



FINAL NOVEL COMPLETED BY AMERICAN WRITER F. SCOTT FITZGERALD: TENDER IS THE NIGHT

Indra Pal Singh

Former Ph.D. Research Scholar, Department of English, University of Lucknow, Uttar Pradesh, (Indian)
Email: indrapal1219@gmail.com

Abstract: In *Tender is the Night* – there is also a portraiture of the shining world of the rich, and in each there is a critical exposure of the corrupting influence of money upon human values. The plot of the *Tender is the Night* can be compared with the *The Great Gatsby*. In the later, Jay Gatsby, a poor farm boy, amasses a fortune in order to be able to win back the rich girl he had fallen irrevocably in love with five years earlier, but who in his absence overseas in the army had married Tom Buchanan, a man of established social position but a coarse grained brute. Nick Carraway, the narrator, arranges a meeting of the former lovers, but the romantic idealism proves to be all on side, and Gatsby falls in the issue to win back Daisy from the faithless and self assured Tom. Tom and Daisy extricate themselves from a sordid scrape by conspiring to pin the guilt of the manslaughter of Tom's disreputable mistress on to Gatsby, as a result of which he is murdered by the dead woman's husband. Gatsby's fortune is revealed to have been built on crime. Of the crowds who had swarmed to his parties only one man presents him self at the funeral; Nick returns to his home in the west, and Tom and Daisy are left to the self-enclosed enjoyment of their careless, glittering lives. "It was all very Careless and Confused. They were careless people, Tom and Daisy they smashed up things and creatures and then retreated back in to their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made..." (TGG 180). On the other hand in *Tender is the Night*, written after a nine years silence during which he and Zelda had been ruinously dissipating their resources in the playgrounds of Europe and America, Dick Diver, an able and promising psychiatrist from the middle west, undertakes the treatment in Europe of a Chicango millionaire's neurotic daughter, Nicole Warren.

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INTRODUCTION:

Treatment succeeds, but complications arise when the rich girl falls in love with the poor doctor, and against all advice he marries her, turning a professional responsibility into a personal commitment, and slowly finding all his energies diverted to the emotional needs of a wife who is simultaneously a patient. Where Nicole has used him to the limit she abandons the exhausted man for a lover of the Tom Buchanan's Caste.

The irony is that to Nicole's family his relation to her is nothing but a professional one. Dick services have been bought; so that when Nicole has "cut the cord" he is no longer needed and can be casually returned to the poor parishes and his Origin - "That's what he was educated for" (TITN 150). Gus both Oatsby and Dick Diver, fascinated by wealth (and a woman) venture romantically into the world of the established rich and are destroyed.

This could be a variation on the edifying theme of the corrupting power of riches upon human

values, but the matter goes deeper than that. Money is valued, not for itself, but for the entry it purchases to an earthly paradise of leisure far removed from "the stresses of real life: an illusory region of eternal youth. In *Tender is the Night*, a retrospective appraisal of the degenerative effects of "seven years of waste and tragedy" (TITN 150). The marriage paradise is shown in diffused form as the search for the carnival by the sea. In this novel a paradisaical condition is to be attained by a three-fold legerdemain comprising the transfiguration of space, the suspension of time and the negation of experience with its distinctions of good and evil. In the novel this loss is accomplished by a conspiracy of manners - Dick Diver's perfect courtesy establishes a charmed circle within which all are released from the bondage of their actual imperfections.

"To be included in Dick Diver's world for a while was a remarkable experience; people believed he made special reservations about them, recognizing the proud uniqueness of their destinies, buried under the compromises of how many years. He won everyone quickly with an exquisite consideration and a politeness that moved so fast and intuitively that it could be examined only in its effect" (TITN 151). Here the negation of time is determined by the imperative necessity to stay young. Dick and Nicole experience time differently. "For him time stood still and then every few years accelerated in a rush, like the quick re-wind of a film, but for Nicole the years slipped away by clock and calendar and birthday, with the added poignance of her perishable beauty" (TITN 151-52).

The ruined Abe North negates time with alcohol, for "the drink made past happy things contemporary with the present as if they were still going on, contemporary even with the future as if they were about to happen again" (TITN 152). Dick's inner Collapse shows itself as a breakdown of manners, running significantly parallel to a physical deterioration - the last link snaps when he miserably fails in the attempt to display his earlier prowess on the surf-board when youth goes the carnival is over.

Dick Diver, the hero of *Tender is the Night* is characterized as an American moral agent in the amoral world of Europe after World War-I. Initially puritanical in respect to women and to his work, Dick is presented as a superior representative of America, powerful, intelligent, charming and not aware of his charm, full of fresh ideas and naïve illusions: "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 out side the Cabin door."] Dick recognizes that the American is not perfect, that the needs to be less strident, to cultivate a "repose" that traditional culture brings easily to the European. At the same time, he attempts to exert an American moral force with in European Society, a force expressed in terms of personal relationship, of considerations for others, of humanity. And he does, at least early in his career, build the small, humane moral society around the small Riviera beach he discovers, then molds and carefully rakes. Fitzgerald consistently points out the moral, center of Dick's Charm, the exquisite consideration, the recognition of the extract the full humanity from his associates in the way that the priest, ideally, both guides and understands his parishioners. Dick's psychiatry, too, is moral, attempting to "Cure" homosexuality and to "save" his patients from themselves. Even Abe North,

the most self-destructive of the American Characters, acknowledges that everyone must have a moral code; ironically and bitterly, he claims that his is an opposition to burning witches. For Fitzgerald, such a flippantly limited moral implies certain destruction.

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Dick falls like Jay Gatsby partly because his innocent and moral ideals no longer apply to contemporary experience. Increasingly throughout the novel, Dick's public moralism is inappropriate in a new, more private world that he cannot understand. Although he is much less the smugly dense American than Mexico is, he never appreciates Tommy Barban's private justifications for wondering service as a mercenary soldier. Dick never understands the world of Mary North's Levantinel second husband, or the cosmopolitan skepticism of the newer rebels like Lady Caroline Sibly-Biers, or, finally, the female nature of his wife, the new and revitalized Nicole, who successfully poses her, "unscrupulousness against his moralities. Despite all his external charm, Dick is too committed to the past, to an old American morality, ever to recognize fully the private separate particles of contemporary European life. At the point, Dick sees a party of middle aged American women who impress him as forming a cohesive unit, and he discovers that they are a group of goldstar mothers who have come to Europe to visit their son's graves:

Over his wine Dick at them again; in their happy faces, the dignity that surrounded and pervaded the party, he perceived all the maturity of an older America. For a while the sobered women who had come to mourn for their dead, for something they could not repair, made the room beautiful. Momentarily, he sat again on his father's knee, riding with Moseby while the old loyalties and devotions fought on around him. Almost with an effort he turned back to his two women at the table and faced the whole new world in which he believed. (TITN 58)

It is in this novel that the interlocking of money with vitality is most explicit. It is especially evident in Dick's growing subjection to Nicole: he is "inundated with a constant trickle of goods and money," and is led to reflect that despite himself he had been "swallowed up like a gigolo and somehow permitted his arsenal to be locked up in the warren safety deposit vaults" (TITN 65). Money here would appear in some obscure way to be the agent of feminine sexuality; by its means Dick, robbed of his male potency - the historical will to vocation, work, culture - has fallen into subjection to the natural female will to idleness and pleasure fitzgerald fails to stress the fact, but it is Dick's Culpable folly in agreeing to

marry his own patient which is the initial fault that sets in motion the entire process of involvement and degeneration, and it is interesting to note that, although he is made to hold out for some time, he is shown in the outcome as powerless to resist not the inducements of Nicole's bank balance but the sheer overwhelming vital force of her sexual attraction. The passage in which the virtual seduction of Dick by Nicole is described would be conclusive even were it not underlined by the character of his subsequent liaison with the ingenuous Rosemary transparently a recapitulation of the earlier experience in which again the woman is sexually the aggressor, employing an appealing childishness to captivate the male to whom she stands, in a relationship which is ambiguously filial and maternal. The principal defect of the novel, its one-sidedness which obstructs a truthful, total presentment of the situation, is the result of that of his hero which leads him to expose the flaw in Nicole to the full while passing silently over the flaw in Dick which leaves him so unaccountably open to victimization at her hands. In spite of this grave defect, a sharp eye may discern - clearly enough Dick's actual sub-terrene complicity with Nicole. It is hinted in a passage describing his emotions during one of her psychotic relapses: "some how Dick and Nicole had become one and equal not opposite and complementary. He could not watch her disintegrations without participating in them" (TITN 98). Since Nicole's condition is the consequence of physical reduction that Dick is unconsciously implicated in the incestuous regression which is at the root of her psychopathic condition. It is precisely the same incestuous regression which, in fact, determines the unconscious symbolism of *The Great Gatsby* a symbolism, however, which lacks space in present interpretation.

Dick may believe in two worlds, the moral one of the old America and the new one of his women, but he cannot live in both. And as he fails, his own morality, his own center, begins to dissolve. He works less and less, becomes more dependent on Nicole's money, and gets increasingly drunken, careless, and inconsiderate when Rosemary Hoyt, who had once idolized him, tells him that he still seems the man he was. He replies, "the manner remains intact for some time after the morale cracks" (TITN 100). Dick's "manner" eventually cracks too for he becomes violent and petulant, picks fights, indulges in self-pity, and is pointlessly vulgar in talking with Nicole. All these are symptoms of an advanced stage of dissolution: for Fitzgerald not behaving well, not observing superficial amenities and convention, always indicates the hero's irreversible defeat.

The doom is not as elemental and universal as that of *The Great Gatsby*, for *Tender is the Night* is

a more complicated novel. For example, the father figures proliferate, suggesting a more equivocal morality than that of *The Great Gatsby*. Dick's real father is an American clergyman who had taught Dick all he knew of "manners" and "matters of behaviours," a man halfway between Nick Carraway's wise and sophisticated father and *Gatsby's* humble simpleton. Though honest and direct, he lacks the intellect, the range, and the insight to be transportable to the new and more complicated world of Post War Europe. Despite the distance in space and time between Dick and his father, Dick often "referred judgements to what his father would probably have thought or done" Yet he recognizes that, in choosing Europe he has abandoned his father.

In this novel, the loss of spiritual virginity indicates the capacity for human relationship, and no moral judgement, no antipathy is involved when Nicole realizes that Dick, the father, cannot also be a husband, she turns, in her new self-confidence, toward Tommy Barban: Her ego began blooming like a great rich, rose as she scrambled back along the labyrinths in which she wandered for years. She hated the beach, resented the places where she had played planet to Dick's sun. "Why, I am almost complete," she thought. I'm practically standing alone, without him. And like a happy child, wanting the completion as soon as possible and knowing vaguely that Dick had planned for her to have it, she lay on her bed as soon as she got home and wrote Tommy Barban in Nice a short provocative letter. (TITN 163)

After she and Tommy Barban make love, Nicole almost expects an explanation or interpretation of the experience, such as Dick would have given. But Tommy provides none, and Nicole is content and a "child" no longer Fitzgerald indicates his final approval to Nicole, or at least his refusal to pass judgement against her by portraying her as neither bitter nor petulant when she decided to leave Dick; indeed, she can recognize that in her need she had contributed to his indolence and unwittingly encouraged his decline. She can be gracious always the sign of a kind of virtue in Fitzgerald's terms. Most of the events in the last third of the novel are seen from Nicole's point of view. And using her point of view, Fitzgerald shows that he is as interested in dissecting an incompatible relationship - the strain between a woman who needed a surrogate father before she was ready for a husband and a man who was too much of a father to change himself into a husband - as he is in chronicling the destruction of the romantic ego.

The central subject of *Tender is the Night* is the moral history of the western world just before the and after World War I, and most especially it is the continuing history of the American Dream The term "the American Dream" has degenerated almost into

meaninglessness through over general popular usage and through the sloppy, overabundant, witless rhetoric of politics and advertising when there is a clearly discernable meaning, the phrase generally has come to indicate upward social and economic mobility having a lot, being secure, belonging - some money and some power. But for Fitzgerald, the idea of America was the opposite of secure belonging. It was total risk and plunge. It was "a willingness of the heart," as he phrased it. A response to a dream of unrestricted being a dream of freedom that allowed the exercise of the most transcendent imagination was nothing less than absolute belief in fulfillment of the endless possibilities of the self limitation, or morality. It was a dream of triumph over history, of a condition in which human beings finally are liberated from fallen state and all the consequent corruptions of the past - a dream of ultimate freedom indeed. This belief is exhilarating almost beyond expression, and of all writers F. Scott. Fitzgerald best expressed the excitement of Romantic American hope, when all the world seemed to be in its golden morning with every fantastic realization of heroic desire and youthful expectation just ahead. Dick Diver, the protagonist of the novel, *Tender is the Night*, by Fitzgerald is the central representative of all these things. Amid the murderous madness of World War-I, he studies for the future. He will give himself entirely to curing and the corruptions of the past and just as America was to "make the world safe for democracy "through" the war to end wars," so Dick was to be the greatest psychologist who ever lived and once and for all would cure the world of its sickness.

The Fitzgerald critics have pointed out two major objections against *Tender is the Night* there was no convincing reason for Dick's disintegration. Second, the shift in point of view and the chronology after the rose many beginning was confusing-. When we turn to the two major objections raised by these views of the thirties, Broccoli is closer to the mark than Cowley. In his introduction to the revised version, Cowley suggests that " in spite of knowing so much about (Dick), we are never quite certain of the reasons for his decline.⁶ On the level of chronology and personality, Dick contained the inner flaws of his nations transcendent idealism, part of which is the eternal youth's need to be loved, part of which is the generous heart's need to be used, and part of which is altruistic illusion, self-deception and foolishness. On the professional level, Dick had subordinated his entire career to one case. On the level of history, Dick's self-sacrifice was naively made for a world that socially and morally was not worth saving in the first place, a world that used him badly and used him up and in so doing, threw him away. Fitzgerald knew that he was creating a hero who was "an homme epuise" not only

an "homme manque". From the vantage point of the 1980's it seems stronger that fifty years earlier, sophisticated and experienced readers should reiterate their bewilderment about what destroys Dick. Their claim seems to be not so much a matter of the structure, chronology, or prose as it appears to be one of the ephemeral and immediate conventions of response that reviewers seemed to set up, reading and being influenced by each other's reviews.

In the most autobiographical of the three major novels, the hero is descended from Southern family. This great grand father had been governor of North Carolina, he numbers Mad Anthony Wyne.

Thus, the central figure of *Tender is the Night*, Dick Diver is who, one can't help noticing is singularly unable to diagnose his own psychic ills. The book charts Diver's course downward from professional promise and personal happiness to utter obscurity and moral decay. Reader's last glimpse of Diver find him moving to smaller and smaller towns upstate New York; rumour has it that his last move was occasioned by an unpleasant affair he had with one of his patients. Dr. Diver is perhaps the most appealing personality Fitzgerald ever created, and one cannot view him as merely one more indistinguishable face in the crowd or regard his fate with indifference. One who wants to know why diver meets his doom, why he has succumb led to the kinds of demands that his friends place upon him, and, above all, how this has happened to a man who knows himself as well as a man in Diver's profession must. The answers, of course, lie partly in the nature of the time Diver is living in. This self-knowledge was attained before the war and hence, to Fitzgerald, in another era; it is no longer adequate in the face of new needs. One of those new needs is the way of coping with the prosperity that came with the twenties. The problem as it is defined in *Tender is the Night* and as it is faced by Dick Diver is essentially a moral one.

The novel opens with "Case History" a summary account of the events in the life of Doctor Richard Diver that led up to his marriage with Nicole Warren, "disturbed" daughter of a Chicago millionaire and patient in a psychiatric clinic in Switzerland. The first book of the novel, lays emphasis on Dick's role as an actor a performer amidst a group of expatriates on the French Riviera in the post-war years between 1925 and 1929. The beauty of the French beach as it seems in the opening scene becomes a parallel to the surface charm of Diver's world:

On the pleasant-shore of the French Riviera, about half-way between Marseilles and the Italian border, stands a large, proud, rose colored hotel. Deferential palms cool its flushed facade and before it stretches a short dazzling beach lately it has become a summer

resort of notable and fashionable people; a decade ago it was almost deserted after its English clientele went north in April. Now, many bungalows cluster near it, but when this story begins only the cupolas of dozen of old villas rotted like water-illies among the massed pines between Gausse's Hotel des Estrangers and Canner, fire miles away. (TITN 113)

But this surface charm of the land scape and of the rich expatriate life is highly deceptive It hides in its womb an ugly foetus, still and horrible some intuitive power informs Rosemary about the impending doom: "something tells me we are not going to like this place" (TITN 114).

Fitzgerald presents the landscape of the French Riviera in different differed terms at the end of the novel when Dick gets defeated an the expatriate life loses its charm.

In opening chapter, Rosemary Angle uses a technique to carry Dick and Nicolole through marriage into parenthood and out on to the beaches of the French Riviera. Rose mary's first glance at Dick as a stranger reveals that he is the centre of attraction for the expatriates, entertaining them with his tricks of a circus clown:

After a while she realized that the man in the jockey cap was giving a quiet little performance for this group, he moved gravely about with a rake, ostensibly removing graved and meanwhile developing some esoteric buries one held in suspension by his grave face (TITN 115).

She is dazzled by the excitement of this small world of the rich American expatriates and decadent aristocrats of Europe. It seemed that there was no life anywhere in all this expanse of coast except under the filtered sunlight of these umbrellas, where something went on amid he colour and the murmur" (TITN 118). The magnetic pull of the surface charm and the poise of the rich class become source of attraction for her.

In Book III, "Casualties", the point of view becomes Dick Diver's having seen him for many pages through the naive and loving eyes of Rosemary, we now move up to and inside him and see what lies beneath that apparently perfect self-containment. Although his exterior behaviour continues to exhibit a supreme self-possession he refuse to take Rosemary when she offers herself to him, he remains sober during the wild drunk end bouts of Abe North- there are interior signs of weakening and collapse. To suggest this gradual loosening of the grip on the essential self, Fitzgerald has hit upon an extremely effective device. Out of a casual conversation with a friend about Rosemary's past, relating and episode in which she was discovered with a boyfriend in a locked

train compartment, the blinds pulled down a phrase emerges to haunt Dick Diver: "Do you mind if I pull down the Curtain?" Book III closes ominously on a trapped man: " He stayed in the big room a long time, listening to the buzz of the electric clock, listening to time."

Book IV, "Escape", exposes in detail Dick Dived sickened soul, and we gaze in fascination as all the fissures widen and the splits deepen. The title itself turns out to be ironic as Dick's only escape is in to the greater imprisonment of his senseless degradation. In a desperate move to divert the drift of his life into useful channels. Dick decides to take a trip - in search of a road he had long ago missed. In Munich, he learns of the death of Abe North. In Innsbruck he, receives word that his father had died. The quick trip to America to bury his father proves the turning point in Dick's life; some how the event seems to extinguish the last impulse to hold on to the old goals. On his return to Europe Dick opportunity arise. And on an evening out in Rome, he drinks himself into a belligerent state that ends in meaningless violence and a night in jail. For a time in this last episode we see Dick through the ruthless eyes of Baby Warren as she comes to the rescue will all the efficiency of her vast-wealth-taking over-what remains of Dicks's soul.

Tommy Barban is presented as a male counterpart of Baby Warm. He is a sophisticated European solider of fortune hiding under his polished surface a barbaric instinct to shatter everything. He enjoys excitement of danger and sees love as an alternative to killing. He uses people to gratify his appetite to satisfy his ego by enforcing his argument on them. In the words of Brain way, "Tommy is a mixture of barbaric simplicity and civilized complexity which the American mind, from Henry James onwards, has found to be either totally baffling and fascinatingly elusive".

The only difference between Tommy Barben and Baby Warren is that while the former observes some code of honour in his savagery the latter observes no rules of civilized behaviour in her social contacts. A dialogue between Tommy and Rosemary reveals the hidden barbarism of the former.

'Going home?'

"Home? I have no home. I am going to a war" .

'What War?'

'What War? Any War. I haven't seen a papelately but I suppose there is a war- there always is' (TITN 298).

In the opening of Book V, "The Way Home" Dick appears through the petty vision of his clinic partner's wife, gossiping to her

analysis becomes a tragic novel involving the failure of Dick Diver, a man of promise defeated by the indifference of the age in which he lives. Tender is the Night becomes tragic for it dramatizes the spiritual waste of central figure. The waste of vitality and moral values that results from an individual's effort to purge the soul of a civilization that has become corrupt, immoral and insane.

Thus we can safely conclude that Tender is the Night, a realistic study of "the broken universe of the war's ending," is the tragedy of both an individual by virtue of its placing a basically good man, Dick Diver, with one serious flaw - social climbing in a situation where the flaw destroys him, It is a tragedy of a society, and particularly of that society's upper classes, by virtue of its showing us a group of people, sick because they have lost former traditions and moralities, misuse and caste aside the priest doctor who has a cure - the older American values of honour, courtesy and courage."

CONCLUSION

The American dream and its failure became the predominant motif of Fitzgerald's fiction, Fitzgerald's indictment of the American Dream and his cult of disillusionment was the result of his penetrating study of American culture and civilization. The study has shown that Fitzgerald had a kind of instinct for the tragic view of life and he gradually perfected his view in the novels, dealing with the fundamental questions of good and evil. All of Fitzgerald's major work is tragic. All of it recounts aspiration, struggle and failure. In spite of the Jazz times, the glamorous rich Fitzgerald is generally associated with his vision manifests the tragic awareness of life. His keen observation and discerning eyes went far beneath the superficial charm and glitter of the twenties and brought out the moral chaos and spiritual bankruptcy that had replaced the traditional values of life. The study shows how with the change in outlook of people which became increasingly materialistic, the possibilities of realising the Dream became remote. But the dreamy individuals and idealists, dedicated to the realisation of the Dream continued striving and struggling to realise the inspiring ideal. But failure was inevitable they were broken against the hard core selfishness materialism and vast carelessness of the society. Fitzgerald's protagonist in his vain and sincere attempt to realise the American Dream, meets his tragic fate. The tragic failure of the protagonist signifies the death of the American Dream, and thus acquires a national and universal meaning.

The tragic view of Fitzgerald is implicit in all of his writings and forms the core of his works.

Above all, Fitzgerald's greatest achievement is to have realized in completely American terms the developed romantic attitude romantic sensuousness,

and emotional responses towards strength and in a time when the undivided understanding was rare, an almost exclusively creative kind of intelligence, the kind that understands things, not abstractly, only concretely in terms of people, and situations and events. It is for such understanding that a great deal of his fiction which portrays so authentically the scene of the 'twenties' and 'thirties' has the quality of dreams. His characters are all the time trying to seize and reach the world of their illusions.

The failure of Fitzgerald's protagonist acquires tragic significance when in order to uphold the traditional moral values and live by his dream, he wages a long battle against the whole lot of corrupt and immoral social forces. He wins our admiration and sympathy for his sustained but fruitless efforts for upholding the moral principals and values by which America had committed itself to recreate a glorious world. Dick and Gatsby, are great tragic characters who have a heightened sensitivity, believe in the infinite possibilities of life and weave their lives around the American Dream.' They struggle and fight a heroic battle throughout, but their struggle fails not owing to the lack of intensity or determination on their part but because the values of the society have undergone a radical change. The American Dream which had inspired successive generations in America to realise the new world and thus provide solace to suffering humanity had ceased to direct the actions of man in the changed environment. Fitzgerald's tragic heroes, thus we find are inspired by the divine concept of the American dream. They are unaware of the vast corruption and carelessness that had infested the American society. The heroes represent the traditional, moral and spiritual values which are sharply contrasted with those of the American society in the Post-war era. The corruption resulting from exclusively commercial pursuits had turned the American dream into a horrible nightmare. Fitzgerald's tragic heroes fight a heroic though losing battle. Their defeat symbolises the degeneration of American society and American Dream.

Fitzgerald was American novelist of his generation with an ability to portray his era particularly the world of the young rich of the Jazz Age, he comprehended the American rich better than any writer ever has. But he did not remain merely at the glossy surfaced of the Jazz Age but reflected the deeper disturbances in the frivolous gay life of the twenties. He had the ability to penetrate, manipulate the surface as if they were mirrors that reflect not only the contents of a room, the splendor of its occupants but the concealed horror of its essence, the disenchantment behind the bright marks of faces. The sense of impending catastrophe is never more deeply or terribly felt than, when we are immersed, and seen

almost declined to be drowned in the water, life which Fitzgerald presents us; the end of the big party is always implicit in its beginning; the ugliness of age is always visible in the tender beauty of youth.

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