# "Love and Money" in Tender Is the Night: Hopefulness and Hopelessness for Dick and Nicole

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At twenty-six, Dick Diver is called "lucky Dick" and seems to have a promising life. He is apt to be seen as the consummately eligible bachelor because he possesses high intelligence, a splendid education, a prestigious job and many of the other blessings that a man might wish for in his life, except a beautiful woman and wealth. If he has a chance to obtain these two things, he will be complete. However, Dick has an obsession with these two objects, in other words, "love and money," that gradually leads him to disaster. The beauty and the wealth of a woman cloud his judgment of her nature. Probably, this is a tendency that one can notice in many of the other characters in Fitzgerald's novels and maybe in Fitzgerald

himself. Dick is aware of his incompleteness and of the necessity to accumulate experience in order to liberate him from his obsession.

As Franz suggests, Dick is most attractive to women. He seems a godlike figure to them, especially to Nicole and Rosemary Hoyt, and later each of them becomes a "femme fatale" for him. Nicole falls in love with him at first sight and is resolute in thinking that she needs him to survive. She worships him absolutely as she brings "everything to his feet, gifts of sacrificial ambrosia, of worshiping myrtle"[1] and emits her sexual attractiveness both consciously and unconsciously. At that time, she is diagnosed by the psychiatrists in Dr. Dohmler's clinic as schizophrenia. There is little hope of her recovery. At first, Dick tries to see her through a doctor's eyes, but in the end can't help but see her through a weaker man's eyes. Nicole looks infinitely beautiful, with finer bone structure than her daughter, Rosemary, to Mrs. Speers, who first recognizes commercial value in the beauty of her daughter, a future film star. Rosemary is his enthusiastic admirer too and dreams that "he would open up whole new worlds for her, unroll an endless succession of magnificent possibilities."[2]

In spite of the fact that Dick attracts the attention of the women in the first scene on the beach in the French Riviera, in the last scene on the same beach, it becomes impossible for

him any longer to achieve popularity among the women. He becomes unable to control himself in public and doesn't leave his acquaintances until it is too late. Finally, he is forsaken even by his former admirers, who have grown and prospered with his help, but now believe he is not useful to them. For example, Nicole depends on him through a doctor-patient relationship, and even after their marriage, she is extremely dependent on him as a wife and sometimes still as a patient. In order to cure Nicole, Dick struggles for establishing his pragmatic identity as a doctor and goes through a similar struggle as a husband to Nicole. However, he comes to realize that this dualism is "increasingly paralyzing his faculties,"[3] and he loses the sense of his identity, a process which is similar to what Nicole has undergone. On Golding's yacht, Dick concludes that "You ruined me...we're both ruined,"[4]and then he tries to die with Nicole. As a matter of fact, Tommy appears, forcing Dick to stop his attempt, and also helping later to liberate Nicole from the old values. As for Rosemary Hoyt, she is initiated into the adult world through Dick. Dick has been the center of sexual interest for her since she was eighteen. At that time, she feels "the layer of hardness in him, of self-control and of self-discipline, her own virtue."[5] However, when she meets him in Rome four years later, she is disappointed with his vulgar attitude and the absurdity of her idealization of him so far. Thus, she finds she must place him

in a secondary position in her mind. Mary expects his help when she is in trouble but she doesn't give appropriate help to him in return. Though Baby Warren is not his admirer at all, it is obvious that she takes advantage of his faculty as a doctor for her sister.

From first to last, Baby is a quite diverse character among the women in the novel because she never feels Dick's sexual attraction and never changes her attitude toward him. Dick is sure enough of her antipathy to him to regard her as "cold rich insolence."(6) Dick is willing to control the people around him, but she is the only person whom he can't attain superiority over. Rather her behavior and even her presence itself make Dick be aware of the problem of "money"; this is one of his obsessions, obviously. For example, when Franz proposes that he wants to go into partnership in a clinic with Dick, she says, "We must think it over carefully...."(7) and he notices that what she leaves unsaid is, "We own you, and you'll admit it sooner or later. It is absurd to keep up the pretense of independence."(8) In fact, Dick is a product that the wealth of the Warrens can purchase. At the same time, Baby is also a product of the wealth. She has little human feeling and is materialistic; thus she thinks that most of the problems that have arisen and will arise, including curing her sister's mental breakdown, can be solved by the wealth of the distinguished Warren family. Therefore, it is quite natural for her to

consider "whether or not to marry the latest candidate for her hand and money, an authenticated Hapsburg."[9] In other words, Baby appears as an impersonal figure of wealth.

The immense wealth of the Warrens makes the sisters have certain ideas on "money" that are different from the people with little wealth, so not surprisingly, their ways of life and beliefs reflect these ideas. This leads to the problems of the upper class which Fitzgerald has argued about since his first publication. In "The Rich Boy," Fitzgerald defines the wealthy people, including Anson Hunter, as follows:

> They are different from you and me. They possess and enjoy early, and it does something to them, makes them soft where we are hard, and cynical where we are trustful....They think, deep in their hearts, that they are better than we are because we had to discover the compensations and refuges of life for ourselves.[10]

> Anson accepted without reservation the world of high finance and high extravagance, of divorce and dissipation, of snobbery and of privilege. Most of our lives end as a compromise——it was as compromise that his life began.[11]

Fitzgerald's attitudes toward the people who enjoy vast inherited wealth are alive in Tender Is the Night. Dick is obliged to observe upper-class people ironically because, without Nicole's wealth, Dick is a man who is successful but has to work for a living, as Rosemary Hoyt does. By contrasting the

ways of spending money of Nicole and Rosemary, Fitzgerald describes the class difference between them. Nicole has been wealthy since she was born, so she has neither had to work for a living nor has she experienced being defeated by the power of others' wealth. During the shopping trip with Rosemary, her thoughtless way of buying things shows the class Nicole belongs to and resonates with her offer to purchase a clinic for Dick:

> Nicole bought from a great list that ran two pages, and bought the things in the windows besides. Everything she liked that she couldn't possibly use herself, she bought as a present for a friend. She bought colored beads, folding bench cushions, artificial flowers, honey, a guest bed, bags, scarfs, love birds....[12]

Rosemary, who is from the middle of the middle class and becomes a film star in Hollywood by following mother's lead, can spend her money only because, to earn it, "she had gone in the pool six times that January day with her temperature roving from 99° in the early morning to 103°, when her mother stopped it."[13] In Europe, she is welcomed by the people from the leisure class, but she is in a different class:

> Rosemary envied them their fun, imaging a life of leisure unlike her own, She knew little of leisure but she had the respect for it....[14]

Rosemary has been dreaming of an elegant life, of which

Nicole is the symbol. In addition, Rosemary notices that there is something hard to express but graceful in Nicole's manner and appearance. She becomes convinced that Nicole's attractiveness might be enhanced by her wealth, so does Dick.

It seems to Dick that Nicole's display of wealth makes the class difference between them obvious; that is, Dick is from the middle of the middle class like Rosemary. Moreover, Nicole stimulates one of his obsessions, "money," and this will gradually cause him to be a spiritless, incompetent person because he feels that her increasing income "belittles his work."[15]

One can possibly parallel Dick to Fitzgerald in terms of "love and money." Tender Is the Night is an autobiographical account of the unsuccessful marriage between Zelda and Scott Fitzgerald. Both Fitzgerald and Dick have the obsessions with "love and money," toward which they have been influenced by inherited family traits and their childhood experiences. In addition, they start their promising married lives with wives who are "rich and beautiful." When Fitzgerald starts a literary career with the great success of This Side of Paradise, he gets married to a lady of overwhelming beauty, Zelda Sayre. Thus, at that time, he wins both "love and money." It is a brilliant event for Scott because he has been possessed with the idea that a man who is not from a rich family can't get married to a wealthy woman, ever since he lost Ginevra King in

his Princeton days. Ginevra King is a "daughter of the fabulously wealthy Charles Garfield King...bold and brilliant, uncontested queen of the fashionable places through which she gyrated with her cloud of admirers."[16] Though what he is enchanted and absorbed by is not her personality but her beauty and the refinement of the class she belongs to, she remains the archetype of the "femme fatale" for Scott all of his life. To get married to this type of woman means to him to procure complete happiness because he wins "love and money." Needless to say, Zelda is this type of woman. She is a new woman who enjoys her life as she wishes and refuses boredom. She is such a spendthrift as to suppress the talent of her husband sooner or later. It is a well-known fact that the happiness of their marriage doesn't last as long as Scott wishes. Again, he experiences bankruptcy, and must endure Zelda's nervous breakdown. To know the reason why Fitzgerald has the obsession with money that appears in his stories as well as in his real life, it is necessary to search his life story, for the influence of his lineage is indispensable for knowing how his character is formed. In 1933, Scott writes to John O'Hara about the family as follows:

> I am half black Irish and half old American stock with the usual exaggerated ancestral pretensions. The black Irish half of the family had the money and looked down upon the Maryland side of the family who had, and really had, that...series of reticences and obligations that go

under the poor old shattered word "breeding."[17]

This black Irish stock means the maternal ancestors, including Scott's grandfather, Philip Francis McQuillan. He is a typical self-made man and has made his fortune by the age of forty by managing his grocery store in St. Paul. When he dies, he leaves about $400,000 from his thriving business for the family and he is mourned at his death. In the local newspaper, he is praised as follows:

> He came here a poor boy with but a few dollars in his pocket, depending solely on a clear head, sound judgment, good habits, strict honesty and willing hands, with strict integrity his guiding motive. How these qualities have aided him is shown in the immense business he has built up, the acquisition of large property outside, and the universal respect felt for him by the businessmen of the country, among whom probably no man was better known or stood higher.[18]

Scott keeps this article and believes this Horatio Alger type of success story is a guide for his life. In other words, he is obsessed by the American Dream.

His memory of his father, Edward, in childhood intensifies the obsession with "money." Edward is, of course, from the Maryland side of the family. In spite of the hopes of Mary, Scott's mother, Edward is a failure in the business after the marriage and can't avoid depending on McQuillan's wealth to survive. Therefore, Scott is always feeling that he is the only

poor boy among the rich people during his childhood in St. Paul. However, later Scott comes to admire his father as a true gentleman, a respect based on his elegant behavior and understanding art.

Dick confesses himself that he has had an obsession with "money" caused by "watching his father's struggles in poor parishes had wedded a desire for money to an essentially unacquisitive nature."[19] Here, Dick speaks for Fitzgerald about the memory of his father. Dick describes his father, whose lofty, old-fashioned morality is a great influence on Dick, as a man who "had been sure of what he was, with a deep pride of the two proud widows who had raised him to believe that nothing could be superior to 'good instinct,' honor, courtesy, and courage."[20] However, Dick can't sustain the morality that his father has had. On the contrary, at the end of the story, he places himself far from the morality while he is sure that he has wasted eight years to teach human decency to a wealthy woman, Nicole. The crux of the matters that Dick can't beat the wealth that comes with Nicole, as Tommy says. In short, while Fitzgerald and Dick can attain an object in life- -winning a beautiful woman- -this is a short-lived happiness and eventually they are ruined because of the woman and the money accompanied by her.

Dick's judgment on women is not sound because he has had these obsessions. Dick feels a resistance to starting the love

affair with Rosemary that he desires instinctively, because he takes it for granted that he has inherited from his father such a "good instinct" that he is not willing to act against the common morality as a husband. Moreover, depending on the wealth of the Warrens and the authority exercised over him by Baby concerning the matter of money wound his pride because he has an old-fashioned idea on the roles of "man and woman". He chooses his woman according to the old values. His standard for judgment on a woman is whether she is "a beautiful little fool" or not. It is the standard of a woman in the other Fitzgerald's stories too. Fitzgerald makes Daisy, a typical woman figure in his stories, hope her baby will be "a beautiful little fool."[21] Certainly, it is precisely the same as what Zelda says when she wakes up out of the ether on her first delivery. The way Dick is fascinated with the two women, Nicole and Rosemary, shows his negligence in judging their personalities. His first impression of Nicole is "the girl was about the prettiest thing I ever saw"[22] and Nicole has been described with this image by the end of their relationship. Their relationship has been intimate until Nicole is cured of her personal disorder. It means that Dick is fascinated only by her beauty but has an illusion that he loves her deeply, as deep as her soul. Dick is satisfied to keep Nicole near him as a doll, and it reflects well upon him to establish his incontestable superiority over her as a doctor. Dick can bring about a closer

relationship with a woman when he can possess complete power over her. This is how he loves himself as a mighty figure toward a woman. Therefore, when Rosemary is so immature that he can be the only hero for her, he expects her blind admiration for him.

His first impression of Rosemary is similar to that of Nicole, for he says to Rosemary, "You're the only girl I've seen for a long time that actually did look like something blooming."[23] He enjoys educating her to be a lady to flatter his taste, but after four years, she flies away from him as a fascinating lady with professional pride as a film star. All through the novel, Rosemary takes the two roles as a film star and a woman. However, she is well-balanced between this dualism, since she does keep a public image as a film star on the surface regardless of what happens to her privately. It might be true that she is a commodity using her physical attractiveness, and sometimes she has to consent to offer even her sexuality as a commodity. Thus, her nature is very much ignored. Even in her private life, she is apt to be seen as the stereotype of a film star, and she is also apt to be judged by the appearance with which men are fascinated. However, she has strength enough to maintain superiority over them by making the best use of these attitudes toward her sexuality. When Brady takes a quick look at her from head to foot, that gives her "always a faint feeling of superiority to whoever made it"[24]

because "if her person was property she could exercise whatever advantage was inherent in its ownership."[25]

Rosemary's strength comes from her mother. Her mother has educated her to be an independent person. When Rosemary wavers in her judgment as a woman, her mother, discharging her duty as an instructor in life, suggests to her that "You were brought up to work——not especially to marry"[26] or "economically you're a boy, not a girl."[27] Then, gradually, with the growth of confidence, she becomes independent of Dick's will.

Unlike Rosemary's mother, the mother of Baby and Nicole has not trained them to be independent of men economically and emotionally. She has the traditional values: a woman will be happy if she is with a magnificent man with high special position, on whom she can fully depend. Of course, because of their enormous wealth, neither Baby nor Nicole has ever thought of working for a living. In short, their mother accepts the social insignificance of a woman and believes that the value of a woman is enhanced if she is a part of a splendid man. In other words, she expects each daughter to be "a beautiful little fool." Her stubbornness at Baby's ball displays her principle of educating her daughters:

> Half an hour before she [Baby] was going to start she had a side ache and a high fever. The doctor said it was appendicitis and she ought to be operated on. But Mother had her plans made, so Baby went to the ball and danced till two with an ice strapped on under her

evening dress.[28]

Naturally, as a younger sister of Baby, Nicole is trained to know how to live happily as a woman as well as how to make the best of the power of wealth. What she has learned is the traditional way of thinking even though it is a period of changing ideas on the way of life for a woman at that time. Dick, however, still thinks it favorable to let this type of a woman be his wife. Nicole has not tried to run away from him for freedom as an individual because she has never realized the possibility of an unrestrained way of living until the moment of the awakening of her femininity.

The first event in which Nicole declares her spiritual independence is her throwing the jar of camphor rub to Tommy Barban, who loves her, including her wealth. Then, she begins to realize the unnamed resentment that she has had for Dick. Thus, this is the moment of her liberation from Dick and of her recovering from the crippling mental illness. At the same time, the conclusion of his life-long obsessions appears on the surface, which makes him recognize himself as a complete failure. When Nicole knows that both Dick and Tommy need her, she feels feminine satisfaction and thinks that "other women have lovers——why not me?"[29]because the inhibitions of the male world, which have limited her freedom, no longer mean much to her. Then, she understands herself more than before, and she

should have another choice in life other than being under the constraint of a conservative husband:

> If she need not, in her spirit, be forever one with Dick...she must be something in addition, not just an image on her mind, condemned to endless parades around the circumference of a medal.[30]

After escaping from her husband's overpowering presence, Nicole chooses Tommy's affection and stops being subservient to Dick. On behalf of her husband, she bestows her favor on Tommy, who loves Nicole more wildly and straightforwardly than Dick. At the same time, Tommy is the first male whom Nicole meets after recovering. When Nicole accompanies Tommy to Monte Carlo later, she notices the liberation within herself clearly and she finds it hard to express, but "symbolically...as if he had wolfed her away from Damascus and they had come out upon the Mongolian plain."[31] She is reborn and doesn't remain under the domination of Dick. She declares that she is leaving Dick because of his "betrayal, which so cavalierly belittled a decade of her life."[32] With this resentment for Dick, her disappointment with his moral collapse, and the new self-confidence in her femininity, Nicole has fought against Dick in her mind, and immediately, she becomes sure of her victory. The process of the separation goes without emotional conflict because she has been initiated into another world as a new

person. Therefore, Nicole is no longer a patient for Dick.

It is possible to define this novel as an awakening of the femininity of a beautiful and rich woman, for the process of her liberation for eight years is described. A woman creates her own life ethic in contrast to a man who destroys it, while letting himself plummet from hopefulness to absolute hopelessness.

NOTES

(1) F. Scott Fitzgerald, Tender Is the Night, Macmillan Publishing Company, 1986, Book 2, Chapter 6, p.136.
(2) Ibid., Book 1, Chapter 4, p.15.
(3) Ibid., Book 2, Chapter 15, p.88.
(4) Ibid., Book 3, Chapter 5, p.271.
(5) Ibid., Book 1, Chapter 4, p.18.
(6) Ibid., Book 2, Chapter 13, p.177.
(7) Ibid., Book 2, Chapter 13, p.177.
(8) Ibid., Book 2, Chapter 13, p.177.
(9) Ibid., Book 3, Chapter 8, p.310.
(10) F. Scott Fitzgerald, "The Rich Boy," The Short Stories of F. Scott Fitzgerald, ed. by Matthew J. Bruccoli, Charles Scribner's Sons, 1989, p.318.
(11) Ibid., p.320.
(12) F. Scott Fitzgerald, Tender Is the Night, Book 1, Chapter 12, p.54.
(13) Ibid., Book 1, Chapter 12, p.54.
(14) Ibid., Book 1, Chapter 23, p.99.
(15) Ibid., Book 2, Chapter 12, p.170.
(16) André Le Vot, F. Scott Fitzgerald, translated by William Byron, Warner Books, Inc., 1984. p.48.
(17) Ibid., p.7.
(18) Ibid., p.8.
(19) F. Scott Fitzgerald, Tender Is the Night, Book 2, Chapter 13, p.201.
(20) Ibid., Book 2, Chapter 18, p.204.
(21) F. Scott Fitzgerald, The Great Gatsby, Penguin Books, 1938, Chapter 1, p.21.
(22) F. Scott Fitzgerald, Tender Is the Night, Book 2, Chapter 2, p.118.
(23) Ibid., Book 1, Chapter 4, p.20.
(24) Ibid., Book 1, Chapter 5, p.22.
(25) Ibid., Book 1, Chapter 5, p.22.
(26) Ibid., Book 1, Chapter 9, p.39.
(27) Ibid., Book 1, Chapter 9, p.39.
(28) Ibid., Book 1, Chapter 12, p.55.
(29) Ibid., Book 3, Chapter 6, p.274.
(30) Ibid., Book 3, Chapter 6, p.274.
(31) Ibid., Book 3, Chapter 8, p.295.
(32) Ibid., Book 3, Chapter 9, p.298.