

Tasha Bowlin  
Dr. Charlotte Rich  
ENG 854  
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### Annotated Bibliography

Boker, Pamela. "Beloved Illness: Transference Love as Romantic Pathology in F. Scott Fitzgerald's *Tender is the Night*." Literature and Medicine. 11.2 (1992): 294-314.

Boker presents a psychoanalytical study of transference-countertransference love between a doctor and patient, applied directly to Dr. Dick Diver and his patient and wife, Nicole Diver, calling attention to both the positive and negative effects of such a relationship. Referencing Freud as well as other theorists and critics, Boker argues as to how Fitzgerald's novel, *Tender is the Night*, presents a message "about the relationship between psychoanalysis and human nature or, more specifically, between psychiatry and love" (295), and the problems that therefore ensue. Essentially, Boker utilizes the theories of psychology to analyze the psychiatrist, Dick Diver, exposing how he has repressed Nicole's moment of incest with her father in order to attain his own youthful illusions of love and power. Boker's study explores the differences between romantic love and transference love while connecting the Divers' marriage directly to Dick's tragic disintegration, which begins once he realizes his illusions are not at all the reality by which he is surrounded. In order to further support her argument, Boker directly compares the character of Dick Diver to the author F. Scott Fitzgerald, both of whom are professionals "bent on diagnosing and 'curing' the malaise of their era" (308) while also being in love with the very illness they wished to cure (310).

Cokal, Susann. "Caught in the Wrong Story: Psychoanalysis and Narrative Structure in *Tender is the Night*." Texas Studies in Literature and Language. 47.1 (2005): 75-100.

While focusing heavily on the narrative structure of Fitzgerald's novel, Cokal presents a psychoanalytical study of Dick and Nicole Diver as doctor and patient, husband and wife, suffering through an endless cycle of transference and repression that leads to Dick's downfall. Including explanations of Freud's theories behind desire and traumatic sexual events, Cokal points out that the basic steps a psychoanalyst would take on the path to his analysand's recovery are steps that Dick Diver ignores with Nicole. Cokal explores many situations from *Tender is the Night* in which Dick incorrectly attempts to save others (he attempts to cover up the murder of a black man just as he tries to repress "Nicole's sexual trauma" [82]), and as a result is continually harming himself... "perpetuat[ing] the chaos even as it asserts order" (87). Cokal references Fitzgerald's narrative structure of the novel to support how the symptoms in the psychoanalytical patients (for her study, Dick as well as Nicole) are revealed to the reader, along with the importance of language and how it is associated with Dick's loss of control over his own identity, claiming: he "might understand the psychiatry of Nicole, but he doesn't understand the book's most important psychiatrist, himself" (90).

Hackman, Paul. "'The Most Important and the Most Difficult Subject for Our Time': Hollywood and *Tender is the Night*." Papers on Language and Literature. 47.1 (2011): 63-87.

Hackman presents Tender is the Night as Fitzgerald's study of the conflict between the traditional old world of the novel and the shiny new world of talking films, exploring the influence of Hollywood on Fitzgerald's writing style. Incorporating historical biographical data of F. Scott Fitzgerald's career as an author and a writer in the film industry, Hackman connects the style of characters presented onscreen during a film to the narration style Fitzgerald utilizes to introduce and develop the characters within this novel. Hackman connects Fitzgerald to his character Dick Diver in that the both of them are stuck between the old and new (Fitzgerald between the traditional novel and new film; Diver between traditional ideals of his forefathers and the new carefree style [especially financially] of lost generation living), and how the battle for harmony within such a dichotomy cannot be won. Referencing the outline of the novel's narration, Hackman clarifies the distinction between old and new while making such points as to how the "drastic difference in style and tone between the respective descriptions of Rosemary and Dick encourages the reader to understand the depths of Dick's life and mental development [old] but to 'see' the surface of Rosemary [new]" (73). While presenting these points, Hackman explores the "complexity of Dick's struggle" (76) as Dick begins to realize that he is losing both his grasp on this old world and his grasp on his own identity during his spiraling downfall.

Haegert, John. "Repression and Counter-Memory in *Tender is the Night*." Essays in Literature. 21.1 (1994): 97-115.

Adopting a psychoanalytical approach to study the character of Dick Diver within Fitzgerald's Tender is the Night, Haegert focuses on Foucault's theory of counter-memory as well as Freud's theory of repression in order to explore how Dick loses himself in his quest for ideological illusions as an expatriate of America. Haegert argues as to how Dick's "misplaced idealism...illusions of eternal strength and health, and of the essential goodness of people" (100) leads to his downfall, directly connecting this disintegration to "America's own receding idealism throughout the 1920s" (100). While Fitzgerald is sometimes ambiguous in regard to Dick's internal feelings, providing much of the narration more through the focal points of Rosemary or Nicole, Haegert explicates the causes of Dick's inward melancholy and challenges readers to "re-read [Dick's] present life for telltale traces of his past life, traces that have been repressed but not forgotten by the novel" (103) as it progresses toward his downfall. In doing so, Haegert argues as to how Dick's realization of his transgressions (as a psychiatrist, husband, and man) lead him in the conclusion of the novel to not abandon his ideological illusions, but to regain them in a wiser manner while returning to his home country of America on the path to his own recovery.

Mansell, Darrel. "Self-Disdain in *Tender is the Night*." Midwest Quarterly. 45.3 (2004): 227-239.

Darrel Mansell boldly presents a direct comparison of F. Scott Fitzgerald to his protagonist of *Tender is the Night*, Dick Diver, connecting their self-disdain following crowning youths and focusing on what they each perceived as failures in order to explore their respective places in a new post-war world amid the loss of an old world of sentiment and power. Mansell comments on how Dick's "decline is physical, mental, emotional, and spiritual...[asserting that Fitzgerald also saw] the decline of all these things in himself" (229). For each and every aspect of Dick's dissolution ("growing bitterness, melancholy, and alcoholism" [231]), Mansell supplies a comparison to Fitzgerald's own rising inferiority as his alter ego. Above all these characteristic traits, Mansell explores the talent for entertaining held by both Dick and Fitzgerald, and claims that the desire to please others through this "apostle of entertainment, mere entertainment" (236) is what leads each of these men to their own self-disdain in the end.

Stern, Milton. "*Tender is the Night* and American History." The Cambridge Companion to F. Scott Fitzgerald. Cambridge UP, 2006. 95-117.

Directly connecting Fitzgerald's novel to the specific era of its creation in America, Milton argues that Dick's "love-battle" (105) is also a battle against a changing, post-war world, where the goodness of ideals and values of the old world are shot to pieces by the immorality and corruption of the new world. Milton warns against improper surface readings of Dick's character as shallow and self-indulgent, while providing readers an awareness of Fitzgerald's narration style and its emphasis on Dick's "transcendent possibilities" (98) at the novel's opening spiraling all the way to his "suffocatingly understated sense of loss" (98) at the novel's closing. Milton utilizes evidence from the novel of Dick's loss of identity in order to assert that the novel's greater indirect message is to chronicle the loss of identities associated with once strongly upheld ideals and beliefs in a post-war world; Milton points out that the war "gave enormous impetus to everything anti-establishmentarian, socially and politically, and to everything existential, personally and culturally" (103). Milton claims that Dick's earliest fault was simply to fall in love, and the results of that love cause him to face his last battle with his own world and life situation at the conclusion of the novel. In a world and country battling "new irresponsible freedom and old responsibilities" (109), Milton views Dick as a representative ruined character searching for a reason to regain hold of the old world's values, comparing him to another of Fitzgerald's protagonists, Jay Gatsby, in that Dick now must live out the life in this transitioning world that Gatsby wasn't granted.