

I. Introduction

This study is an inquiry into the protagonist of the novel *Herzog* who is going through his second divorce and an internal crisis. Moses Herzog is re-evaluating his life, recalling the events in his past that shaped him, and trying to come to some kind of conclusion about his own life and the world around him. Herzog is torn, through the novel, between varying social roles he feels compelled to fulfil. Determined to succeed as an academic, he plunges himself into his work in the house in Ludeyville, abandoning Madeleine to her own isolation. Unaware of his own selfishness, he resents Madeleine for the care he takes of her. Made egomaniacal from a low and vague sense of self worth, he struggles throughout the novel to fulfil multiple social roles and live up to his own standards. This leads to him committing so heavily to contrasting causes that he is wracked by an identity crisis.

Like the protagonists of most of Bellow's novels, Herzog is a man seeking balance, trying to regain a foothold on his life. Thrown out of his ex-wife's house, he retreats to his abandoned home in Ludeyville, a remote village in the Berkshire mountains to which Herzog had previously moved his wife and friends. Herzog begins scribbling letters to family, friends, lovers, colleagues, enemies, dead philosophers, ex-Presidents, to anyone with whom he feels compelled to set the record straight. The letters, we learn, are never sent. They are a means to cure himself of the immense psychic strain of his failed second marriage, a method by which he can recognize truths that will free him to love others and to learn to abide with the knowledge of death. In order to do so he

must confront the fact that he has been a bad husband, a loving but poor father, an ungrateful child, a distant brother, an egoist to friends and an apathetic citizen.

Just as his marriage went nowhere, his scholarly career has stagnated. He made no progress during his marriage on the magnum opus that was supposed to revolutionize the field of intellectual history and tell everyone in the modern world how to live. With his abandoned project has gone his sense of himself as a productive man and an intellectual. And he feels he has as a Jewish son, failed to fulfil his parents' high expectations, which adds to his crisis of identity.

The majority of the novel are told in the first-person as monologues, and rarely allow any other view of the worlds described. Those novels and short stories which use third-person omniscient point-of-view, also report the interior thoughts and emotions of a principal male protagonist, whose inner dialogue functions much the same way as the first-person monologues. Furthermore, the novels usually construct an implied male reader, or narrate. This narrative construction, which automatically focuses the reader on masculine dilemmas and sensibility, nearly always eclipses the female voice, and ultimately creates within itself the narrative conditions of a misogynous collusion of men against women. Opdahl comments: "Although Bellow gives us only Herzog's view of Madeleine...the thoroughness of his portrayal of Herzog is itself a check on Herzog's view" (163-63). "Madeleine is three dimensional...mainly described through the male protagonist's perception. We get an accurate and vivid description of how Herzog experiences her" (Adaroni 98). Invariably women readers find themselves having to identify with the male protagonists, who assume a male audience, and collude with them in the condemnation of the women characters.

Bellow's fiction registers a uniquely twentieth-century American masculinist anxiety through his numerous male protagonists who sense intuitively the conflicting ironies and imperatives of their own engendering. While feminist critics might well hold Bellow responsible for failing to create fully-imagined women, he makes no bones about the fact that he is primarily interested in men, and particularly in the man of poetic sensibility and mantic awareness.

Bellow's male protagonists have long been labelled egocentric, narcissistic, and self-indulgent. Now critics have added "misogynous" to the list. As we enter nearly all of these fictions, we are in a world populated primarily by men, and comprising almost entirely of male social interactions. Men, who just happen to occupy all the major roles, while women function on the sidelines, if at all, in minor and often destructive roles. They are nearly always described in terms of their utility to the male enterprise, and are most frequently treated with suspicion and hostility. But the types of "his female characters are active, alive, creative and out spoken" (Aharoni 95).

Saul Bellow's status in the post-WW II period of American literature can only be compared to that of Hemingway or Faulkner in the earlier part of the century. Nobel Laureate (1976) and winner of numerous awards, Bellow has commanded serious critical attention for more than 45 years. By now, he is undoubtedly one of the most written-about fiction writers of the contemporary American period.

Saul Bellow was born Solomon Bellows in Lachine, Quebec on June 10, 1915. Bellow was born of poor, Russian-Jewish parents. He grew up immersed in the Old Testament and learned Hebrew and Yiddish. His mother wanted her children to be Talmudic scholars. Bellow's father was a businessman, a bootlegger, and an importer. He

wanted his children to take advantage of the new world of economic opportunities before them by becoming professionals. Bellow gives all of his own early circumstances to his fictional creation, Moses Herzog. Much has been written about the autobiographical aspect of the novel, and some critics say that Bellow put a lot of himself into Herzog. Bellow came of age during the Depression and lived through World War, the anti-Semitism of the thirties and forties, the Civil Rights movement, the end of segregation, and the seemingly endless Vietnam War. The fictional Herzog, who reaches his mid-forties in the 1960s, has lived through precisely the same events.

Herzog is often called autobiographical, a claim not wanting in evidence. Bellow wrote the book in multiple locations, namely Puerto Rico, New York, and Chicago, while in the throes of a marital crisis. The crisis was rooted, to Bellow's shock, in the disloyalty of his closet friend, Jack Ludwig, who was found having an affair with Bellow's second wife, Sondra. Therefore Bellow's second marriage may very well have unravelled in a similar fashion to his protagonist's. Herzog's plight throughout the book reflects the difficulties endured by the author; at the end, having rediscovered a sense of security in himself, Herzog's need for catharsis through his letter-writing evaporates much as Bellow's need to write Herzog seems to ebb. In this way Bellow's affinity with his hero is transparent.

Their personal histories bear many similarities. Bellow was born in Quebec and, like Herzog, he was raised in Montreal and spent a considerable amount of time in Chicago. Both were raised Jewish, and the three languages featured in Herzog- French, English, and Yiddish – reflect Bellow's own trilingual heritage. Herzog's identity crisis stems in part from this heterogeneity of cultures; this surely reflects a similar dilemma in

Bellow. In this sense Herzog and Bellow undergo similar ordeals, both in the immediate and the perpetual sense. Similar to Bellow's life, this novel depicts and reflects how difficult and tormenting it is for the protagonist to get adapted and adjusted in a new society where he considered a culturally marginal and inferior man.

We can find the sense of history as well as Jewish experience on the novel *Herzog*. Newman writes:

Herzog, the history scholar, examines his own past and that of western man and attempt to relate the personal to the public. He attempts to take this entire historical situation, and his inherited house at Ludeyville represents the chaos which is the result of taking on such a massive task. Herzog nostalgia for his family's past corresponds to a negative Calvinist view of history decline from a golden age. (15)

Herzog is a novel about the experience of the writer as Jew. "Jewish fiction in America arouse in an interregnum between the experience of the Old World, where the Jews were hemmed in by poverty and exclusion" (Shechner 195).

Bellow has affirmed Judeo-Christian religious and social values more strongly perhaps than any other twentieth century writer. From within this space he has tried to restore the integrity of feeling, the meaning of ordinary existence, and the primacy of social contract to a society in which he perceives these things to be in eclipse. Taking about the religious aspect and the Jewish philosophy of Bellow, Irving Malin writes:

Bellow's writings epitomize the moral outlook that is an integral part of Jewish world view despite the cloud of death that hovers over the Jewish people. One of the striking contrasts between Bellow's philosophical

instance and that of his contemporaries that whereas most of the writers of the 20th century nurture and agonize over a nihilistic outlook on life, Bellow's world view is refreshingly optimistic. This cleavage is caused in the main by Bellow's (subconscious) indebtedness to Jewish philosophers and possibly the influence of their writings on Christian thinkers with whom Bellow is familiar. (53)

Taking the issue of the Jewish background of Herzog as well as Bellow, sections five describe the problems with double identity: Moses becomes upset when Ramona says she does not see him as an American. "You're not a true, puritanical American," she says, and he wonders what else he is if not American. Moses says that in the service and in Chicago, his peers considered him a foreigner. Melvin Bernstein claims that *Herzog* "is a testing of the Jewish definition of life and being, of purpose and death in the world—nothing less. It is a novel of ancient belief tested against modernism in the person of Herzog" (62). Moses belongs to his Russian Jewish heritage, his American Jewish upbringing, and his American identity. This is rooted in the idea of being Jewish-American and the state of being in between two cultures, knowing each of them well and yet not fully belonging to either.

"Like many writers and intellectuals of his generation, Bellow was genuinely involved with psychoanalysis" (Fuchs 27). The psychiatrist Michael Myers found through clinical research and private practice that the following behaviours were characteristic of a divorcing man. Interpreting only the psychological aspects of the protagonist he says that:

Violent behaviour directed against their wives...; violence toward their children and strangers; decreased work efficiency and productivity including absenteeism from work; compulsive and frenetic dating; indiscriminate sexual behaviour...; isolation from family and friends; limited and superficial relationships with other men; and early entry into new relationships with women. (13)

Herzog demonstrates every one of these behaviours except the violence toward children and strangers. In that sense, Herzog is not out of his mind but is acting like a typical divorcing man.

Taking the issue of divorce as a crisis of contemporary western consciousness, Jonathan Wilson writes that Herzog might appeal to anyone who has ever suffered the loss of a loved one, whether through divorce or death. And America at the time of the publication of Herzog in 1964 had just suffered a traumatic loss. Significantly, Herzog's wife Madeleine chucks him out of the house in November 1963, the month that John F. Kennedy was assassinated; thus Herzog's grief coincides with the nation's. Beyond the sufferings of one divorced individual or the problems of America at a particular historical moment, Herzog deals with a crisis of contemporary Western consciousness. "It is not only the social and psychological ramifications of divorce with which Bellow is concerned. Bellow is interested in the components of Western suffering" (Wilson 6).

Bertha G. Simos interprets this novel from the phenomenological perspective. He writes, grief is personal, and "no one can say what constitutes a loss to another. "Losses" are always phenomenological; that is defined in terms of the meaning to the bereaved and not to the observer" (339). Herzog is mourning not just the loss of a wife and marriage

but also of an idea of himself, of part of his own identity. Certain childish, grandiose, and neurotic conceptions of himself that he had nourished for decades have now utterly collapsed. At age 47, he mourns the wasted years, his second major failure as lover, husband, and father. He is angry at Madeleine but equally angry at himself for having played the fool.

Critic James D. Hart reviews the novel and claims that Herzog reflects the life and experience of a middle-aged Jewish intellectual. He says:

Herzog is an intense revelation of the life and experiences of a middle-aged Jewish intellectual, presenting his involvement with two wives and other women, with his children, with a friend who betrays him and with his career of teaching and writing. He is led through nervous almost to suicide and emerges "pretty well-satisfied to be, to be just as it is willed".

(65)

Hart takes and treats Herzog as a common, ordinary and normal man as character who comes across various experiences in the middle age. He is a Jewish intellectual and he has developed different relationships with different people as a common man in the modern world. Because of his multiple relationships and failures of relationships, he is impelled to face extreme traumas in his psyche.

Bellow's first novel, *Dangling Man* (1944), deals with the anxiety and discomfort of a young man waiting to be drafted in wartime. It is written in the personal voice of a protagonist whose principal domain is his own sensibility, and whose principal audience is himself. The text is striking in its exclusion of the female voice, its enactment of a homosocial male world, and the overt narcissism and misogyny of its protagonist. Most

critics have asserted the Saul Bellow, throughout his novels, has failed to describe convincing women. One of these is Leslie Fiedler, who observes: " Indeed, the whole of Bellow's work is singularly lacking a real or vivid female character; where women are introduced, they appear as nympholeptic fantasies, peculiarly unconvincing" (363). And John Clayton remarks in relation to *Herzog*, "The women are creations of Herzog's masochistic imagination, not 'real' at all" (211).

Dangling Man also reflects the 1940s preoccupation of American intellectuals with French existentialism. Modern writers as Joyce, Lawrence, and Eliot, already past their creative peaks, were a fixed orthodoxy in the universities during Bellow's formative years. Thus, it was these modern writers who shaped his consciousness and directly influenced the form, content, and style of his first two novels, *Dangling Man* and *The Victim*, both of which engage existentialist premises and modernist literary techniques in their representations of alienated heroes hostile environments, and apparently absurd worlds. However, the more immediate political backdrop for both works was the Nuremburg tribunals and the emotional impact of the Holocaust on the American Jewish community. Central to the novel was the theme of search for the value of individual freedom, the meaning of moral responsibility, and the demands of social contract.

It was followed by *The Victim* (1947). *The Victim* has received scant critical attention over the past half century compared with other works, but explores in an intense manner the ability of twentieth-century man to cope with victimization and paranoia. Critics of Holocaust literature have also read this novel as Bellow's psychological treatment of the Holocaust, the Nuremburg tribunals, and the whole phenomenon of anti-Semitism. Both of these early novels represent a certain culmination in American

literature of over forty years of modernist ideological debate about the philosophical premises of European existentialism versus traditional Judeo-Christian humanism, and the “wasteland” mentality of the Anglo-American cultural tradition. Both reflect Bellow’s profound engagement with such writers as Kierkegaard, Dostoevsky, Heidegger, Nietzsche, Hobbes, and Sartre. Both portray the failure of the romantic quest and affirm the necessity for social responsibility. They also represent the moral exhaustion of a generation of young men who came of age in the 1940s, and the moral bankruptcy of a metaphysically derived humanism. As such, they are preoccupied with freedom, goodness, absurdity, death, monastic solitude, and existential anxiety. In *Dangling Man* Bellow proved to himself and the literary world that he too could write the modernist alienation formula novel; but, in the very act of mastering it he was already questioning its early modern philosophical assumptions.

After winning a Guggenheim fellowship, Bellow lived for a time in Europe, where he wrote most of his best-known novel, *The Adventures of Augie March* (1953). A long, loosely structured narrative with a picaresque hero, the novel gives a vivid, often humorous picture of Jewish life in Chicago and of a young man's search for identity. It won him his first National Book Award. Modern humanity, threatened with loss of identity, but not destroyed in spirit, is the theme of Bellow's later works *Seize the Day* (1956) and *Henderson the Rain King* (1959). *Herzog* (1964) and *Mr. Sammler's Planet* (1970), which also won the National Book Award, portray Jewish intellectuals fighting the spiritual malaise around them.

Existentialism is the major tool to justify the hypothesis. It is a philosophical movement challenging essentialism and concentrating attention on the human situation.

There are many types of existentialism ranging from atheism to theism, from phenomenologism to forms of Aristotelianism. Theistic existentialism is usually regarded as beginning with Kierkegaard and atheistic existentialism with Nietzsche. Some of the following themes are common to existentialists: Existence precedes Essence, meaning man is the sole creature of his own values, standards, principles and morality. An individual has not essential nature, no self identity other than that involved in the act of choosing. Truth is subjectivity. Abstractions can neither grasp nor communicate the reality of individual existence. Philosophy must concern itself with the human predicament and inner states such as alienation, anxiety, inauthenticity, dread, sense of nothingness and anticipation of death. The universe has no rational direction or scheme. It is meaningless and absurd. Individual action are unpredictable. Individual have complete freedom of the will. An individual can become completely other than what he or she is.

Existentialism is the pure philosophy of human situation not of the other objects. Existentialism is probably the most dynamic and appropriate philosophical movement to define and interpret anxiety, uncertainties of the terrified people towards individualization. The term existentialism is used to describe "a vision of the condition and existence of man, his place and function in the world," and his relationship or lack of it with God (Cuddon 316). All the characteristics of the philosophical movement existentialism supporting the hypothesis to prove the identity crisis of Herzog.

This research uses the term "identity crisis" as an anxiety about social role. To elaborate the meaning of the term it is a period during which somebody feels great anxiety and uncertainty about his or identity and role in life and society.

Except the introduction section, this study is divided into three sections. In the first section I discuss about the theoretical tools which I apply to prove my hypothesis. Existentialism is the major tool which I am going to use in my study. Textual analysis is the second section where my study is based on text with the help of existential philosophy. Conclusion is the third and last section of my study which is based on logical judgement about the study.

II. Existentialism and Subjectivity

After the great two World War, human mind was ruled by anxiety, absurdity and uncertainty. Reason could not drive away pervasive signs of darkness, ignorance and justice. Then modern writers started to give expression to the troubles and uncertainties of the post war period in their literary creations and they presents themselves in favor of individualization against socialization, social norms, and values. Their works mainly concern with the human situation which gave the birth to the different kind of philosophy; existentialism. It is probably the most dynamic and appropriate philosophical movement to define and interpret anxiety, uncertainties of the terrified people towards individualization. Dictionary of Philosophy and Religion defines the term existentialism as "a philosophical movement challenging essentialism and concentrating attention on the

human situation. Theistic existentialism is usually regarded as beginning with Kierkegaard and atheistic existentialism with Nietzsche" (110).

Existentialism is a philosophical movement centered on individual existence which begun in the 19th century that denies that the universe has any in-built meaning or purpose. It requires people to take responsibility for their own actions and shape their own destinies. Existentialism is not totally a new belief of the modern philosophers of the nineteenth and twentieth century. These types of feeling and thought can be found in Socrates, Plato, Rousseau and so many other classical thinkers. Twentieth century existentialist thinking was long before conceived by thinkers like Soren Kierkegaard, Fedor Do Stoevsky and Friedrich Nietzsche of the nineteenth century. But the real term "existentialism" was coined by Jean-Paul Sartre in twentieth century (Solomon 141-45).

Like "rationalism" and "empiricism," "existentialism" is a term that belongs to intellectual history. Its definition is thus to some extent one of historical convenience. The term was explicitly adopted as a self-description by Jean-Paul Sartre, and through the wide dissemination of the postwar literary and philosophical output of Sartre and his associates — notably Simone de Beauvoir, Maurice Merleau-Ponty, and Albert Camus — existentialism became identified with a cultural movement that flourished in Europe in the 1940s and 1950s. Among the major philosophers identified as existentialists were Karl Jaspers, Martin Heidegger, and Martin Buber in Germany, Jean Wahl and Gabriel Marcel in France, the Spaniards José Ortega y Gasset and Miguel de Unamuno, and the Russians Nicholai Berdyaev and Lev Shestov. The nineteenth century philosophers, Soren Kierkegaard and Friedrich Nietzsche, came to be seen as precursors of the movement. Existentialism was as much a literary phenomenon as a philosophical one.

The term existentialism is used to describe “a vision of the condition and existence of man, his place and function in the world,” and his relationship or lack of it with God (Cuddon 316). It is a “very intense and philosophically specialized form of quest for selfhood” (Ellmann and Feidelson 803). Encyclopaedia International pronounces that existentialism is near to life and death of people. Instead of concentrating on logic or science “Existentialism is primary concerned with human existence, especially with man’s most extreme experience: the confrontation with death, anguish and anxiety, despair and guilt”(“Existentialism” 589-90)

Existential philosophy itself represents a concept of strongest denial of any metaphysical ideas. The only task of philosophy, according to existential philosophers, is the description of things as they appear in front of us. One of the leading philosophers, Jean-Paul Sartre defines existentialism, “... by existentialism we mean a doctrine which makes human life possible and, in addition, declares that every truth and every action implies a human setting and a human subjectivity” (*Existentialism and Human Emotions* 10). Existential philosophy, term signifying a philosophy describing things as they appear, is a trend in philosophy based on ideas of Soren Kierkegaard and the German philosophers, Heidegger, Jaspers and others, which first gained importance after First World War and which took different shapes in different countries in different times. Existential philosophy experienced a revival after Second World War especially in France where almost all the younger philosophers had participated in the resistance movement subscribed to it.

Existentialism is a primary philosophy of twentieth century which is concerned with the analysis of the way man finds himself existing in the world. Although the

existentialists themselves differ in the doctrine and attitude, most are agreed that man is totally free and responsible to himself alone and that reality is grounded in existence or the experience of existence. Individual is the most important in this philosophy. So the focus of existentialism is on “being” and “subjectivity” as opposed to “logical reasoning” and “objectivity”. Individual experience rather than abstract thought and knowledge is foreground in this philosophy. This is not totally a new phenomena but it is a rethinking and purification of philosophical thinking. Philosophically, it now applies to a vision of the condition, experience, and existence of man.

If we want to find its root we have to go to Socrates, Pascal, Pythagoras, Rousseau who contributed to build its foundation. Then after we have to come to Martin Heidegger, Soren Kierkegaard, Friedrich Nietzsche, Jean-Paul Sartre and Albert Camus respectively. By collecting various thoughts and feeling from the beginning of its development, Jean-Paul Sartre, the French philosopher has given the final shape after 1940s then only it spread rapidly all over the world and became popular as existential philosophy.

Existentialism has been a reaction in favour of individualism subjectivity, introspection and feeling. It is a philosophy not of things but of the human situation (*A History of Philosophy 603*). It has much in common with romanticism, pragmatism and individualism but it is far from idealism, mechanism and determinism. We find many different views about existentialism born but all of them are wandering around to search the answer for the following common questions. Perry and his co-writers remark:

What route should people take in a world where old values and certainties had dissolved, where universal truth was rejected and God’s existence was

denied ? How could people cope in society where they were menaced by technology, manipulated by impersonal bureaucracies, and overwhelmed by feelings of anxiety ? If the universe is devoid of any overarching meaning, what meaning could one give to one's own life ? (755)

These are the relevant questions for all existentialists. They are always searching meaning of their lives by remaining inside these questions. Though the existentialists have different views about the philosophy, their major common thesis is “existence precedes essence” or “existence is prior to the essence”, while in the established tradition “essence is prior to existence”. What this means for the existentialists is that human nature is determined by the course of life rather than life by human nature. Most of the existentialist thinkers believe in the following basic principles: Human nature is problematic, paradoxical and each person is like no other. Self realization comes when one finds out one's own uniqueness by himself. All the men of this universe are alone, and free and the universe is indifferent to our expectations and needs. But we have been given various chances from among different possibilities and we ourselves are responsible to our life. Abstract thinking does not work it must be transformed in to deeds. Every individual has the potentiality to become more than s/he is (755).

It is sometimes suggested that existentialism just is this bygone cultural movement rather than an identifiable philosophical position; or, alternatively, that the term should be restricted to Sartre's philosophy alone. But while a philosophical definition of existentialism may not entirely ignore the cultural fate of the term, and while Sartre's thought must loom large in any account of existentialism, the concept does pick out a distinctive cluster of philosophical problems and helpfully identifies a relatively

distinct current of twentieth- and now twenty-first century philosophical inquiry, one that has had significant impact on fields such as theology (through Rudolf Bultmann, Paul Tillich, Karl Barth, and others) and psychology (from Ludwig Binswanger and Medard Boss to Otto Rank, R. D. Laing, and Viktor Frankl). What makes this current of inquiry distinct is not its concern with "existence" in general, but rather its claim that thinking about *human* existence requires new categories not found in the conceptual repertoire of ancient or modern thought; human beings can be understood neither as substances with fixed properties, nor as atomic subjects primarily interacting with a world of objects.

Individuals are willing to do what is harmful to themselves to prove they have the complete freedom to do so. Later existentialist writers in the twentieth century take up Dostoyevsky's literary technique of exposing negative, embarrassing, and even criminal thoughts of individuals. Most of us try to repress such thoughts, but Dostoyevsky and later existentialists describe them with lucidity for the purpose of revealing the fullness of human consciousness.

Major existential philosophers wrote with a passion and urgency rather uncommon in our own time, and while the idea that philosophy cannot be practiced in the disinterested manner of an objective science is indeed central to existentialism, it is equally true that all the themes popularly associated with existentialism — dread, boredom, alienation, the absurd, freedom, commitment, nothingness, and so on — find their philosophical significance in the context of the search for a new categorical framework, together with its governing norm.

Individuality

Existentialists object to philosophical theories, organized religions, and political movements that treat human beings solely in terms of what is common to them. What makes each individual unique is important to existentialism. Because each individual regards her own life as central and valuable, who she is cannot be captured by theories (such as Hegelianism and Marxism) that treat individuals as just so many members of a larger group or economic class. Such theories reduce the individuals to a replaceable part of a larger whole and ignore the subjective, self-conscious sense an individual has of herself. In contrast, existentialism treats individuals as valuable in their own right.

Individuality is not only a matter of an individual's uniqueness but also a function of an individual's volition. Individuals who are truly individualistic make their own choices instead of conforming to society. Dostoyevsky and Kierkegaard argue that this ability to exercise one's own choice, in opposition to societal pressures or to universal moral laws, is the most valuable feature of our identity as an individual. Later existentialists such as Sartre and Beauvoir develop this point further by arguing that each individual is who she is as a result of her freely chosen actions; an individual's identity is nothing other than her choices.

Many existentialist philosophers criticized our tendency to settle into a life dictated by the prevailing opinions and values of the majority. (for example, Kierkegaard inveighed against "the public," Nietzsche against "the herd," and Heidegger against "the they.") Falling under the influence of mass opinion, we become inauthentic because we neither seek nor create what is most meaningful to us as individuals. Authenticity is being true to oneself as a free individual. It involves fully acknowledging one's own freedom and decisiveness in undertaking the particular actions that go into the creation of one's

own essence. When we are authentic, we resolve to be what we freely choose to be; we make manifest what is truly important to ourselves as we act in the world. Authenticity is not always an easy way to live (it is quite rare, according to most existentialist); but it brings out the uniqueness of an individual and his or her deepest values. To live one's life, one must exercise the freedom to create a life. Just going along with conventional values and forgetting about the absurdity of the world is not authentic. Authenticity is to exercise one's free will and to choose the activities and goals that will be meaningful for one's self. With this approach, even Sisyphus can be engaged and satisfied with what he is doing.

Freedom

Sartre's equation of existence and freedom is the key to his claim that human beings have a special kind of reality-existence-that distinguishes them from nonhuman things. Existence involves freedom of thought and action: Both our ability to be self-conscious and our ability to launch ourselves into action are aspects of human freedom. Sartre writes:

We will freedom for freedom's sake, in and through particular circumstances. And in thus willing freedom, we discover that it depends entirely upon the freedom of others and that the freedom of others depends upon our own. Obviously, freedom as the definition of a man does not depend upon others, but as soon as there is a commitment, I am obliged to will the liberty of others at the same time as my own. I cannot make liberty my aim unless I make that of others equally my own. (Authenticity 842)

It clarifies that Sartre is being conscious of a system that seems more powerful than the total freedom of an individual. He is creating another system of human existence by negating the common social system, as people understand it.

Our freedom of thought is most manifest in the way each individual is free to interpret herself and her actions. Someone could decide to ignore certain actions she committed in the past when she thinks about who she is; or she could decide to obsess about these same actions; or she could decide to consider the actions as ingredients, balanced by her other actions, of who she is.

Our freedom of action is the ability to choose an action and to act on our choice. Each individual is the director of the actions she performs rather than the puppet who undergoes these actions.

These two aspects of freedom are closely connected in Sartre's existentialism because our self-consciousness is not only awareness of who I am but also of who I shall be; my future self. Because existence precedes essence, my future self is not already made or programmed to turn out in a specific way; instead, it will be my free creation. Sartre's philosophical writings develop the idea of freedom of being a self-legislator—someone who creates and follows laws governing one's own actions.

In later existentialist theory, the concept of the *burden of freedom* became the claim that individuals are condemned to be free. Whether or not we acknowledge our freedom, we are free; we are not free to choose not to be free.

For Dostoyevsky, freedom is not only inescapable but precious. As the underground man argues, many individuals use their freedom for their own disadvantage

just to prove to themselves that they are actually free because their own freedom is their most advantageous advantage.

The Grand Inquisitor, however, describes freedom as a burden because it exceeds the capacity of individuals to make good use of it. Even though it is a gift from God, freedom demands too much of us: the ability to decide for ourselves what is good and evil, the readiness to follow God or to abjure, and the power to resist or succumb to the temptations of materialism, religious servility, and political solutions. The Grand Inquisitor insists that freedom has cost too much and has led to a sharp divide between God's elect, who can handle their freedom, and the masses, who cannot, because they use their freedom to sin.

Anguish

For existentialists, not all truths are known through rational understanding some are disclosed through an individual's moods. Existential moods, such as anguish and despair, are not simply painful psychological processes that get in the way of understanding oneself and the world: they provide self-reflective evidence about human existence.

Anguish is a mood that reveals to the individual how her freedom makes her responsible for the values embodied in her actions. Anguish is unlike fear; which alerts her to danger in the external world; instead, anguish is anxiety before herself, as she senses that nothing other than her own will makes her choose how to act.

Why is one's own freedom experienced emotionally in such a disturbing way? First, it is because anguish reveals the groundlessness of an individual's choice to her. Her mood shows her that nothing is set, forever unchangeable, in her life: nothing

dictates her choices to her, and nothing forces her in to a state of allegiance to her past choices—she can always change her mind about how she wants to live her life.

Second, it is because anguish discloses the intersubjective consequences of each individual's freedom. Nothing other than our own individual will makes us choose and act the ways we do, but we live in the world with others, who respond to the ways we choose and act. According to Sartre, an individual not only establishes what is valuable for herself by choosing which actions to perform, but also sets an example for others, because her actions occur in the public domain. Others regard her actions and may even imitate them, because our human tendency is to fall into conformity to others. Thus an individual's responsibility extends to others, because she not only chooses for herself but also chooses for others insofar as her actions are publicly available as potential examples for others.

Responsibility

Because we are free and create our own individual essence through our actions, we are also responsible for who we actually become. Freedom and responsibility go hand in hand in existentialist theory.

Being free means that no other cause—be it a physical force, an instinct, social conditioning, or God—determines our actions. No other person or force can step in and take control of our conscious actions unless we freely choose to allow it. Consequently, what each of us does depends on our own choices and our actions.

Responsibility has two, mutually reinforcing aspects: authorship of one's own actions and authorship of one's own character. Our actions create our essence or individual character. Not only the more enduring facets of our personality—such as our

habits, talents, and character flaws but also the more transient properties such as our emotions, attitudes, desires, and value judgements arise from our actions. We are each responsible for who we are as individuals.

Bad Faith

Sartre's concept of bad faith is the concept of self-deception. According to Sartre, most of our lives are spent in bad faith because we can never be fully sincere or even sure about who we are. The paradox of bad faith is stated most boldly in Sartre's famous claim that "I am what I am not, and I am not what I am."

The reason why we cannot be fully sincere or sure about who we are is that we are always in the process of becoming who we are; we are not finished as long as we live. We have the freedom to create ourselves and the freedom to change ourselves at any time. In contrast, nonhuman things lack freedom and simply are what they are; they are unable to become anything else.

In Sartre's claim that "I am what I am not," the phrase "what I am not" refers to what I shall be in the future (though I am not that in the present). Because my existence is freedom, what I shall be in the future, as a result of my own free actions, is as important to who I am as anything I have done in the past. In Sartre's second claim that "I am not what I am," the phrase "what I am" refers to the essence I have already created for myself out of my past actions. But because I am free, I am not merely my essence; I am also existence, the ever forward moving upsurge of my own freedom.

Some people are in bad faith because they deny that they are free; they think that they have a certain fixed character and can never change. Such self-deceived people believe that their essence cannot be modified by their existence. Others are in bad faith

because they deny responsibility for their past actions; they think that their freedom gives them a license to disavow anything they might have done. Self-deceived people of the latter sort believe that their existence creates no essence at all. Both kinds of self-deceived people fail to understand the full truth about who they are – namely, that they are free to change but they are also responsible for what they have already made of themselves.

If an individual relies too heavily on what others think of her, she falls into bad faith. She overemphasizes her Being-for -others and de-emphasizes her own freedom to interpret her actions and her projects for herself. She resigns herself to being defined by the roles others expect her to play or by the personality traits that others see in her. Her sense of her own identity is placed in the control of others, instead of being counterbalanced by her personal view of herself.

If an individual ignores what others think of him and insists upon characterizing himself by his own lights, he falls into a different form of bad faith – the bad faith of denying that he is Being-for -others. Such a person will deny that his past actions, as interpreted by others' views of him. He pretends that his existence is a possession that he, as proprietor, alone manages rather than a movement out into the world, engaged in relations with others.

To sum up, existentialism offered a defense of individual freedom and a critique of authoritarian social norms at a time when the world was recovering from Nazism. With their uncompromising commitment to freedom and their stark descriptions of characters' innermost thoughts, existentialists were able to voice the deepest longings and fears of individuals who value freedom.

III. Existential Frame of Reference of *Herzog*

When existentialist writers such as Sartre and Camus were becoming popular in America, Saul Bellow has written many novels including existentialist theme. Among them: *Dangling Man*, *The Victim*, *The Adventures of Augie March*, *Herzog* are famous works to focus the 'existential' problem. According to the philosophy of existentialism, man is completely alone in a meaningless world without God or absolute moral laws. The protagonist, existentialist suffer, never gets the answer of life. In fact s/he describes that the world is meaningless and her/his life has no purpose.

Among the existentialist sufferers, Moses Herzog is one who has been beautifully portrayed in *Herzog*. He is searching for the meaning of life. Although he never finds its meaning, he does find contentment. Herzog lives actively inside his own mind. He has the whole world-including heaven and hell- inside his own head. He searches for answers in his mind, rather than for things in the outside world. James M. Mellard calls him "a hero of consciousness":

in contrast to the popular heroes ... the cowboy the detective, the spy, the adventures, even the love ... Herzog plays out his role in the realm of action (Although he does act event wally) but in the realm of consciousness (90).

The activity in *Herzog* is largely mental. He has suffered due to the loss of a loved one through divorce. America at the time of publication of *Herzog* in 1964 has just suffered a traumatic loss. Significantly, Herzog's wife Madeleine chucks him out of the house in November 1963, the month that John F Kennedy was assassinated; thus Herzog's grief coincides with the nations. Beyond the sufferings of one divorced individual or the

problems of America at a particular historical moment, *Herzog* deals with a crisis of contemporary western consciousness.

Herzog is mourning not just the loss of a wife and marriage but also of an idea of himself, of part of his own identity. Certain childish, grandiose, and neurotic conceptions of himself that he had nourished for decades have now utterly collapsed. At age 47, he mourns the wasted years, his second major failure as lover, husband and father. He is angry with Madeleine but equally angry at himself for having played the fool.

He has lost not just a wife but also a daughter, his best friend Gersbach, and his wife's relatives, some of whom he was fond of, particularly his mother-in-law Tennie and Madeleine's Aunt Zelda and Uncle Herman. He feels like a displaced person: he has left his job and his home in Chicago, his entire secure existence, along with the identity that went with it.

Herzog himself seems to be a character who does not believe in any single philosophic idea prevalent during his time, nor he believes in the dictate of fate. Herzog does not agree with those philosophies, which are more dominant in their period. Either Marx's materialistic world or Freud's psychoanalytical world or Nietzsche's world of superman they are more dominant on their period and people became compelled to accept their ideas that are the true figure of society. D.P.M Salter says on a criticism:

The crux is believing in the existence of human beings, this caring or believing or love alone matter. All the rest, obsolescence, historical views, manners, agreed view of the universe is simply son-sense and trash... If we do care if we believe in the existence of others, then what we write is necessary (60).

The remark illustrates the vision of Bellow about the existence of human beings. Every class of people and each powerful and powerless personality in the society are equally existed and their existence should not be demoralized. If we search a true figure of a society about how the society is going on at that time a dialogize study brings out the crux meaning of the society where everyone is treated at a same level.

Ada Aharoni says: Bellow has long rejected the literary nihilism and defeatism ... Below struggles against the isolating and destructive forces of defeatism and nihilism and toward the attainment of meaning (4). She finds the novel rejecting the pessimistic idea of nihilism and defeatism that the novel shows some possibility of attainment of meaningful life. The single figure of the protagonist is presented with varieties of characteristics: Herzog the victim. Herzog the would be lover. Herzog the man on whom the world depended for certain intellectual work, to change history, to influence the development of civilization (31).

Thus, Bellow has shown the human life, which is full of struggles. Despite his hardship, he is always hopeful toward the contentment that is the nature of human existence. His protagonist, Moses Herzog is alone despite his marriage with two ladies. His intimate friend, Gersbeach eloped his wife Madeleine. Because of these bitter experiences, he is almost cracked during his life. But he controls himself from destroying the life as in course of his life he has some experiences also which lights the lamp of optimistic thinking in life from another side. Many more things which are the both sides of a coin in Herzog's life. So while living, he sees the real picture of the society and human life.

Herzog, the representative figure of the novel is presented with the expectation of different personalities. They co-exist with a dialogic figure. He also accepts the existence of the people in the world: "Three thousand million human beings exist, each with some possessions, each a micro cosmos, each infinitely previous, each with a peculiar treasure" (216). Every human being, wherever they are, they have their own existence; they have some possession in the world. Everybody in this world is important for him, their view can be guideline for his survival, so he wants to see himself in their mind.

Although he is suffering mentally, he does not take it as a tragic scene. He is hopeful and becomes optimistic in his struggle to create his stable identity. The text focuses on the right to live and duty to respect everyone who exists in the world.

Herzog's Struggle for his Identity

Herzog, a migrant Jew, has to bear many difficulties in the new place, America, during his lifetime. He has been victimized and cheated by his wife, best friends, and even peers at work. He has been presented as a culturally and religiously marginal man, which proves his displaced identity. He struggles during his lifetime to deserve his identity, but does not succeed. Rather he undergoes three different states of marginality. The first experience is the state of an individual not belonging fully to either of two cultures. The second experience is the state of an individual marginal status in the eyes of others. The third experience is the personal inner experience of being marginal.

Herzog has struggled during his whole life living within the society. He does not get solution of his problem though he addresses many personalities under the sun but he does not get final answer of his problem from any field of knowledge. He has not lost the

battle. He has understood the bitter reality of the society. Rather he has known that the society is so mysterious that the problems here are unsolved.

In course of his time, Herzog has met many people from different field, he has written so many letters to the philosophers, to his friends, to his relatives even to the god, but nobody is there to address his problems he has jumped experiences in his life. He is alone despite his marriage with two women. They are divorced, one representing woman of ordinary society another representative of modern society. His own intimate friend, Valentine has betrayed him, who has eloped his wife, Mady. In the request of his wife Madeleine, he has resigned from his renewed profession of teaching. He is a professor. Due to these bitter experiences, he is almost cracked in his life.

Herzog is not only incapable of revenge but also not mentally well. He is suffering during his life due to many factors. Neither he is a successful husband nor he has continued his professional life. He is a renewed professor who has satisfied hundred of thousands students who come in contact in his life. But he is a failed husband who could not satisfy both of his wives and divorced. He is not so bold to tackle the problems at first due to his split identity.

When he is not satisfied with the society and cannot revolt against it, he struggles with himself:

What a catalogue of errors! Take his sexual struggle, for instance completely wrong. Herzog going to brew himself some coffee, blushed as he measured the water in the graduated cup. It's the hysterical individual who allows his life to be polarized by simple extreme antithesis like strength-weakness, potency - impotence, health-sickness. He feels

challenged but unable to struggles with women, with children, with his 'unhappiness'. (55)

He is representing the true picture of the society who struggles with the errors and injustice prevailing within it. Herzog does not accept injustice in the society but he looms around the trivialities like woman and children. He knows the worm of faithless in the society destroy its strength, still he is helpless from his side because he is not bold to give justice to the society. He kicks his dissatisfaction, which is within himself because he is really depersonalized here.

The heart of crisis is suffering. This conception of suffering comes out through Herzog's recurring consideration of Kierkegaard and Nietzsche. This particular ethic of suffering is represented by Valentine Gersbach. It is through Herzog and Madeleine's responses to Valentine that we see how deeply ingrained this ethic is in the intelligence of Herzog's day.

Valentine is in many ways a Nietzschean ideal embodying the sublimation of suffering. Considering Valentine, Herzog remarks, "Valentine spoke as a man who had risen from terrible defeat, the survivor of suffering few could comprehend. He spoke of death majestically; there was no other word for it; his eyes amazingly spirited, large, rich, keen or thought Herzog, like both of his soul, hot and shining" (80).

Valentine is a large, emotional man with a commanding demeanor. He is, as Herzog says, "An emotional king, and the depth of his heart was his kingdom"(79). This control, though, was not only over his own person for "he appropriated all the emotions about him, as if by divine or spiritual right. He could do no more with them, and therefore he simply took them over" (80).

Herzog admits that the source of Valentine's remarkable manner is the immense suffering he has endured, suffering hewn not only into his soul but his body as well as, with his amputated leg and natively rough features. Herzog admits his acceptance of this ethic of suffering, "recognizing that under his own rules the man who had suffered more and more special" (81). Valentine's suffering left him stronger, more vibrant, more alive, emotionally and physically than Herzog. The relation of Herzog's view to Nietzsche's is brought out well in his letter to Nietzsche. He says, "I also know that you think that deep pain is ennobling, pain which burns slow, like green wood, and there you have me with you, somewhat" (388).

Herzog's view of suffering, though, is not a simple endorsement of a life akin to Valentine's. Indeed, as the novel moves on, he is more critical of such an ethic of suffering. In his letter to Shapiro in the final chapter, he seems to denounce such a view altogether. There, he asserts, "we must get it out of our heads that this is a doomed time, which we are waiting for end" (386). Moreover, "the advocacy and praise of suffering take us in the wrong direction and those of us who remain loyal to civilization must not go for it (386). At first, this appears to be a contradiction, for how can Herzog idolize Valentine as "special", as Herzog calls him?

I think the answer lies in the different types of crises which provoke suffering. Herzog seems to differentiate two types of suffering, which I call corporal and intellectual suffering. Corporal suffering is suffering of the body and emotions. It is the type of suffering which characterizes Valentine. While we are told he is smart, he is certainly not an intellectual in the same vein as Herzog or even Madeleine. His pains are the pains of the immediate reality of life and not of the deferred reality of thought.

My research has tried to focus on the identity crisis of Herzog due to his marginal status in the society in the eyes of others and even in his personal inner sense. As a migrated Jew in American society, he has to bear many difficulties during his lifetime. He has faced many problems in a society. Somewhere he is betrayed by his wife herself and becomes alone in a home but somewhere he has earned fame and prosperity. People address him 'professor Herzog' with inner heart, where he is among people. Even though he has blissful lifetime, he never arrives at authentic selfhood. But *Herzog* is the text, which teaches us to live calmly in the difficult society, as Herzog further says; "It's all right with me". He accepts whatever positive or negative incidents he faces. For him, life is a coin, which has two faces; they cannot separate from the reality of life. An optimistic person always waits for light if he is struggling with dark personality at the moment, so is the character of Herzog.

In the course of life, he is facing many problems to create his stable identity. After the divorce with first wife, he is with his second wife; again, he is divorced with his second wife. But the situation is just opposite. Due to his misunderstanding with first wife when he has divorced is simple and ordinary: "As long as Moses was married to Daisy he had led the perfect life of an assistant professor, respected and stable" (13). Due to his ambitious nature to become tougher and more assertive creating his identity, he demands divorce from his wife but in the second he is demanded divorce by his second wife, Madeleine charging him a marginal man both culturally and religiously. Before divorce with Mady, he had already resigned from his profession. Now he is sufferer due to his selfless identity. He is starved in his life. In the course of his life he meets some people like Ramona his girlfriend, Sandar Hemelstain, his lawyer and Lucas Asphalter,

his intimate friend. Not only his wife but his peers also treat him as a foreigner at work. His personality or whatever there is of it undergoes disorientation. His lucidity keeps decreasing day by day. A kind of darkness envelops him. His 'self' faces total dissolution.

Bellow's *Herzog* is a complicated and multifaceted novel. Moses Herzog, the protagonist, has a powerful thought meandering intellect, which does not seem to discriminate much in its choice of object. These myriad reflections can make the novel appear chaotic and undirected, a patchwork of closely associated letter fragments and thoughts or observations begun but never finished. There are, though, some deep concerns, which structure the novel, such as a concern with the nature and value of human suffering. Here I have argued for a reading of *Herzog* as a meditation on the role of suffering in the cultural landscape in American society to come to term with Herzog's serves emotional and intellectual crisis. This shows his sufferings and miseries experienced in the expatriated land, which indicates his identity crisis.

Besides Herzog's identification with his parents, his identification with his little daughter, June, plays a significant role in the process of undergoing the experience of marginality. Herzog struggles, the hardest to gain the custody of his daughter, June, but again he gets failed. His daughter is very significant for him because Herzog is family-minded person. As he knows the verdict of the court and Madeleine's will, he cannot control himself. He becomes very aggressive and determines to take revenge against his ex-wife and her lover Gersbach. Herzog's justification is that he is not acting on his behalf but on behalf of his daughter to defend her from two psychopathic child abusers. There is frequent reference to child abuse in *Herzog*. Madeleine claims to have been sexually molested as a child, Herzog remembers being raped by a bum and the woman

defendant in a murder trial was sexually abused as a girl. That trial, which spurs Herzog to fly to Chicago with violent revenge on his mind, is of a woman and her lover battering her son to death. The couple and the child are the obvious counterparts to Madeleine, Gersbach and June. They kept the child in a closet, just as Madeleine and Gersbach once shut June in the car. But the abused boy could Herzog as well as June, for he was beaten with "the heel of woman's shoe" and the bruises are heaviest "in the region of gentles" (237), just as Herzog writhed under Madeleine's heel and felt castrated by her. Mark Shechever writes, "As a man and injured husband, he has never acted to defend himself. It is as a battered child, however, and the name of his daughter, that he resolves to take revenge on his wife and her lover..." (144).

Here I have shown Moses Herzog's marginal status in the eyes of Madeleine and her lover, Gersbech. He has been as instrument to play with Madeleine's heel of shoes. Herzog struggles during his life to be a good father, a faithful son to his parents, a loving husband to his wife and a best friend to his peers. However, Herzog never gets success to create his identity fulfilling such kinds of responsibilities. He is always suffering due to the feeling of marginality.

Nevertheless, Herzog appears to have successfully been out of the crisis. At the end of the novel, he is living alone in his old house in the country and refuses his brother's offer to send him to psychiatric hospital to rest. He plans to visit his son at summer camp. He has the power restored in the house. And the novel concludes peacefully. "At this time he had no messages to any one. Nothing. Not a single word" (416).

Identity Crisis of Herzog

Saul Bellow's *Herzog* got immense popularity right after its publication in 1964. *Herzog* is the text, which incorporates a number of ideas. Many critics view the novel in different ways. Bellow is successful in presenting the crisis of identity in the novel, *Herzog*. The title character, Herzog has been presented to reflect such split personality.

Herzog is the character who suffers internal struggle. The novel moves forward with his mental journey, no matter, sometimes he travels physically too. Towards the opening of the novel we become aware of that the novel moves around his internal journey: "If I am out of my mind, it's all right with me, thought Moses Herzog" (7). This expression gives the vision of his disturbed, disappointed and tired mind. He seems to be tired both mentally and physically.

As long as Moses Herzog was married to Daisy, his first submissive wife, he had led a perfect ordinary life of an assistant professor, respected and stable. But as soon as he broke his relationship with Daisy, the black cloud commenced to stroll over and along his head.

After he broke down with Daisy, he happened to make a fresh start in his life with Madeleine. He had won her away from the church. When they met, she had just been converted into Christianity from Judaism. To please his new wife, he abandoned his perfectly respectable academic position and purchased a big house in Ludeyville, Massachusetts with twenty thousand dollars inherited from his charming father.

Herzog did not leave academic life because he was doing badly. His reputation was good. His thesis had been influential and was translated into German and French. On the contrary, he left his academic career to satisfy the whims of his newly wedded Christian wife in whose eyes to be an academician was to be a marginal man. "At first,

she hadn't wanted him to be an ordinary professor"(13). Madeleine considered herself too young, too intelligent, too vital, and too sociable to be buried in the remote Berkshires.

Madeline decided to finish her graduate studies in Slavonic languages. She forced him to move to Chicago. Not only that but also she asked him to search a job for Valentine, a handicapped radio announcer. She was not satisfied with the marriage so she wanted a divorce.

The Herzogs moved to the Midwest. But after about a year of this new Chicago life, Madeleine decided that she and Moses couldn't make it. After all she wanted a divorce. He had to give it, what could he do? And divorce was painful. He was in love with Madeleine; she could not bear to leave his little daughter. But Madeleine refused to be married to him, and people's wishes have to be respected, slavery is dead (14).

Herzog felt he was going to break into pieces. The strain of the second divorce was too much painful for him. He felt himself to be helpless and inferior to his converted Christian ex-wife. To lessen the excruciating pain of the divorce wound, he made cultural tour but that turned up to be ineffective. His condition was getting worse than it had been before.

The tone of Herzog's relation with Madeleine was quite serious until the very last day. The critic Bernard J. Paris claims Herzog chose Madeleine because he craved, "a brilliant domineering partner who will at once be humble and exalt him, fulfilling his contradictory desires for suffering and for grandeur, or perhaps for grandeur through suffering" (253). But exactly in opposite to Herzog's desire she broke the news to him, she expressed herself in dignity, in that domineering, lovely and masterful style of hers.

He had to accept flavor that was given by the domineering Madeleine whom he still loved. She was saying, "We can't live together anymore" (17). Her speech continued for several minutes. Her sentences were well formed. She was telling him that it's painful to have to say that she never loved him. She would never love him ever in future so there's no point in going on.

Step by step, Madeleine rose in distinction, in brilliance, in insight. Her color grew very rich and her brows rose and that Byzantine nose of hers moved. Her blue eyes gained by the flush that kept depending, rising from her chest and her throat. She was victorious. She was in an ecstasy of consciousness. Herzog realized that she had beaten him very badly. Her pride was so diametrically satisfied. There was an overflow of strength into her intelligence. He realized that he was witnessing one of the very greatest moments of her life.

It is also learnt that Moses has two brothers, Will and Shura, and one sister Helen. Moses touches briefly upon his Jewish childhood and his marginal father who was a bootlegger. He says that immediately after his divorce from Madeleine, he borrowed money from Shura and went to Europe to escape the pain of the divorce. He returned from his trip in terrible condition. He taught classes in New York, and at the end of the spring semester, decided to escape his lover, Ramona, by fleeing to Martha's Vineyard to see his friend Libbie Vane and her husband. He begins his preparation for his trip, buying a fashionable outfit and swimming wear.

Many critics have wondered: If Madeleine is the heartless, castrating bitch that Herzog portrays, then why does he mourn so heavily the loss of this marriage? Does he

think that he is a marginal man who will not be able to get another Madeleine again? If not, shouldn't he instead be celebrating his freedom from bondage?

The fact is mourning is inescapable, even for a lousy marriage, because so many years and so much of one's self-concept and psychic needs are invested in the relationship. In a sense, any marital partner, even a bad one, is an attachment figure, just as a parent is for a child. In fact, the worst mourning occurs not after good marriage but after marriages which were conflict-ridden, thoroughly troubled. Moreover, Herzog did not want the divorce but Madeleine did. He knew the marriage had problems but he had assumed things were improving. Then, without warning, she kicked him out of the house.

There is also the fact that grief is personal, and no one can say what constitutes a loss to another. "Losses are always phenomenological, that is, defined in terms of the meaning to the bereaved and not to the observer ".(qtd. in Simon 339)

He made no progress during his marriage. Likewise, his scholarly career has become standstill. He feels he has failed as a Jewish son, failed to fulfill his parent's high expectations, which adds to his burden of guilt. He believes himself to be guilty from within his heart. His intense feelings and thoughts force him to be a marginal man. This concept of marginality does not appear from outside but from within his heart.

Even his past has been robbed from him, with his belated discovery of Madeleine's adultery. Vaughan writes, "The partner is stunned. These revelations result in social embarrassment and loss of face. The partner not only must adjust to the fact of the lie, the hidden life, but the fact of lie itself and the betrayal. The partner contemplates not only the loss of the future, but of the past for the past was not what it seemed" (149).

Herzog was suffering from the divorce. Divorce becomes a kind of psychic death for Herzog. As Herzog tells his friends, "Another divorce ... out again, at my time of life. I can't take it. I don't know... it feels like death" (81). No wonder that Herzog undergoes a nervous breakdown and is obsessed by thoughts of suicide and homicide. Considering all the mental trauma he has suffered in a few months- being kicked out by Madeleine, losing his daughter, his job, his best friend, his in-laws, his home and his home town, and then, after discovering the adultery between Madeleine and Gersbach, losing his self-respect as well. It is surprising that he has not become seriously physically ill as well. Nevertheless, he is healthy but hypochondriacal and goes for a complete physical checkup, half wishing for a diagnosis that will win him hospitalization, care and sympathy of the kind divorce that never elicits.

Herzog's problems are compounded by the fact that he withdraws from people and defends against his own mourning. From his Jewish parents, he has "a great schooling in grief" (148) and there is much heavy love in Herzog, "Grief did not pass quickly with him" (119). Nevertheless, he berates himself for mourning, which he sees as idle, unmanly, effeminate, or childish behaviors. He quotes epigrams, "Grief is a specious of idleness" (3) and "The busy bee has no time for sorrow" (276). He says, "I'm not even greatly impressed with my own tortured heart. It begins to seem another waste of time"(17). He is ashamed of his feelings and ashamed to unburden himself before others.

The divorce is stigmatized and there are no socially acceptable rituals to cope with the grief resulting from the break up of a marriage. "Mourning is treated as if it were a weakness, a self-indulgence, a reprehensible bad habit instead of a psychological necessity". (qtd. in Gorer¹⁵) Grief is seen as idleness when it is really hard work" most

divorced people in need of help do not seek it because, consciously or not, they have bought society's picture of them as failures ... They feel, they deserve whatever suffering they are going through". (qtd. in Krantzler 44)

A beautiful, successful, well-educated and sensual woman, Ramona, is Moses's current lover. She was a lovely woman, but with her too there were problems. Ramona was a business woman who owned a flower shop. She was not young, probably in her thirties but she was extremely attractive, slightly foreign and well educated. When she inherited the business, she was getting her M.A. at Columbia in art history. In principle, he opposed affairs with students; even with students like Ramona Donsell, who were obviously made for him.

"Doing all the things a wild man does, he noted, while remaining all the while an earnest person in frightful earnest" (23). Of course, this earnestness of Herzog attracted Ramona. These ideas excited her. She loved to talk. She was an excellent cook, too, and knew how to prepare mouth-watering dishes for Herzog. Ramona wanted him to feel how her heart was beating. He reached for her wrist, to take her pulse, but she said, "we are not young children, professor" (24), and he put his hand elsewhere. Ramona's remark made him first feel to be childish and inferior and at once he put his hand elsewhere to find her pulsation.

Herzog does not like to be lectured even if he is in marginal state. So, instead of answering in sound, he writes mentally:

Dear Ramona - very dear Ramona. I like you very much dear to me, a true friend. It might even go farther. But why is that I, a lecturer, can't bear to be lectured? I think your wisdom gets me. Because you have the complete

wisdom perhaps to excess, I don't like to refuse correction. I have a lot to be corrected about. Almost everything. And I know good luck when I see it ... (25).

This was the literal truth, every word of it. He did like Ramona but he didn't want to be taught and lectured because his heart has been excessively filled up with marginal complexities.

Herzog tried his best to escape away from Ramona but his disturbed and derided mind did not allow him to do so. He realized that the cheerful voice of Ramona as calling him to a life of pleasure on the thrilling wires of New York. And that would be not simple pleasure but metaphysical transcendent pleasure, which could answer the riddle of human existence. That was Ramona who was not more sensualist but a theoretician almost a priestess, in her Spanish costumes adapted to American needs, and her flowers, her really beautiful teeth, her red cheeks and her thick kinky exciting and erotic black hair.

Bellow writes citing Kierkegaard when will we civilized beings become really serious? Only when we have known hell through and through. Without this, hedonism and frivolity will diffuse hell through all our days" (187). Ramona has passed through the hell of profligacy and attained the seriousness of pleasure. She does not believe in any sin but the sin against the body, for her the true and only temple of the spirit. And now Herzog was destined to be victim of her. Meeting Ramona, Herzog briefed his own story of a displaced man. Herzog described his own origin, which was humble, but now he was in complete disaster. He says, "How I rose from humble origins to complete disaster" (188).

When Herzog has suffered due to his rootless identity, he has written many letters to different persons. One of his first letters is to Tennie, Madeleine's mother and Moses' ex-mother-in-law, he has expressed his marginal position in the contemporary society. He had heard from his lawyer, Simkin, that Tennie was upset that Moses had not visited her since the divorce. Moses writes this letter to her in order to apologize for his absence. He feels himself guilty for being unable to visit her. This feeling of guilt arises in him because of his tradition that is Judaism. Moses Herzog feels sorry for Tennie, who also divorced from Madeleine's actor father. The cab deposits Moses at Grand Central, interrupting his writing. The subway trains reminded Moses of riding the train with his mother, his father, and his sibling as a youth in Montreal.

Instead of moving from the Grand Central platform, Moses begins to write another letter to Aunt Zelda, Madeleine's aunt. In remembering a conversation he had with Zelda, Moses discloses to us Madeleine's side of the marriage. Moses continues to write on the train. He writes to his good friend Lucas Asphalter, who is in a terrible state because of the death of his monkey, Rocco. In his letter to Lucas, Moses reveals to the reader that it was Lucas who told Moses about Madeleine's affair with valentine Gersbach. This is also a mention of a letter from Geraldine, the baby sitter of June, Moses and Madeleine's daughter.

One of the lengthiest letters in this section is the one Moses writes to Dr Edvig, the psychiatrist who treated him on Madeleine's request, and Moses believes helped Madeleine decide on divorce. It is an angry letter, full of rage, in which Moses tells Edvig about the suffering, Edvig has caused him. He explains that Madeleine had a warrant put on him so that he could not go near the house. He writes that he understands now that

Edvig was in love with Madeleine. He goes on writing until he is interrupted by the thought of his daughter, June, and her capacity for love. Moses also recounts a conversation with Valentine Gersbach, in which he confessed to Valentine about his sexual troubles with Madeleine. Valentine reacted angrily at Moses attempts to sleep with Madeleine, which make sense to Moses in retrospect, when he discovers Madeleine's affair with Valentine.

Herzog violently wanted to finish both, Valentine and Madeleine, but when he reaches near them, his mind is guided by his morality and decides not to kill them but leaves them alive. He is not unknown about Valentine who has seized his happiness of family and has clearly known that both of them (Valentine and Madeleine) have wrecked his happiness. Yet his burning mind does not move forward for attacking but rather steps back and his heart sympathizes his thinking of murdering, deciding not to point with the pistol. In this way he is a hero of consciousness. His mind is guided by social norms, and he represents a true hero of a society.

When Herzog realizes his marginal status in front of others, he returns to his roots because of his displaced identity. At the end of the novel, having gathered strength from the return to his roots, Moses is capable of overcoming his guilt feelings and his obsessive passion for Madeleine.

Bellow has rejected the literary nihilism and defeatism of the pseudo modernists and their theories of "void and gloom". Among others, he criticizes and rejects T.S. Eliot's "Wasteland", and he regards each human being as special and significant, and not as a "hollow waste Lander". Despite his identity crisis, he is still hopeful toward his

existence. Herzog's emergences from his various existential crises are linked with his return to Jewish identity.

. Conclusion

Since the publication of *Herzog* in 1964, Saul Bellow has been generally regarded as America's most distinguished novelist, whose work is rooted in and significantly extends the literary traditions of his country. *Herzog* is a portrait of an introspective, troubled hero. Moses Elkannah Herzog is Bellow's modern man. He has been exploring the possibilities of the individual in contemporary society. Continually, he is assailed by neuroses and forces beyond his control, and he must struggle to maintain his identity and his humanity. It is this crisis of identity which is at the heart of Bellow's novel.

Moses Herzog has been burdened by his many failures and now is on the verge of insanity. His personal life has collapsed and the world itself seems chaotic and mad. He can explain none of them; life may be without meaning.

Herzog begins on the Berkshire, in midsummer, as Herzog is attempting to cleanse his troubled spirit and purge himself of his neuroses. I witness a complex process of self-examination. Herzog ponders his failures as a son, a brother, a father, a husband, a lover, and a professor- as an American, as a Jew, and as a human being. He sifts through his memories and through historical and philosophical explanations of the human condition. Herzog becomes unable to cope with the disintegration of his marriage, his faith in people, and in philosophy itself. Everything Herzog believed in has proved false.

One of the first things that we must realize about Herzog is that he is alienated. He has been restlessly moving from place to place, from country to country, writing endless letters. He is isolated from friends and relatives. Unable to justify his social relationships and his intellectual theories, Moses Herzog "dangles" between engagement and disengagement. Symbolically, he cannot remain externally in one spot because his own internal state is so unbalanced.

Moses Herzog's heart is filled with the crisis of identity due to his marginal status. Culturally Herzog becomes unable to fit to any particular culture rather he realizes himself to be in mixed up position. His unfitness and inadaptability to new socio-cultural conditions are the results of cultural marginality. As a result, he loses his self-definition and not also able to invent new ways for defining himself.

Most of the times, he has been victimized by his ex-wife, his best friend, his peers and his relatives because he has been appeared as a migrated, marginal and an inferior man in their eyes. Even his lover, Ramona, never considers him as a puritanical American though he is dwelling in America for his whole life. Herzog happens to be a mute spectator, a culturally marginal man in the eyes of others and his personal inner experience. Herzog is well versed with both his Jewish root and culture and American culture but his inner feelings mark him not belonging to either of the two cultures. He is a displaced, divided and split man.

Herzog's religious Jewish mother had an intense desire that her noble Jewish son would be a rabbi. Herzog discovers that he is unable to bring his mother's dream to be true because he has been trapped in the labyrinth of hybridized society. Then Herzog frequently remembers his Jewish norms and values while he undergoes emotional and

intellectual crisis. The severe emotional and intellectual crisis has impelled him to realize that he is a broken, divided, and culturally marginal man. He has lost his authentic identity.

From the above examination, it can be clearly discerned that Bellow's novel *Herzog* is the study of an existential man, Moses E. Herzog. The text clearly shows the hardships and difficulties, borne by the protagonist, Moses Herzog, due to his rootless identity. So, after providing so many clues and proofs, I am able to show that *Herzog* is an excellent text to study the identity crisis of a migrated Jew, Moses Herzog, in the contemporary America of 1960s.