

Love and Violence in Selected Novels by F. Scott Fitzgerald: Freud's Psychoanalytic Lens

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Abstract: The aim of this paper is to show how F. Scott Fitzgerald's two novels are influenced by two papers written by Sigmund Freud. Fitzgerald's third novel *The Great Gatsby* (1925) was published five years after Freud's paper *Beyond the Pleasure Principle* (1920). Similarly his fourth novel, *Tender Is the Night* (1934) was published about five years after Freud's other important paper, *Civilization and Its Discontents* (1930). While *The Great Gatsby* follows the major issues in *Beyond the Pleasure Principle*, *Tender Is the Night* has its roots mostly in *Civilization and Its Discontents*. In the former paper, Freud introduces repetition compulsion and relates it to the death instinct. In the latter one, he is concerned with the aggressive behavior that results from conforming to the rules of society and how society affects the individual. While *The Great Gatsby* follows the repetition through the love relationships of the characters, *Tender Is the Night* focuses on the aggressive behavior of its characters.

Keywords: repetition, desire, love, aggression, Psychoanalysis, repetition compulsion

INTRODUCTION

The Great Gatsby (GG) centers on the blind repetition of the past that is disturbing and self-destructive and leads to the death of its major character. As the story begins not only Gatsby repeats his love for Daisy in an attempt to win her back, but also this repetition is reflected in the other love stories of the novel. However, all these love relationships function as detours that both reflect and foreshadow Gatsby's fate as he is blindly repeating a traumatic past when he lost Daisy's love. Freud mentions in his definition of the death instinct that the aim of life is death and even the repetition of unpleasing experiences, which are not pleasurable, eventually leads to the death of the organism (Thurschwell, 2009). Thus, Gatsby in his attempt to repeat his love story, unconsciously seeks death and peace.

Tender Is the Night (TITN) is concerned with the manifestation of aggression which is directed outwards and is part of the death instinct. This tension in the beginning

of the novel is represented in the conversation between the characters. In the first few chapters the characters like Luis Campion and Mrs. McKisco distribute unnecessary gossip and information about instances of violence. Later the characters begin to participate and witness aggressive behaviors. As the novel develops the instances of violence become extreme. The first section begins with unusual reports of violence and it reaches its climax with the characters witnessing two murders and Nicole's breakdown. The second section continues with the characters' own acts of aggression like Nicole's recent breakdown and Abe's being beaten to death. The section ends with Dick being beaten and imprisoned in Rome. The final section focuses on aggression that results in the deterioration of relationships. It begins with ending of friendships and it ends with the Divers' divorce. Freud mentions that civilization reduces aggression by creating the sense of guilt and the need for punishment. This is observable in Dick's sense of guilt and his resolution to inflict self-punishment by directing his aggressiveness inwards and thereby proceeding toward self-destruction.

“BEYOND THE PLEASURE PRINCIPLE” AND *THE GREAT GATSBY*

In “Beyond the Pleasure Principle” (1920), Freud suggests two opposing processes that control normal human behavior; the pleasure principle and the reality principle. The pleasure principle is a tendency toward immediate gratification of wishes. On the other hand, the pleasure principle, the drive toward happiness, is influenced by the reality principle which is the instinct of self-preservation. Reality principle demands the postponement of satisfaction and a brief toleration of unpleasure as a long indirect road to pleasure (Boothby, 2014). The repetition compulsion is the tendency to repeat unpleasant experiences in order to gain mastery over an unpleasant situation. Freud connects the idea of repetition to the death instinct. The death instinct seeks a return to the inorganic state, the aim of the life instinct, as an urge to preserve life, would be nothing more than the peculiar way of the organism to attain death. By assuming that an organism prefers to die in its special way, Freud connected the death instinct with the life instinct.

Being influenced by the instinct of self-preservation, the pleasure principle is replaced by the reality principle. This latter principle demands the postponement of satisfaction and a brief toleration of unpleasure as a long indirect road to pleasure. The reality principle is responsible for a small number of unpleasurable experiences (Freud, 2010). Freud tries to explain the tendency of his patients to repeat experiences that are unpleasant through memories, dreams and enactments in the transference. He names such behaviors repetition compulsion. Freud observes that this behavior happens after a sudden and unexpected shock. The repetition of the traumatic incident through dreams is a means to deal with anxiety (Snowden, 2010). The analyst can use this situation to help the patient to repeat the experience in order to understand it. However, sometimes the repetition compulsion takes over and the patient blindly repeats the traumatic situation. Freud observes the contradictory uses of repetition. On the one hand repetition helps to master a painful experience and on the other hand it can be disturbing and self-destructive. In order to explain the unpleasant aspect of repetition, Freud introduces the death instinct. He connects repetition to death. Reenacting unpleasurable experiences

becomes a preparation for death (Thurschwell, 2009). Freud's essay leads to the conclusion that "death lurks behind all life" (Caropreso & Simanke, 2011, p.97).

The most important aspect in Freud's "Beyond the Pleasure Principle" is the concept of repetition compulsion and its relation to the death instinct. In his paper Freud suggests that there are two types of instincts; an instinct toward pleasure and a self-preservative instinct. Despite their opposite aims, the two instincts are related to each other. The pleasure principle is the drive toward happiness; the reality principle is a frustration of expectation due to a confrontation with the outer circumstances. Thus the delay of pleasure is needed for its eventual gratification.

Repetition compulsion is an important concept in Freud's paper. Peter Brooks comments on this characteristic by stating that narrative by itself is the repetition of events that have already happened and within the structure of narrative there is another level of repetition that shows interconnection of events for the creation of plot (Brooks, 1992). Therefore within the plot, the tendency to repeat a traumatic event is observed as a repetition of certain thematically similar actions that represent the original traumatic event of the story that gave rise to the plot. *GG* centers on the theme of love. It begins with Gatsby's love for Daisy and losing her love becomes the major traumatic event that constructs the plot of the novel. Gatsby's repetitive attempts to gain back Daisy's love is reflected in the minor love stories of the novel that function as repetitive patterns of the original love story of the novel.

As Nick Carraway observes by entering the world of Gatsby, a number of lives and love stories become intertwined; Gatsby with Daisy Fay Buchanan; her husband Tom with Myrtle Wilson; Nick with Daisy's friend, Jordan Baker. These love episodes create the plot of the novel and serve as metonymic chains that lead to its final metaphor. The major framed love story in *GG* is the one between Gatsby and Daisy or more precisely it is Gatsby's love for Daisy. However, on the same level there is a love episode between Tom and his lover Myrtle which is the second significant subplot of the novel.

Jordan became aware of Tom's extramarital affairs three months after his marriage with Daisy. Jordan tells Nick; "I saw [Tom and Daisy] in Santa Barbara when they came back [from their honeymoon]. . . . A week after I left . . . Tom ran into a wagon on the Ventura road one night and ripped a front wheel off his car. The girl who was with him got into the papers too because her arm was broken—she was one of the chambermaids in the Santa Barbara Hotel" (*Great Gatsby*, p.50). However when the plot begins Tom is engaged in his latest affair with Myrtle Wilson.

Myrtle's desire is in many ways similar to that of Gatsby's. Like Gatsby, she had reduced her desire for success and attaining a higher social status in her love for Tom which according to Tyson is among "the less appealing romantic relationships" in the novel (Tyson, 2012, p.39). However, for Myrtle Tom is a means to achieve higher social status and success. Thus again, love becomes a metaphor for the desires and ambitions of the character. As Tyson observes, for Myrtle, Tom is her only means of escape from the world of George Wilson. Through Tom, Myrtle hopes to belong to where she can display

the “impressive hauteur” that she enjoys at the party in Tom’s apartment during which “her gestures, her assertions became more violently affected moment by moment”. Myrtle admits that the only reason that she married George Wilson was because she “thought he was a gentleman” who “knew something about breeding,” and when she learned that the good suit in which he was married was borrowed, she “cried to beat the band all afternoon” (Great Gatsby, p.24). The love story between Myrtle and Tom is similar to that of Gatsby and Daisy. Myrtle like Gatsby is from a lower class; however the people they love belong to upper social classes. Both Myrtle and Gatsby respectively in their love for Tom and Daisy Buchanan desire to be part of the upper social class.

Nick’s love life is another significant subplot in *GG* that both frames Gatsby’s story and is affected by it. At the beginning, Nick, like Gatsby wants to change his life through success. Before his relationship with Jordan, Nick had two previous romances. Although Nick claims that he “wasn’t even vaguely engaged” to “an old friend” back home in Wisconsin, he admits that he came East, in part, to escape local rumors to that effect. The only way he could have been, as he puts it, “rumored into marriage” was if the young lady in question did not consider herself just an “old friend” (Great Gatsby, p.15). Later Nick decides that before getting involved with Jordan, “first [he] had to get [him]self definitely out of that tangle back home” (Great Gatsby, p.39). Similarly, in New York City he “had a short affair with a girl... who worked in the accounting department” at his place of business, “but her brother began throwing mean looks in [his] direction so when she went on her vacation in July [he] let it blow quietly away” (Great Gatsby, p.37). Tyson (2012) comments that Nick tends to end his affairs as they became somewhat serious and “[i]n his relationships with women, Nick is a master of avoidance and denial” (p.45).

Nick’s most important affair in the novel is his romance with Jordan which ends shortly after Gatsby’s death. Nick is first attracted to Jordan by her “complete self-sufficiency” and describes her in the same way as he observes Daisy; “Sometimes she [Daisy] and Miss Baker talked at once, unobtrusively and with a bantering inconsequence that was never quite chatter, that was as cool as their white dresses and their impersonal eyes in the absence of all desire” (Great Gatsby, p.10). Jordan’s similarity of character with Daisy shows that Nick’s desire for love is similar to Gatsby’s desire. They both pursue women with the same characteristics. However, after Myrtle’s death in the car accident Nick begins to gradually end his relationship with Jordan. He declines Jordan’s invitation to keep her company in the Buchanan home: “I’d be damned if I’d go in; I’d had enough of them for one day and suddenly that included Jordan too. She must have seen something of this in my expression for she turned abruptly away and ran up the porch steps into the house” (Great Gatsby, p.91). Nick subsequently avoids Jordan and shortly thereafter ends the relationship with her on the telephone the day after Myrtle’s death, “I don’t know which of us hung up with a sharp click” (Great Gatsby, p.99). Jordan later reminds Nick that he did “throw [her] over” (Great Gatsby, p.113).

Gatsby’s romance with Daisy is similar to the previous love episodes. Like Myrtle, Gatsby’s love for Daisy is attached to his desire to belong to an upper social class. Through Daisy, Gatsby could imagine what it would feel like to be part of her

world, “gleaming like silver, safe and proud above the hot struggles of the poor” (Great Gatsby, p.95). Therefore Daisy is merely the key to his goal rather than the goal itself. Long before he knew Daisy, Gatsby had planned to gain wealth and social status. Nevertheless, Gatsby and Myrtle function as “psychological pawns” in the Buchanans’ marriage (Tyson, 2012, p.46). Just as Tom uses Myrtle to avoid the emotional problems in his marriage, so Daisy uses Gatsby. Tyson further states that since Gatsby and Myrtle are psychological tokens in the Buchanans’ marriage, it is symbolically significant that Tom and Daisy, in effect, kill each other’s lover. Although it is apparently an accident, Daisy is the driver who kills Myrtle with Gatsby’s car. In the same way Tom is guilty of Gatsby’s death by telling George Wilson that it was Gatsby who killed Myrtle (Tyson, 2012, p.47).

GG illustrates romantic love as the stage on which all the unresolved psychological conflicts are repeatedly dramatized. Throughout the novel, the repetition of thwarted love affairs points to the major unresolved psychological conflict that love is a desire that remains unattainable. Gatsby’s obsession with Daisy and his famous words “Can’t repeat the past? . . . Why of course you can!” (Great Gatsby, p.70) show the repression of a psychological wound that condemns him to repetition. Gatsby had long lost Daisy and all that her world represented and his determination to repeat his lost love led to his death. Based on Brooks’s theory of plot, the tragic romantic affairs of Nick and Jordan, Myrtle and Tom act as metonymical chains of the plot, or its subplots. They gradually draw Gatsby’s romance with Daisy to its proper ending. In other words, the tragic love relationships throughout the plot act as detours that lead to an expected and proper closure. Therefore, the sad love affairs and especially the death of Myrtle led to the unhappy yet expected closure of Gatsby’s love story. Gatsby’s insistence to repeat his traumatic and idealized love for Daisy is represented throughout the plot by the repetitive patterns of thwarted love affairs and romances.

“CIVILIZATION AND ITS DISCONTENTS” AND *TENDER IS THE NIGHT*

In “Civilization and Its Discontents” (1930), Freud observes the tensions between civilization and the individual. He believes that civilization is largely responsible for man’s misery. The program of the pleasure principle can never be fulfilled and yet man cannot and must not give up his efforts to bring it closer to fulfilment. Man can never attain all that he desires and as a result happiness is reduced to a degree that he can recognize it as possible. One of the foundations of civilization is the recognition of love. Man discovered that sexual love affords him the strongest experience of satisfaction and this becomes the prototype of all happiness for man. Freud further states in the conflict between love and civilization; “On the one hand love comes into opposition to the interests of civilization; on the other, civilization threatens love with substantial restrictions” (Freud, 2010, p.4497).

Man has an inclination to aggression that threatens civilization with disintegration. Aggressiveness, Freud asserts, forms the basis of every relation of affection and love among people. Civilization imposes great sacrifices both on man’s

sexuality and on his aggressiveness. In fact what it offers is a portion of security” (Freud, 2010, pp.4505-4507). In “Beyond the Pleasure Principle” Freud states that besides Eros (the pleasure principle) or the life instinct, there is thanatos or the death instinct. In “Civilization and Its Discontents” Freud assumes that part of the death instinct is diverted toward external forces and is manifested as the instinct of aggressiveness and destructiveness. Thus, this instinct is at the service of Eros. In this way, the organism destroys some other things, instead of destroying its own self. However, Freud warns that any restriction of aggressiveness, which is directed outwards, would increase the proceeding self-destruction. Freud concludes the sixth section of his essay with an important statement that the evolution of civilization is a “struggle between Eros and Death, between the instinct of life and the instinct of destruction” (Freud, 2010, p. 4509). This is the same conflict between love and the destructive instinct.

Aggressiveness threatens civilization with disintegration. To confront this threat civilization internalizes the aggressiveness on man. This part becomes the superego that acts as conscience. The tension between the superego and the ego that is subjected to it is called the sense of guilt and expresses itself as a need for punishment. Therefore, civilization weakens aggression by directing it toward man’s own ego and in this way, it obtains mastery over man’s dangerous desire for aggression (Freud, 2010). The sense of guilt is the most important problem in the development of civilization. Being in civilization means loss of happiness and increase in the sense of guilt. At the end of his essay, Freud wonders that whether it would be justified to declare that under the influences of cultural urges some civilizations have become neurotic. His answer is that the diagnosis of communal neuroses would be difficult since in the case of individual neurosis, the patient is contrasted to his normal environment but in the case of social neuroses such a background does not exist and it would be difficult to correctly analyze this disorder). Finally, Freud emphasizes the instinct of aggression and self-destruction as the single greatest problem facing civilization, as manifested in “the present time” (Freud, 2010, p.4532).

TITN is mostly based on Freud’s description of aggression in “Civilization and Its Discontents” which is related to Freud’s earlier paper “Beyond the Pleasure Principle”. Similarly, *TITN* can also be related to “Beyond the Pleasure Principle” and its important concept, repetition compulsion. However, unlike *GG*, *TITN* traces the interaction of the protagonist with his/her society more deeply. It explores the love, marriage and divorce of Nicole and Dick Diver. However it is far more than a tale of romantic excess and failure. Fitzgerald begins the story with the motif of incest and relates it to the destructive power of violence and sexual disorder. The motifs of violence and aggression and sexual perversion are prevalent in *TITN*.

In the first section of the novel when Rosemary arrives on the beach, she notices two groups of people, tanned and untanned, respectively the upper class and the middle class. The tanned group was the Divers who sat at a distance from the untanned group. Rosemary was much attracted to the tanned group and she felt she belonged to that group. However she was invited to the opposite group and there she met the Abrams, the McKiscos, Luis Champion and Royal Dumphy. These people either witness or take part

in acts of aggression and social disorder that will foreshadow the slow shattering of the seemingly perfect world of the Divers.

As Rosemary was floating on the tender waves of the sea, Campion approaches her with a warning, “I say—they have sharks out behind the raft. . . . Yesterday they devoured two British sailors from the flotte at Golfe Juan”. Later as she was lying on the beach she hears a woman says; “‘that North guy’ had kidnapped a waiter from a café in Cannes last night in order to saw him in two” (*Tender Is the Night*, p. 9). Therefore, the first chapter begins with news of violence. However, one of the important scenes in the first section is the Divers’ party that brings the two groups of people on the beach together and introduces the reader to the life of the Divers. In fact Dick suggested to Nicole that he wants to give a party; “I want to give a really BAD party. I mean it. I want to give a party where there’s a brawl and seductions and people going home with their feelings hurt and women passed out in the cabinet de toilette. You wait and see” (*Tender Is the Night*, p.41). Dick’s intention to give a noisy party, whether as a joke or not, implies his own hidden aggressive impulses. Upon hearing the idea, Nicole placidly agrees since she notices, “one of his most characteristic moods was upon him, the excitement that swept everyone up into it and was inevitably followed by his own form of melancholy, which he never displayed but at which she guessed” (*Tender Is the Night*, p.11). Thus, Nicole is quite aware of Dick’s hidden neurosis, his desire to reflect his aggression on others and the remorse that follows afterwards. Nicole’s assumption of Dick’s state foreshadows the process of Dick’s social disintegration.

During the party, everyone enjoys the social ease and generous impulses of Dick, except Albert McKisco who is aggressive in every conversational attempt. McKisco is a critic and a writer who is trying to finish his first novel which is based on the idea of “Ulysses” as his wife explains to Rosemary. Then Rosemary begins a conversation with Tommy Barban. She notices that Tommy is scornful as if “some special stimulus working upon him”. She knew that he was leaving in the morning and thus she asks him:

“Going home?”

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

“What war?”

“What war? Any war. I haven’t seen a paper lately but I suppose there’s a war—there always is.”

“Don’t you care what you fight for?”

“Not at all—so long as I’m well treated. When I’m in a rut I come to see the Divers, because then I know that in a few weeks I’ll want to go to war.”

Rosemary stiffened.

“You like the Divers,” she reminded him.

“Of course—especially her [Nicole]—but they make me want to go to war.”

(*Tender Is the Night*, p.11)

This is one of the juxtapositions of war and love in the novel. It can also be related to the conflict between aggression and desire. In other words, aggressive instinct is a result of

suppression of desire. In this passage, Tommy reveals to Rosemary his love for Nicole as his desire and since he cannot fulfill his desire he directs his aggressiveness outwards by going to any war.

At the Divers' party, Mrs. McKisco comes upon a scene when she goes upstairs to the bathroom. However, Tommy Barban prevents her from revealing anything about the Divers. Eventually further persistence of Mrs. McKisco leads to a duel between Tommy Barban and Albert McKisco. Barban is obviously protecting the Divers in some way while McKisco's response is to challenge Barban to a duel in order to preserve his wife's honor. The duel ends as both shots miss, thus neither party is injured (*Tender Is the Night*, p.74). Nevertheless, it serves to show the aggressive nature of Tommy. It also acts as a turning point in McKisco's life. Before and during the duel McKisco was drunk but his intoxication gave him a temporary courage to take part in the duel. After the duel, McKisco gains a sense of self-confidence that launches him toward success. Therefore, his rise is in contrast with Dick's fall.

Throughout the novel love is constantly mapped against warfare and violence. The first instance is the battlefield scene in the first section of the novel. As Dick is talking about the battlefield scene, there is a reference to The American Civil War (1861-1865) and "General Grant" who was a military commander during that war. Dick says it was "the last love battle" and that it took "religion and years of plenty and tremendous sureties and the exact relations that existed between the classes". He mourns, "All my beautiful lovely safe world blew itself up here with a great gust of high explosive love" (*Tender Is the Night*, p. 86). Poston states that by love of one's country Dick was referring to the dreams and memories of each of its individuals and the war meant the disintegration of those dreams and the shattered world could never be the same. Dick can deeply feel the civilization's gradual disintegration, and in a sense, he becomes representative of that decline. The image of war, Civil War and World War I, haunts Dick throughout the novel because it explodes the values of the modern world.

Blazek and Rattray (2007), on the other hand, emphasize that despite Dick's sensitivity to individual psychology, he still cannot fully grasp the extent to which World War I altered the spiritual world of the entire Western civilization. Nor does he seem to understand the terrible literal meaning of his own statement, "the last love battle". After this war, human experience, especially love, would never be the same (Blazek and Rattray, 2007). Dick touches on this idea when he says, "The silver cord is cut and the golden bowl is broken and all that, but an old romantic like me can't do anything about it" (*Tender is the Night*, p.86).

While Dick Diver has a Romantic attitude about the war, Abe North who is a battlefield survivor pretends to throw a grenade and showers dirt and debris on the group. Abe yells out, '[t]he war spirit's getting to me again. I have a hundred years of Ohio love behind me and I'm getting to bomb out this trench.' His head popped up over the embankment. 'You're dead—don't you know the rules? That was a grenade'. Abe's words echo through the post-war battlefield. Blazek and Rattray state that Abe and Dick are both dead. However, neither man can quite comprehend it at the time. Both men are

spiritually dead, traumatized in their own different ways and at different levels, which is why Diver survives longer by the war and its aftermath. Nevertheless, Abe's death in the second section of the novel, to an extent, prefigures Dick's disintegration.

In *TITN* people often get shot and it shows an extreme form of committing an act of violence. The first instance of murder is at the train station before Abe is leaving for America. As the train pulls away, the same woman twice fires a revolver at an Englishman, killing him (*Tender Is the Night*, p.125). Pitcher mentions that love is responsible for Abe's alcoholism, since he was desperately in love with Nicole. Similarly, it is the reason that the woman in the station shoots her lover. Therefore, the shooting takes place after Abe's declaration of love to Nicole and ironically it is an act of violence between two lovers.

Later Collis Clay tells Dick about Rosemary getting in trouble in a locked train compartment with a boy named Bill Hillis. The instance of Hillis defending Rosemary's honor through a noisy argument with the conductor recalls Tommy Barban's defense of Nicole's honor earlier in the novel that led to a duel. Instead of leaving the country, Abe stays on, gets drunk and become involved in an unpleasant business that ends in the murder of, Peterson. However, this episode interrupts Dick's romantic moment with Rosemary in her hotel room.

Nicole had two breakdowns in the first section of the novel. The first one during their party at their house, and the second one was in the hotel. Her first breakdown led to a serious deadly duel between Tommy Barban and Albert McKisco. On the other hand, her second breakdown occurred after the murder when she saw the bloody bedclothes. However, the similarity between these two incidents is that Nicole's both breakdowns take place right after a declaration of love between Rosemary and Dick. As the first section of the novel ends, it becomes clear that Nicole in fact noticed Rosemary's confession of love to Dick in their house party and consequently she was aware that Dick was beginning to fall in love with Rosemary. Thus, Nicole's breakdowns were manifestations of her extreme frustration due to her unwillingness to renounce her desire for Dick as a father figure.

The death occurs in the midst of Rosemary and Dick's stolen kisses, and the violence somehow symbolizes the violence that Dick is inflicting on his marriage and his respectability. The instance of violence also acts as a detour that interrupts instant satisfaction of desire. As Pitcher (1981) states, "[b]y the conclusion of the first book, Fitzgerald has gone below the surface of each of his major characters and exposed to the reader their darkly passionate inner selves"(p.83).

In the final section of the novel, Dick breaks up his social bond of friendship and business partnership with Franz. After that the Divers' return to their beach house of the opening of the novel. Later they visit Mary North who is married to a count. There Dick mistakes the count's sister for a maid; this incident leads to an argument and the friendship between Dick and Mary dissolves. Back at the house, Dick quarrels with their cook and a serious argument pursues with the cook threatening Dick with a knife. The

Divers' relationship becomes more troubled and Nicole tells Dick "I've ruined you" (*Tender Is the Night*, p.388). At a party on a yacht, Dick quarrels with Lady Caroline. In *TITN*, the last section focuses on the acts of aggression that are directed toward bonds of friendships. Tate (2007) argues that the third part of the novel deals with the gradual deterioration of the Divers' relationship.

Unlike the other characters in the novel, Dick is self-conscious and is aware of his own changes. He tells Rosemary about this change; "The change came a long way back—but at first it didn't show. The manner remains intact for some time after the morale cracks" (*Tender Is the Night*, p. 415). Previously Dick confesses to Rosemary; "I guess I'm the Black Death . . . I don't seem to bring people happiness anymore" (*Tender Is the Night*, 324). Tate (2007) points that, the promising psychiatrist is deteriorated to the point that he is often drunk and either gets into trouble or creates one. By the end of the novel, Dick and Nicole eventually get divorce. Dick leaves Nicole, moves from one small town to another fading into obscurity in America.

The first section reveals that Tommy Barban's aggressiveness and Abe North's drunkenness are the result of their unfulfilled desire for Nicole. In other words, since their love for Nicole is unsatisfied, they try to reduce their frustration either by directing it outwards in the form of aggression like Tommy, or by getting intoxicated in order to avoid painful impulses like Abe. Thus, while Tommy's aggression is directed outwards, Abe's aggression is directed inwards which leads to his self-destruction and eventual death in the second section of the novel. Throughout the plot, the representations of violence such as the duel, the shooting in the train station, the murder of a black man and the death of Abe North during a brawl are symptoms of repressed or unfulfilled desires.

CONCLUSION

Both of Fitzgerald's last two completed novels, are representations of how he was influenced by Freud's ideas. Fitzgerald manages to represent Freud's ideas in his fictional world which is based on the close observation of his society. Both of his novels follow the aftermath of World War I. *GG* represents the morally corrupt society that destroys the idealized dreams of a romantic hero. On the other hand, *TITN* depicts the neurotic society whose individuals are sick beyond treatment. The psychologist protagonist of this novel only manages to recognize his own neurosis without ever being able to find a cure for it. Thus both of Fitzgerald's protagonists are doomed to failure. While Gatsby's death is the result of his blindness to his condition, Dick manages to avoid Gatsby's fate by being self-conscious enough to control his actions.

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