

The Bankruptcy of a Promising Psychologist

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Abstract

Tender Is the Night is another important work written by Fitzgerald, the spokesman of Jazz Age. It ranks 28th among the best 100 novels in the Twentieth Century. The book takes the author years of hard work, because when he is writing it, his family experiences lots of vicissitudes—his wife's insanity and economic problems. At the very beginning, he embraces high expectation of the novel, because he wants to regain his fame by it. But the expectation is spoiled by the cold receptions among readers and critics. Because of the loose structure and the unclear explanation of Dick's bankruptcy, many critics and readers severely inveigh against the novel. This paper wants to illustrate the process of Dick's bankruptcy from a promising psychologist with the aid of bildungsroman theory. At first, under the impact of two positive guides, Dick is a rising elite. But owing to the personal weakness and outer seductions, the innocent Dick meets sophisticated circumstances and goes bankrupt at last.

Key words: F. S. Fitzgerald; *Tender Is the Night*; Bankruptcy; Bildungsroman

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INTRODUCTION

F. Scott Fitzgerald (1896-1940) is born into a well-being family. Later, his family declines because of his father's failure in business. With relatives' support, he goes to Princeton University, but results in dropping out. Based

on the experiences of university, he writes his first book, *This Side of Paradise*, and reaps an overnight success which brings an expensive gift, his wife, to him. From then on, he starts to work hard to support the family. "The history of my life is the history of the struggle between an overwhelming urge to write and a combination of circumstances bent on keeping me from it," Fitzgerald admits. (Fitzgerald, 1958, p.83) Truly as he says, he is tied by many unexpected issues which hamper his prolificacy. But due to his real and vivid representation of the changing mores of the twenties and thirties of the 20th century and to the deep and sad depiction of disillusionment of American dream, he is hailed by his contemporaries as a representative of the lost generation, a poet laureate of the Jazz Age and an excellent chronicler. He indulges in the luxury parties and extravagant carnivals on the one hand; on the other he observes coldly as a bystander the social changes and measures the surroundings with strict moral standards. As Malcolm Cowley said, "Part of him is a guest at the ball given by the big house; part of him has been a little boy peeping in through the window and being thrilled by the music and the beautifully dressed women—a romantic but hard-headed little boy who stops every once in a while to wonder how much it all cost and where the money came from." (Cowley, 1934, p.106) With his penetrative observation and personal participation, he dramatizes his success and failure, which at the same time embodies his peers' happiness and sadness. Although his career only lasts 20 years, he has left 4 classic novels and over 160 short stories which consolidate his position as an outstanding novelist in 20th century.

THE GUIDES

In the bildungsroman, guides play a vital role in the growth of the protagonist. From the development of human civilization, the archetype of guides can be traced back to God in Mythologies and kings or princes in

fairytales. During the period of religion domination, God as a supreme authority rules everything. He beacons lost lambs and redeems suffered people. In Greek mythologies, lives of people are manipulated by Gods, so their will and choices are limited. With the transition from religion domination to secular power, kings and princes take the place of God, becoming the savior. However, when it reaches modern society, the ordinary replace the royal authority. But their functions are transferred to be a guide instead of “the Savior”. Because of common sense, no one is superior to the other in a democratic society. Moreover, in the perspective of sociology, people are influenced, positively or negatively, by each other in the course of development and their cognitions to the society are shaped in the interactivities.

Guides can be divided into two parts—the positive and the negative. The former has the following features: 1) they equally treat people who are younger; 2) they are obliging and sympathetic; 3) their identities are special which make them keep the distance from the mainstream and be obliged to befriend the youth; 4) like the youth who are guided by them, most of them belong to the marginal people and not be absorbed by the mainstream.

In *Tender Is the Night*, there are two positive guides who are very important in shaping Dick’s characteristic. Because of their influence, Dick has tasted the successes in society and academy.

MAD ANTHONY WAYNE: DICK’S IDOL

When Baby is dubious to Dick’s motivation to marry Nicole, Dick is enraged and blurts out his ancestors. “My great-grandfather was Governor of North Carolina and I’m a direct descendant of Mad Anthony Wayne” (Fitzgerald, 2008, p.336). Of course, Baby cannot know who Wayne is and ignorantly replies that “I think there’s enough madness in this affair” (Fitzgerald, 2008, p.336).

Anthony Wayne was surveyor in his early life and then because of the outset of American Revolutionary War, he joined in the army. With the process of the War, his military manipulations and bellicose personality quickly helped him be promoted to Major-general and won the nickname Mad Anthony. The brief introduction shows that Dick’s ancestor is an outstanding man. Born into a family with a glorious history background, it is advisable to say that Dick from his childhood is immersed in his admiration to his ancestor. The sense of pride will stimulate him to follow his ancestor’s footsteps to be a great man. In his conversation with his classmate, Franz Gregorovius, he says “that’s to be a good psychologist—maybe to be the greatest one that ever lived” (Fitzgerald, 2008, p.304). In the intonation, his great ambition and unyielding determination are exposed. To be the best psychologist and to outshine everyone obviously display Dick’s eagerness to live up to his family reputation.

Like Antony, Dick also joins in the army, but is not dispatched to the front. When he knows his work is executive rather than practical, he is disgust. His position as non-combatant, for example, becomes a slight on his dream and a satire to his ancestor, to some degree even a repudiation of his masculinity. In the World War I recruitment posters, it read “Join the Regular Army—It’s a Man’s Life” (Woodward, 1988, p.277). The war itself was “regarded as a true test of manliness” (Mosse, 1990, p.102). Deprived of this chance to prove his manhood, Dick must seek for other outlets. John Haegert argues: “To the degree therefore that Dick abandons or represses his earlier ideas of romantic destiny, he also displaces them onto Nicole, recreating in their marriage an opportunity for ‘heroic’ action denied him in the war” (Haegert, 1994, p.97). As a result, Dick’s marriage to Nicole, then, could be regarded as a substitution to supplant what he has cheated out of, being a combatant in the war, a way of reclaiming his masculinity and fulfilling his family tradition. Dick cannot show his courage in the battle, but he presents it in taking Nicole as his wife, because Franz says, “and devote half your life to being doctor and nurse and all—never! I know what these cases are. One time in twenty it’s finished in the first push” (Fitzgerald, 2008, p.315). Everyone knows that it is exhaustive to play two roles, but Dick shows his ancestor’s madness in committing himself to the impossible task.

DICK’S FATHER: A MORAL BEACON

Parents may not the only factor to mold children’s characteristics, but they are the most important one. As an old saying goes parents are the first teachers of children. They are the most closed friends of children and set examples for children to imitate. As a result, parents’ words and deeds as well as temperament will imperceptibly influence the children. That is why many children follow their parents’ footsteps. In the orient, we had “Three Su” in Song dynasty. Su xun, Su Dongpo and Su zhe are men of letters and all of them were ranked in Eight Prose Masters of the Tang and Song Dynasties. In the occident, Mozart showed his musical talent at early age because his father was a musician and he was grown up accompany with the musical atmosphere. What is more, parents of great children are those who cultivate their children’s sound personality, who encourage their children to face adversities confidently, who tell their children to shoulder responsibility rather than simply teach their children how to read and write. Dick’s father is a priest raised by two proud widows who make him to “believe that nothing could be superior to ‘good instincts’, honor, courtesy, and courage” (Fitzgerald, 2008, p.390). In this way, Dick’s father himself is a well-enlightened man. Due to the fact that Dick is born after the death of his two little sisters, “his father, guessing what would be the

effect on Dick's mother, had saved him from a spoiling by becoming his moral guide" (Fitzgerald, 2008, p.390). Even though he is a priest, he does not preach his son by reciting boring scriptures. On the contrary, he offers his personal life experience: "Once in a strange town when I was first ordained, I went into a crowded room and was confused as to who was my hostess. Several people I knew came toward me, but I disregarded them because I had seen a gray-haired woman sitting by a window far across the room. I went over to her and introduced myself. After that I made many friends in that town" (Fitzgerald, 2008, p.390). He tells Dick all his understandings about life, "not much but most of it are true, simple things, matters of behavior" (Fitzgerald, 2008, p.390). Because of his father's personal example as well as verbal instruction, Dick is a spotlight wherever he goes. He wins everyone's admiration quickly with an exquisite consideration and a politeness that move so fast and intuitively. What is more, when he organizes the seats of a party in chapter one, he places Rosemary's mother on his right hand which totally shows his father's unconscious impact—respect for the elder, because the seat on the host's right hand is socially acknowledged the distinguished one. His arrangement also strikes Rosemary a chord of delight. Besides social etiquette, his father pays attention to his dressing code as well. "In the summer father and son walked downtown together to have their shoes shined - Dick in his starched duck sailor suit, his father always in beautifully cut clerical clothes - and the father was very proud of his handsome little boy" (Fitzgerald, 2008, p.390). As a habit cultivated from childhood, Dick attaches great importance to his appearance and clothes. He never wears creased apparels. "You'll wear a shirt that's a little dirty where you won't wear a mussed shirt" (Fitzgerald, 2008, p.280). When Rosemary meets him in Roman by accident, he stares at her hard, in order to make her ill at ease, then, she will not notice his unshaven face, his crumpled and slept-in collar. Only after is he well-decorated, putting on a white shirt and collar and a black tie with a pearl, he then plucks up his courage to meet Rosemary again. But his first sentence is his apology for his previous unpresentable appearance. All these have shown his father's huge influence in casting him into a respectable man. However, his father's attention is not confined to Dick's outer behavior and looks. He also cares about Dick's inner quality. The small fortune left by his deceased wife is completely invested in Dick's education. In college and in medical school, he sends his son a check four times a year. Owing to his dedication and devotion, he lays a sound foundation for Dick to be a promising young scholar. And in return, Dick again and again refers judgments to what his father would probably have thought or done. On knowing the decease of his father, Dick asks himself, "how will it affect me now that this earliest and strongest of protections is gone" (Fitzgerald, 2008, p.389).

DICK'S PERSONAL CAPABILITIES

A philosopher once said one could not find two leaves alike in a tree, so was the people. Everyone is unique and special in the world. Some are good at science, others are penchant for arts. But what makes people different from each other? Besides teachings at home, the fairest standard is the individual capacity. It is the capacity that distinguishes individuals from each other. One cannot choose the outside environment, but he is determinant in strengthening his inner abilities. Every successful man without exception has his excellent capacities in some fields. Dick at his early life has shown his capacities both in academy and social life.

DICK'S CAPACITY IN ACADEMY

Based on a shiny family background and careful cultivation of his father, Dick in the beginning of his life enjoys favors from his relatives and friends. He is conferred upon Rhodes scholarships which is the longest and the most prestigious scholarship in the history of English Universities. With the scholarship bestowed to him, he goes to the Oxford University to further his study. Later, in order to get his diploma, he returns to the Johns Hopkins University where is famous for her medical science in the world. By the introduction of his education background, it tells that Dick accepts good education and makes a great achievement in his schooling. In 1916, he manages to get to Vienna. Although the city is bothered by the scarcity of materials, he is able to get oil and coal to sit in his room and write his pamphlet which becomes the backbone of the book published in Zurich in 1920. His colleague speaks highly of him and his book: "He is most certainly a serious man and a brilliant man. Of all the men who have recently taken their degrees in neuropathology in Zurich, Dick has been regarded as the most brilliant—more brilliant than I could ever be" (Fitzgerald, 2008, p.431). "It's the truth - the shame would be not to admit it. I turn to Dick when cases are highly involved. His publications are still standard in their line—go into any medical library and ask. Most students think he's an Englishman - they don't believe that such thoroughness could come out of America" (Fitzgerald, 2008, pp.431-432). In 1917, the whole world is suffering from bombs and massacre, he, at the age of 26, is secluded from outside chaos, because he "was already too valuable, too much of a capital investment to be shot off in a gun" (Fitzgerald, 2008, p.284). At that time, he is named the "Lucky Dick". Moreover, his memory is amazing. When he cannot get coal to keep warm, he burns his textbooks only at the condition that if the contents in the books are worth briefing five years later, he can do it. In the discussion about whether he should write "A psychology for Psychologists", the rash business in Franz's mind, Dick reveals his ambition to be the first trailblazer. He

thinks the reason why the field fails to be basic is lack of material recognition. While other psychologists pay attention to study the man a little crippled and broken, he compensates by tending toward the clinical which will enable him to win the battle without a struggle. Dick is shrewd in selecting his research direction, because he avoids the field crowded by researchers. He does not want to swim with the tide, because how can he steal the thunder of more erudite and experienced scholar as a novice? Franz who is grown up in a family teeming with great psychologists does not grasp Dick's intention. He laughs at the work's simplicity. "I do not like these generalities. Soon you will be writing little books called 'Deep Thoughts for the Layman,' so simplified that they are positively guaranteed not to cause thinking. If my father were alive he would look at you and grunt, Dick. He would take his napkin and fold it so, and hold his napkin ring, this very one—" he held it up, a boar's head was carved in the brown wood—"and he would say, 'Well my impression is—' then he would look at you and think suddenly "what is the use?" then he would stop and grunt again; then we would be at the end of dinner'" (Fitzgerald, 2008, p.312). In his retort, Dick not only understands his current situation, but also embraces high expectation. "I am alone today," said Dick testily, "but I may not be alone tomorrow. After that I'll fold up my napkin like your father and grunt" (Fitzgerald, 2008, p.312). Like Franz's father to grunt at the latecomers, it clearly reveals that Dick has dreamed to be an authority in a certain field.

DICK'S CAPACITIES IN SOCIAL INTERCOURSE

Dick is familiar with social codes. Because of his father's good example, he familiarizes himself with the favorable words and behaviors. That is why he easily captures everyone's heart. Both Nicole and Rosemary fall in love with him at the first sight. When Nicole meets him on the way out of expectation, she quickly transfers her love to him. Although she doesn't know him, she writes a series of letters to him. After exchanging a few words with Dick, Rosemary returns to the hotel and tells her mother that "I fell in love on the beach" (Fitzgerald, 2008, p.164). What is more, at first Rosemary and her mother only plans to stay in Riviera for three days, but due to the acquaintance with Dick, they prolong the sojourn. Earl Brady, the director who is considered by Rosemary the intellectual in her life, seems faintly gross, faintly ill-bred in comparison to Dick. In Rosemary's eyes, "he was all complete there. Silently she admired him. His complexion was reddish and weather-burned, so was his short hair - a light growth of it rolled down his arms and hands. His eyes were of a bright, hard blue. His nose was somewhat pointed and there was never any doubt at whom he was looking or talking - and this is a flattering attention" (Fitzgerald, 2008, pp.172-

173). Besides his loves, his friends are intoxicated by him as well. Mary's words are the best summary to present Dick's charisma. "*Liked* you—I *loved* you. Everybody loved you. You could've had anybody you wanted for the asking—" (Fitzgerald, 2008, p.518). Apart from Dick's personal charming, he is also expert at organizing parties to bring fun to others and solving dilemmas to relieve others' uneasiness. Whenever outsiders hear a lot of laughing anywhere about the beach, Dick would be in the center of the group. His ramification will become hilarious, and whatever he says releases a burst of laughter. When he and friends sunbathes on the beach, he, carrying a bottle and little glasses in his hands, walks from umbrella to umbrella and gathers his friends under a single one. He makes them livelier and closer together. In the party hosted by the Divers in Tarmes, Rosemary's mother first meets Dick and then gives approval of Dick in her face which means he is "the right thing" (Fitzgerald, 2008, p.186). And she permits her daughter to go as far as she could. The arrangement of seats at dinner also tells us his careful consideration. From Dick's right side to his left, guests successively are Mrs. Speers, Rosemary's mother, Barban, Nicole, Abe North, Campion, Rosemary, Brady, Mackisco, Mrs. Abrams, Dumphry, and Mrs. Mackisco. As an unwritten code, the right seat of the host is the seat of honor. Dick reserves it for Rosemary's mother which indicates not only his respect for Mrs. Speers, but also manifests his tender emotion to Rosemary. While in the hostess, Nicole's right and left which are important seats are North and Barban, because they are the Divers' old friends. Rosemary, the actress, sits beside Brady, the director. Obviously, the arrangement of seats shows us that Dick is a man who can make every guest at home. In addition to his ability of organizing happy assemblage, he is sensitive to unharmonious atmosphere among guests. When Barban and Mackisco hotly discuss over the morality of being a mercenary, Dick with a sure instinct separates them. In order to satisfy Mackisco's professional superiority, Dick becomes excessively ignorant and inquisitive about literature. His efforts to mitigate the tension drive others to exert their powers to mitigate the antagonism. "Rosemary helped, meanwhile responding patiently to Royal Dumphry's inexhaustible curiosity about Hollywood" (Fitzgerald, 2008, p.193). North who used to be an excellent musician brings at least two misfortunes to Dick, but both of them are skillfully dealt with. The first is at the railway station to see North off, North provides his friends with pains and sufferings, but Dick who sees the situation quickly and grasps it quietly makes them disregard the spectacle of Abe's gigantic obscenity. The second is after North's unknown return. North with a black businessman comes to Dick, trying to figure out how to help the black man. During their conversation, the black man is killed and the body is in Rosemary's room. Considering the potential rumors to

harm Rosemary's fame, Dick succeeds in helping her pass the crisis intact with the aid of his good relation with the hotel manager. There is one more example which is more convincing to display Dick's ability to solve problem. Even Mary and Dick quarreled with each other before, when she was detained; she turned no one for help but Dick. After understanding the crimes committed by Mary, Dick cheated the policeman with coax and threats. In the end, he bailed her out.

In short, Dick is a God's pet at the very beginning. If he did not meet the deadly seductions in the process of growing, he would be a shiny star in career and life. But life is void of hypothesis; he is corroded by hamartias and seductions.

CAUSES TO BANKRUPTCY

When Fitzgerald was planning the plot of the novel, he offered the following outline to guide his pen: "The novel should do this. Show a man who is a natural idealist, a spoiled priest, giving in for various causes to the ideas of the haute Bourgeoisie, and in his rise to the top of the social world losing his idealism, his talent and turning to drink and dissipation. Background one in which the leisure Class is at their truly most brilliant & glamorous such as Murphy" (Brucoli, 1963, p.76). Owing to Fitzgerald's own syllabus, many critics were led to agree that Dick was a tragic hero who eventually dissipated. Furthermore, from cover to cover of the novel, the ups and downs of Dick seemed to verify what Aristotle had defined the "tragic hero". Accordingly, Aristotle says that the tragic hero will most effectively evoke both our pity and terror if he is neither thoroughly good nor thoroughly bad but a mixture of both; and also that this tragic effect will be stronger if the hero is "better than we are," in the sense that he is of higher than ordinary moral worth. Such a man is exhibited as suffering a change in fortune from happiness to misery because of his mistaken choice of an action, to which he is led by his hamartia—his "error" or "mistake of judgment" or, as it is often, although misleadingly and less literally translated, his tragic flaw (Abrams, 371).

DICK'S ACHILLES HEELS

Even though Dick had many good merits, as a human, he could not be immune from the harassment of weaknesses. When "Dick got up to Zurich on less Achilles' heels than would be required to equip a centipede, but with plenty - the illusions of eternal strength and health, and of the essential goodness of people; illusions of a nation, the lies of generations of frontier mothers who had to croon falsely, that there were no wolves outside the cabin door" (Fitzgerald, 2008, p.287). In terms of his personality, Dick contained the "inner flaws of his nation's transcendent idealism" (Stern, 1986, p.6). His hamartia, the love of

innocent beauty, the illusion of inexhaustible energy and the readiness to help lead Dick to become an exhausted husband and an alcoholic doctor. Dick's love to Nicole and Rosemary which will be discussed in the later section completely exposes his powerlessness in front of young girls who are seemingly innocent. His optimistic illusions of his limited energy and capacities caused him to be pulled by many unwanted forces. For example, he has to for Nicole's sake create a stable world out of chaos; he need to cover his relationship with Rosemary; he helps his friend to sell pictures; he is called up in the late evening to bail Mary out, etc. etc.

All in all, Dick's hamartia tears him to pieces, so he cannot attentively rivet on his study and his domestic life.

OUTER CIRCUMSTANCES

Carol H. Poston once said that, classically, characters fall for one of two reasons or, most frequently, from a combination of the two—because of fate, which rules that what will be, and because of a character flaw, or human frailty, which causes people to err, thus leading to their doom. Dick Diver is a victim both of the flaws in his own character and external circumstances (Carol, 20). Dick's personal flaws have been discussed above, then, the external circumstance will elaborate in this section. Society is full of seductions, especially to students who just graduate from university. Dick, fresh from university, meets the seduction on the way to call at his friends. At the sight of Nicole, he is impressed. In his words, "The girl was about the prettiest thing I ever saw" (Fitzgerald, 2008, p.290). Meanwhile, Nicole, the Helen of Troy, who is a patient in a sanatorium has crush on Dick when he is on his uniform. Later, she gets his address and writes letters to him. At first, her doctor in charge encourages her to contact Dick, because he could use the letters to judge the soundness of the patient. In the beginning, the letters are obviously out of hands of schizophrenic, then the contents become private which deprive the doctor of the right to check letters and "it had become your (Dick) case" (Fitzgerald, 2008, p.289). Gradually, Nicole transfers her love to Dick and is recovered bit by bit. With her increasing recovery, Nicole inborn ability to seduce boys takes effect. From the words of Nicole's father, we realize that Nicole knew how to handle boys. When she was a girl, she frequently played with boys and "some of them pretty gone on her at that" (Fitzgerald, 2008, p.299). She brings Dick to quiet places to date with him while listening to jazz music. She even flirts him with lyrical verses and facial expression. "A woman never knows/ What a good man she's got/Till after she turns him down . . ." (Fitzgerald, 2008, p.310). After the lines, "She smiled at him, making sure that the smile gathered up everything inside her and directed it toward him" (Fitzgerald, 2008, p.310). Next, she stands up, pretending to be stumbled over a phonograph, and leans her head into the hollow of

his rounded shoulders. As Nicole asks Dick whether he has heard ‘So Long, Letty’, his innocence and naïve is revealed. He has not heard a thing, nor known, nor smelt, nor tasted. His experience of romance is just limited to girls at New Haven. It is Nicole, the scarcely saved waif, who brings him the essence of flirtation. After the attacks of Nicole’s love, Dick is captivated, “I’m half in love with her—the question of marrying her has passed through my mind” (Fitzgerald, 2008, p.315). Only under the persuasion of his friends, he decides to keep distance from Nicole. He takes a transcendent attitude to talk with Nicole about her future and spares no efforts to be distant. He thinks his coldness may make Nicole suffer. But when he knows she is not sad, his vanity is hurt. It turns out that it is him that suffers more. In order to get Nicole out of his mind, he writes in a memorandum the rules she should abide and the possibilities of relapse which clearly shows his deep involvement in the affair. To dispel his dismal, he rides on a bike to visit surrounding areas. Accidentally, he comes across with Nicole who is travelling with her sister, Baby. The failed seduction restarts and this time Dick does not withstand. Nicole confesses her love to him and asks for a chance to love him. His initial defenses are reducing and finally he grasps and kisses her. She “drowned and engulfed in love, yet solaced and triumphant” (Fitzgerald, 2008, p.332). She says to herself, “I’ve got him, he’s mine” (Fitzgerald, 2008, p.332). On the other hand, Dick “knew her problem was one they had together for good now” (Fitzgerald, 2008, p.335).

Nicole’s seductive strategies are totally successful. She uses her beauty to the full and then step by step she puts out a pitiful face, turns coquette and walks away to punish his conceit as well as to leave him as suspended as in the funicular. Hardly had Dick surrendered when she took better hold on him.

The movie starlet, Rosemary, is the last straw to break Dick’s back. She is young, beautiful and innocent, all of which are the factors that attract Dick. When she appears on the beach, she is spotted by other travelers who highly speaks of her acting. Because of the lack of common topic, she pretends to take a nap to get rid of them. Then she meets Dick who is about to wake her up before the sun burns her skin. They chat for a while and depart. After Rosemary returns to hotel, she tells her mother that she falls in love with Dick, although he has married. As an experienced mother who brings Rosemary up single-handedly, she knows her daughter very well and does not stop her to pursue the married man. At first, Rosemary just plans to stay there for three days, but due to the acquaintance with Dick, she prolongs the stay. Dick introduces her to his friends and opens up whole new worlds for her, unfolds a ceaseless succession of magnificent possibilities. He takes good care of her. When he notices her skin is exposure to the sun, he silently arranges an umbrella to clip a ray of sunlight off her shoulder. Later he tells her that “You’re the only girl I’ve

seen for a long time that actually did look like something blooming” (Fitzgerald, 2008, p.175). This kind of praise arouses Rosemary’s crazy admiration who is “desperately in love with him” (Fitzgerald, 2008, p.175). Although Dick is impressed by Rosemary’s vitality, he behaves himself well. However, Rosemary is not as self-disciplined as Dick. She makes the best use of the opportunities to launch waves of love attacks. As long as she perceives Dick is passing her along slowly toward Nicole, she puts brakes on. She says she falls in love with him the first time she meets him. To her confession, Dick takes a playful attitude to dodge. In their conversation, Dick invites her to accompany them to Paris where witnesses the fall of him. The absence of Nicole means the lift of Rosemary’s oppression. She seizes the chance to march forward. In a cab, she puts up her face to let Dick kiss. She complains her unrequited love to him. In the end, she is going to offer herself to him in her suite. Dick declines her naïve offer, but the aftermath is out of his control. The following day when they meet, “the day seemed different to Rosemary from the day before -When she saw him face to face their eyes met and brushed like birds’ wings. After that everything was all right, everything was wonderful; she knew that he was beginning to fall in love with her” (Fitzgerald, 2008, pp.230-231). Later, he admits that he loves her, but what he has said before could not change. His responsibility and love to Nicole help him standstill. Nevertheless, Dick’s chat with Collis, a university student, finally makes the situation beyond his control. Collis’ anecdote on Rosemary with a boy in a compartment destroys Rosemary’s good impression embraced by Dick. In his mind, she is a little girl, full of vitality and out of the stain of society. But what happens in the compartment surprises him and compels him to go to Films Par Excellence Studio where he wants to make clear her affair. He himself knows that “what he was now doing marked a turning point in his life” (Fitzgerald, 2008, p.258). After he fails to find Rosemary, he calls her and tells that “when a child can disturb a middle-aged gent—things get difficult” (Fitzgerald, 2008, p.263).

BANKRUPTCY

According to bildungsroman, protagonists will inevitably encounter seductions. The seductions lead to adversities which few protagonist recovers from. Similarly, because of the inner flaws and outer seductions, Dick goes bankrupt both in career and morality. What is worse, he does not recover from his bankruptcy and loiters around small towns in American.

PROFESSIONAL BANKRUPTCY

The meeting of Nicole is the beginning point of Dick’s professional bankruptcy. From a promising psychologist,

he turns to be a family doctor, and then a domestic husband deprived of career pursuit. In the beginning stage of their marriage, when Nicole is not recovered fully, she has no idea about money and how to use money to disturb Dick's concentration on academic research. She thinks Dick's salary is enough for them to lead a good life. Meanwhile, even though Nicole's family is very much, Dick keeps distance from her heritage. He never cares about whether Nicole inherits how much money or how to invest. He works in a hospital to make a livelihood who could squeeze time to do his study and write academic book while nursing Nicole. As a result, at that time, Dick still could maintain his economic independence. Gradually, with the recovery of Nicole, she starts to complain their thrift, "Why would we penalize ourselves just because there's more Warren money than Diver money" (Fitzgerald, 2008, pp.337-338). In order to keep Nicole healthy, they travels a lot. This bohemian way of life seriously affects Dick's work. He could not find time to write. The sign of the disappearance of his profession identity began to appear. He signs Mr. and Mrs. Diver instead of Doctor and Mrs. Diver in the hotel register. On the other hand, Nicole's angry to their frugality reaches its peak, "We must spend my money and have a house—I'm tired of apartments and waiting for you" (Fitzgerald, 2008, p.339). Dick concedes. They decide to buy a place to build a luxury villa and settle down. As an old saying goes a long dike will collapse because of an ant-hole in it; a tall building will be burned down by a spark from a chimney's chink. Once Dick makes concession, his independence would not exclusively be controlled by him. To keep his decency, he pays for his work house and the land where it stands. Out of his income, three thousand a year and sporadic royalty of his publications, he also could shoulder the cost of his clothes and personal necessities as well as the expense of cellar charges and Lanier's education, but it is confined to a nurse's wage. The problem of money is a rope game between Dick and Nicole. Nicole wants to pull him to her, "Naturally Nicole, wanting to own him, wanting him to stand still forever, encouraged any slackness on his part, and in multiplying ways he was constantly inundated by a trickling of goods and money" (Fitzgerald, 2008, p.350). But he tries his best to keep his foothold, "Never had a move been contemplated without Dick's figuring his share. Living rather ascetically, travelling third-class when he was alone, with the cheapest wine, and good care of his clothes and penalizing himself for any extravagances, he maintained a qualified financial independence" (Fitzgerald, 2008, p.350). One day, Franz comes to Dick, asking him to make investment on a potential money-maker hospital. Dick is interested in the idea but does not have the money. When his sister-in-law, Baby, overhears their conversation, she says "we must think it over carefully" (Fitzgerald, 2008, p.357). Dick is amused at her insolence but still shows his prestige

that he is the one to make decision. Perceiving Dick's anger, Baby says "of course, it's entirely your affair" (Fitzgerald, 2008, p.357). But her unsaid lines are "We own you, and you'll admit it sooner or later. It is absurd to keep up the pretense of independence" (Fitzgerald, 2008, p.358). Because of the Nicole's increasing income and her complete requirement for Dick's guard, Dick could not spare energy to finish his scientific treatise, so he abandons it. The abandonment displays Dick's stop in the pursuit of research. He becomes a domestic husband who accompanies his wife to lead a luxury life. They live reclusively in Riviera. On the beach, he even puts on a strange garment fabricated by Nicole. It is a flesh colored drawers. The plot is full of implied meanings which signifies that Dick is castrated by Nicole, because people could not see the masculine symbol from the drawers. And that is why it inspires a commotion among people on the beach. Besides emasculation, Dick changes into a babysitter of the beach. He removes gravels with a rake and he is the only one left to clear the beach after having funs.

MORAL BANKRUPTCY

Marrying Nicole, Dick is transformed into a parasite of the rich family, entangled bitterly in their money net. He is bought to cure their madness and help them out. But his meeting with Rosemary is the inception of his moral bankruptcy.

In Baby's mind, Dick is bought to take care of Nicole, but he actually loves Nicole and is faithful to her. In order to cure her, Dick has subordinated his entire career to her case. Even Nicole admits that "Dick was a good husband to me for six year. All that time I never suffered a minute's pain because of him, and he always did his best never to let anything to hurt me" (Fitzgerald, 2008, p.516). However, his good records are destroyed at the moment of meeting Rosemary. He exerts all his efforts to impress her, inviting her to his party and giving her mother high honor. His considerate service captures Rosemary who falls in love with him. At first, Dick could withstand her ceaseless seductions, but later he fails. They secretly create many opportunities to tryst. They kiss in a cab and on the staircase, but Dick refuses to have her. In this period, Dick still could control himself. His moral bankruptcy is limited only to his fascination with Rosemary's vitality. And he still knows his responsibility to Nicole, "Nicole mustn't suffer—she loves me and I love her—you understand that" (Fitzgerald, 2008, p.239). However, things go from bad to worse with Nicole's willful relapses and the death of Dick's father, his moral guide. The two incidents disrupt Dick's balance. Nicole has been behaved normally for a long time, but she slips back into the old rut twice within two weeks. Dick is mad at her, because he thinks she should have foreseen and evaded her seizure through the past treatments. In her last seizure, Nicole wants to kill all the family members.

Dick is exhausted by her madness and tired of repeated implantation of meanings to her. He chooses to leave for a while. During his journey, he receives a telegram from his father's assistant who informs that his father has passed away. The bad news is a heavy blow to Dick's morality, because his father is his moral guide and he "again and again referred judgments to what his father would probably have thought or done" (Fitzgerald, 2008, p.390). To Dick, the death of his father is the death of moralities which has passed to him by his father. After he buries his father, he says goodbye to him. "Goodbye, my father—goodbye, all my fathers" (Fitzgerald, 2008, p.391). He leaves all the moralities which are not appreciated by his surroundings behind and returns to Europe. His first stop is Rome instead of home where he meets Rosemary and consummates their affair. He gets drunk in a club and fights with a cap which causes him to put in jail. He is mercilessly beat there whose nose is broke, eye jerked and a rib splintered. In the end, Baby gets him out which gives her the satisfaction because "whatever Dick's previous record was, they now possessed a moral superiority over him" (Fitzgerald, 2008, p.428).

CONCLUSION

Dick is a promising psychologist in the beginning. Due to the influence of his ancestor and his priest father, he has the necessary makings of being a great scholar. His ancestor is the source of his courage and madness. He chooses a schizophrenic as a wife, which shows his courage and his madness. His father is his moral guide. By the life instructs passed to him, Dick learns how to deal with others and how to win their admiration quickly. Dick's life would be a brilliant one had he not met his seductions in his process of growth. Nicole and Rosemary are his Sirens who attract him and compel him to go

astray. Nicole makes him unfaithful to his study while Rosemary makes him unfaithful to his wife. However, even though Nicole and Rosemary plays an important role in his bankruptcy, his personal shortcomings could not be ignored. The enemy's fortress is most likely to break from the inside. Because of Dick's tragic flaws, he could not resist the two beauties' temptations. In the end, outside facts plus inside flaws equal to the bankruptcy of Dick, professionally and morally.

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