or misunderstanding, of reality, is a method to avoid accepting a harsh reality.
As many critics have pointed out, Dick’s unsuitability for the profession\textsuperscript{13} lies in his being not scientific or analytical about his own psychology.\textsuperscript{14} The things that he tries to see, experience, and feel, are not real; they are all imagined reality, his world built by incorporating Nicole’s world, and an imagined self that Nicole seeks and he also wishes to be. Shimokobe notes about the unconscious that “people cannot be what they wish to be, or such good beings as they try to be. It is the destiny of human psychology that holds the unconsciousness within” (\textit{Trauma} 14). Dick also “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” (149). Even if he desires so, he will end up realizing how fragile his invented fantasy is against the overpowering unconsciousness.

In Dick and Nicole’s marital relationship based on fictional affection caused by transference and countertransference, Dick thinks, judges, and acts in place of his wife. They have completely separate gender roles. Nicole lives Dick’s desires; Dick hers. He doesn’t notice the irrationality until he meets the young actress Rosemary Hoyt and sees their marital relationship objectively. His “shadow” or weaknesses, which can not be incorporated into his privileged identity of patient’s husband/doctor, are repressed into his unconscious. However, his infatuation for or attraction to Rosemary, in spite of his being conscious of the adulterous affair, suggests that he feels his own desires that cannot be fulfilled in their marriage. What he comes to understand from his relationships with the two women is that he unconsciously desires; such unconscious impulses can be powerful enough to overpower the consciousness; the repressed and forgotten memory could return and force him to recognize it. The unconsciousness is so dark and deep that his repressed, instinctual impulses will sway him back and forth until he collapses against his will.

When Dick’s group come to Gare Saint-Lazare to see off Abe North who is going back to America, they encounter an event where an American woman named Maria Wallis shoots an English man. Right after this violent event, Dick’s inner self begins to split and his pretense of a “masculine man” is gradually unveiled. Nicole stops him trying to help to settle the situation out of his usual kindness. Rosemary says in admiration, “Mother likes to help everybody—of course she can’t help as many people as you do” (96), but he feels:

For the first time the mention of her mother annoyed rather than amused Dick. He wanted to sweep away her mother, remove the whole affair from the nursery footing upon which Rosemary persistently established it. But he realized that this impulse was a loss of control—what would become of Rosemary’s urge toward him if, for even a moment, he relaxed. He saw, not without panic, that the affair was sliding to rest; it could not stand still, it must go on or go back; for the first time it occurred to him that Rosemary had her hand on the lever more authoritatively than he. (96-7)

Furthermore, as the time passed, “[h]e was profoundly unhappy and the subsequent increase of egotism tended momentarily to blind him to what was going on round about him, and deprive him of the long groundswell of imagination that he counted on for his judgments” (98). In addition, after he heard from a Yale university student Collis Clay about her love affair with a boy called Hillis, “[h]e was rendered so uncertain by the events of the last forty-eight hours that he was not even sure of what he wanted to do” (103) and he impulsively went to the studio to see Rosemary, although “[h]e knew that what he was now doing marked a turning point in his life—it was out of line with everything that had preceded it” (103).

These descriptions of his psychological state clearly indicate a split in Dick’s personality. In other words, he had not realized his own desire toward Rosemary before, warding off her affection for him passively, but at the time of the violent event, he became aware of his passionate emotion, after looking at his own desire reflected in the third person’s. There is a striking peculiarity in the fact that his passion rushed out of the unconscious and overpowered him, like the gun shot at the station, because he had never experienced such a sudden outburst of emotion until then.

[H]is presence walking around this block was an intrusion. But Dick’s necessity of behaving as he did was a projection of some submerged reality: he was compelled to walk there, or stand there, his shirt-
sleeve fitting his wrist and his coat sleeve encasing his shirt-sleeve like a sleeve valve, his collar molded plastically to his neck, his red hair cut exactly, his hand holding his small briefcase like a dandy—just as another man once found it necessary to stand in front of a church in Ferrara, in sackcloth and ashes.

Dick was paying some tribute to things unforgotten, unshriven, unexpurgated. (103-04)

Here he thinks himself “an intrusion,” and first experiences passionate feelings which he has never thought there could be inside him, paying tribute to his “shadow” that he has tried to expel out of his personality. His fashionable clothes, which has until now been a reflection of his style or a symbol of his refined inner self, turns to be a mere mask to hide his dark, violent passion, and an indication of the contradiction between his appearance and his inner self. He has regarded passionate or violent emotion as the marker of another, that is, “insane” Nicole, and he doesn’t consider it to be traits belonging to him.

By experiencing the other’s desire as his own, he becomes aware of his own sexuality for the first time. The adulterous desire comes to him with such veracity that he can not deny or escape from it. He experiences it as emotional disturbance that can be neither controlled nor repressed even if he tries to confront it with the consciousness or with the help of reason.

His involvement in the romantic relationship with the healthy and sensible Rosemary allows his “shadow” to burst out and forces him to accept it. Such emotional outbursts have been impossible in his relationship with the unstable Nicole. He tries to deny his love for Rosemary, but both Rosemary’s desire (as a sane woman) and his repression prevent him to do it. Dick experiences the passion as uncontrollable emotion. Before her, he can reveal his ugly, dark negative feelings and his intense jealousy toward his rival whom Rosemary had a romantic relationship with. There were no rival sexual relationships with Nicole, but there was for Rosemary. Additionally, Nicole physically and mentally entrusts everything to him and completely relies on him in terms of her thinking and feeling. However, Rosemary can think and act for herself without his instructions. Therefore, it seems to him that Rosemary is insincere.

Aware of his uncontrollable passion for her, he has to hold a balance between his outer and inner life; he began to “be intensely critical of her” (112) and to harden and arm himself (112) in order not to let Nicole notice his indulgence in the younger woman.

In chapter 20, Part III, when Rosemary comes of age, they are sexually united at last, but soon after that, their relationship comes to end. As long as she is sexually desired by other men, Dick can not love her. Their separation means that, on an unconscious level, he has wished for a father-daughter Oedipal relationship with Rosemary in which there is no one to exist between them, in a similar fashion to his relationship with Nicole. It is the act of retreating to the past, going back to the old relationship where he has to live as part of the other and make the other part of him. Dick must repeat the past because he cannot overcome it. Since he can’t recognize his “shadow” or integrate it into his consciousness, he ends up being a shadowy figure after leaving his wife. We will find his unconscious wound or traumatic memory in his withdrawal into the Oedipal relationship, his anxiety toward the presence of other men, and his fear of his own shadow. The alcohol that he depends on serves as an antidote to his guilt and remorse about passionate emotions. His alcoholism gives a testimony to the regression to the past and the return of the traumatic memory.

Conclusion

Nicole starts a new life with their friend and professional soldier Tommy Barban after separating from her husband. Dick goes back to America and starts practicing general medicine in Batavia, NY, then moves to Lockport, and later to Geneva where he seems to have “settled down with someone to keep house for him” (338), and further to a very small town called Hornell. Nicole has recovered from her mental illness, but what does it mean that her recovery was caused by their separation? Dick’s collapse and Nicole’s recovery in the conclusion of the novel give readers the impression that he is a victim being exploited by the Warrens. However, in their doctor-patient relationship based on the projections of each other’s unconscious contents,
both of them were forced to make their utmost efforts and sacrifice part of their real selves to maintain the fictional relationship; Nicole entrusted thinking to her husband, while Dick lived in financial dependence on her family (in their transference and countertransference relationship, economic power is a metaphor for abundant vitality). Their codependent relationship is a fiction produced without taking reality or the true self into consideration. Dick, who is regarded as a weak man because he can not provide wealth, barely retains masculinity by giving a therapeutic treatment to his wife as a doctor. Unfortunately, his therapeutic technique fails to be successful. He is left idling away useless time with Nicole, and he stays in a traditionally feminine, passive and dependent position where he is supported by the Warrens.

Freud mentions that most of the therapeutic failures of the early years are not only due to “internal resistances” of the patients (458), but to “unfavorable external conditions,” or “the external resistances which arise from the patient’s circumstances” (458). “[T]he patient’s closest relatives sometimes betray less interest in his recovering than in his remaining as he is” (456). To put it another way, if there is someone in the family that gains some profit from the failure, treatment will never be successful. Nicole’s recovery is the end of the fictionalized and idealized world and it is Dick that is disadvantaged. He has enjoyed so many benefits; from personal ones, such as his leisure class lifestyle and his upper-class aura, to public ones like the partnership in operating a clinic. If Nicole recovers from her illness, has her own opinions, asserts herself, denies and leaves her husband, he will lose everything, including social superiority, and economic and psychological security. The enchantments of the idealized self, “Doctor Dick Diver,” that looks very attractive to Rosemary were nothing but the products of the Warrens’ protection and support.

In addition, Nicole’s insanity defines him as a “masculine man.” Her illness allows him to treat her as a doctor/man. Moreover, he defines himself to be sane by her insanity—considers madness to belong to women—and is forced to repress and expel possibilities of madness within himself. Therefore, her recovery indicates the loss of the determinants of masculinity. These facts reveal how Dick Diver has been constructed or has constructed himself as a fictionalized self, and at the same time we can understand how destructive the loss of the fictive self can be to a person’s identity.

Peter Brooks pointed out that the relationship between tellers (of narrative) and listeners, is similar to that of analysts and analysands in transference. In other words, the relation between tellers and listeners is similar to that of narrative and its interpretation. The narrative of Tender Is the Night, which never tells the causes of Dick’s collapse, places readers in a transferential, analyst-analysand condition, where we readers will happen to find some traces of unconsciously repeated past or memory through dialogue with the text. According to Brooks, “[w]ithin the transference, recall of the past most often takes the form of its unconscious repetition, acting it out as if it were present” (53); “only by way of its symbolic enactment in the present can the history of past desire, its objects and scenarios of fulfillment, be made known, become manifest in the present discourse” (53). The analyst is in charge of constructing past memory, forgotten and unrecognized by patients, from such vestiges. Through the act of reading, readers reconstruct the narrative from past memories that the text tells as present. Readers as analyst come to realize that Doctor Diver’s avoidance of self-analysis by taking advantage of the transference-countertransference condition was a means to repress and forget “memory” relating to himself. We might be able to consider it as his lack of ability as doctor or a romantic act. Rather it can be said that for the people who couldn’t break with the war ideology in the aftermath of World War I it was a survival tool when faced with a situation in which gender power relations were rapidly changing.

The psychological attitude of cutting off the past and inventing a new idealistic self for survival appears as traumatic repetition in Fitzgerald’s fiction. The author avoids answering the question of why Dick had to collapse, recalling the past and the forgotten memory, regarding the unconscious contents such as complexes in order to put on the appearance of the strong subject. However, the vestiges of the forgotten memory in the text ask the author and the protagonist a question, “Haven’t you forgotten that you had forgotten it?” (Shimokobe, Rekishi 317). The question causes a disturbance in
Dick’s identity. The outburst of sexual desire for Rosemary, alcoholism, and the violent event in Italy were consequences of the attacks from his repressed memory, shadow or complex that has never been incorporated into his identity for recognition.

Both Tender Is the Night and The Great Gatsby trace the process in which the protagonists’ disguises are gradually unveiled and depict how they are diminished from strong subjects into weak subjects. The two novels expose the forgotten memory rather than hide it. The texts revealed that, for success-obsessed America, failure or breakdown is non-American, and that there are always possibilities of failure behind the realization of American ideals. Similarly, there is fear of failure or collapse behind the romantic, idealistic mask or image of Dick Diver and Gatsby. The negative features that are repressed, unvisualized, and expelled out of their personality contradictorily strengthen and foreground the myth of success, but on the other hand, they can also control and hold down excess by opposing the myth. However, the protagonists are charged with a composite of ideals so excessively that they are destined to collapse suddenly due to their blindness to the negative aspects. Gatsby and Dick fall precipitously from the highest point of success, but we can still see heroism in the tragic act. If so, can it be said that the author intentionally invented these characters who struggled to oppose the repressing power through their own collapse, while superficially pretending to follow the ideology that praises “masculinity,” or “manly” men? Were they delivering disguised frantic attacks on the repressive ideological power while acting out a victimized self? Were these men with torturing traumatic wounds from the war trying to object to the mainstream ideology which recommended that men be the strong subject by means of their intense and devastating collapse? We can answer these questions in the affirmative. It may also give the answer to the last question; why Fitzgerald disclosed his own breakdown in “The Crack-Up.”

Notes

1) For example, according to Matsumoto, Martin Luther King’s claim for the abolition of racial discrimination could not conform to the American national memory—the grand narrative—that placed WASPs in a position of power. The grand narrative tried to exclude what could not be assimilated into it—that is, the little narratives of non-WASPs—while it incorporated the minority’s protest as part of the American Dream, because the opposition to the abolition of racial discrimination is non-American. In this way, King’s speech paradoxically gave an opportunity to reconfirm and strengthen the national memory, not African-Americans’ identities. (Matsumoto 6-7)

2) The word “forgetting” doesn’t mean forgetting something completely. “Forgetting” is not to forget what you have remembered. We have called as “forgetting” the situation where some vestiges that failed to be memory are piled in the corner of the mind. (Shimokobe, Trauma 21)

3) I use “the Other” in the same meaning that Spivak does. See Spivak, Can the Subaltern Speak?

4) Our consciousness or ego determines if a memory should be recalled or not. We can easily remember memories that we have repeatedly told or been told. In the process, memories are reconstructed and modified into versions different from the originals. Memories like traumatic experiences are repressed and remain in the unconscious because they are too painful and devastating to the ego. What I mean by “the recollecting and forgetting psychological mechanism” is the system where the consciousness controls the selection of memory.


6) As for this issue, see Bruccoli’s Reader’s Companion to F. Scott Fitzgerald’s Tender Is the Night, 33-34.

7) Halbwachs explains that reconstruction of memory has to be made through common ideas that individuals and groups have, which allows memories to be reconfirmed and remembered (16-17). If we can’t remember our childhood memory, it is because we were not social beings yet (22).

8) According to his biography, “[o]n 26 October the 67th Infantry was shipped north for embarkation to France. As supply officer, Fitzgerald was supposed to supervise the unloading of equipment at Hoboken, New Jersey, but he got off the train to visit
There are two versions of *Tender Is the Night*: the first edition and the final one, which Fitzgerald rearranged the episodes in a chronological order with some modifications for and then Malcolm Cowley edited in 1951. This essay uses the first edition because we can focus on the ambiguity of the cause of Dick’s collapse.


It was common that immigrants to America changed their long four to five-syllable names inherited from their ancestry to Anglo-sounding names which were easier to be pronounced because they wanted to be accepted by American society. They had to hide their origins, while they had conflicting feelings about discarding their original identity. See Nancy Green’s *Taminzoku-no Kuni America*, 133-37.

William Blazek thinks that Dick’s professional unsuitability is Fitzgerald’s intention to criticize the profession: “the role of psychiatry in *Tender Is the Night* is best understood as a critique of the profession as it evolved in the early twentieth century into an authoritative scientific method for treating and explaining psychic and social fragmentation” (67) and “the profession of psychiatry is itself, I believe, condemned and by its own contradictions and inability to accept its limitations” (71).

Although Dick has “a faint doubt as to the quality of his mental processes” (130), there is no evidence that he analyzes himself in the text. The author probably ascribed his turbulent destiny to his psychological attitude. Jeffrey Berman notes, “[o]ddly enough, when Fitzgerald does attempt to analyze—or psychoanalyze—Dick’s problem, the narrative distance breaks down and the explanation only deepens the mystery. . . . At the core of his unconscious feelings toward psychotherapy lies a rescue fantasy in which he desires to cure his patients through love, not self-awareness” (77).

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**Works Cited**


