

Chapter I

Introduction

Saul Bellow and Jewish Culture in His Work

Saul Bellow (1915- 2005), Jewish American novelist, was born in Lachine, Quebec, a suburb of Montreal, Canada, and raised in Chicago, U.S.A. His parents, Abraham and Liza Bellow had immigrated to Canada from St. Petersburg in 1913. When Saul was nine, his family migrated to Chicago so he attended the University of Chicago. He received his Bachelor's degree from Northwestern University in 1937, with honors in sociology and anthropology, did graduate work at the University of Wisconsin. He worked as an instructor, editor and professor. He had been a faculty member of sociology in the University of Chicago and the visiting professor at New York University, Princeton University, Bard College and many other institutions. Bellow was an English Professor at Boston University in the University of Boston. He served in the Merchant Marine during World War II.

Saul Bellow was a Jewish American novelist, the only writer who won the Nobel Prize, Pulitzer Prize and National Awards three times for literature. In most of his novels, he highlights the culturally diverse Jewish society where Jews migrants struggle for the quest of their identity and dignity. Bellow has focused his writing to reflect his rich Jewish culture and community through the eyes of alienated characters to evoke pains and sufferings of the Jews and their marginalized existence. His novels depict the struggle of marginalized Jews to preserve their personal identities in the diasporic society and country. His Nobel Prize citation reads: "For the human understanding and subtle analysis of contemporary culture that are combined in his works." This citation obviously shows that he has beautifully illustrated the inner human feelings and sufferings prevalent in the contemporary Jewish immigrant society of 1960's and 1970's in America. He is one of the greatest American Jewish writers to capture a large number of the readers without departing from the Jewish American idiom.

Bellow had started his literary career with his first published work; a short story entitled "Two Morning Monologues" that was published in *Partisan Review* in 1941. Bellow's first novel, *Dangling Man* (1944), and his second, *The Victim* (1947) had earned him high reputation as a writer. In 1948 he was awarded a Guggenheim Fellowship and spent two years in Paris and traveled in Europe, where he began *The Adventures of Augie March* (1953), which won the National Book Award for fiction in 1954. Later his succeeding books, *Seize The Day* (1956), *Henderson The Rain King* (1959), and the best seller *Herzog* (1964), completely widened his popularity to the climax as an international writer. Both *Herzog* and *Mr. Sammler's Planet* were awarded the National Book Award for fiction. His most recent work of fiction, *Humboldt's Gift* (1975), was awarded the Pulitzer Prize. Mr. Bellow's first non-fiction work, *To Jerusalem and Back: A Personal Account*, published on October 25, 1976, is his personal and literary record of his sojourn in Israel during several months in 1975. His further novels are *More Die of Heartbreak* (1987), *The Bellarosa Connection* (1989), *A Theft* (1989), *The Actual* (1997), *Ravelstein* (2000). Bellow had published some stories as well. His short story collections are *Mosby's Memoirs* (1968), *Him with His Foot in His Mouth* (1984), *Something to Remember Me By: Three Tales* (1991), *Collected Stories* (2001). Beside novels and stories, he had published some nonfiction books such as *To Jerusalem and Back* (1976), a Memoir, *It All Adds Up* (1994) an Essay collection. His all books carry the issues of his past Jewishness and Jewish culture.

Bellow has been generally regarded as America's distinguished novelist whose work significantly extends to the literary traditions of his country.

In 1965 Mr. Bellow was awarded the International Literary Prize for *Herzog* and became the first American to receive the prize. He was awarded National Prize for three times for *The Adventure of Augie March* in 1954, for *Herzog* in 1964, for *Mr Sammler's Planet* in 1970. In January 1968 the Republic of France awarded him the Croix de Chevalier des Arts et Lettres, the highest literary distinction awarded by France to non-citizens, and in March 1968 he received the B'nai B'rith Jewish Heritage Award for "Excellence in Jewish literature", and in November 1976 he was awarded the America's Democratic Legacy Award of the Anti-Defamation League of B'nai B'rith, the first time this award has been made to a literary personage. He was awarded the Nobel Prize for literature in 1976.

In his all works, Bellow has artfully portrayed the Jewish themes, ethics and backgrounds. When he deals with specific Jewish themes, characters and background, he uses them as symbolic of modern man in general, that's why he prefers to be called himself a universal writer. The quest for his Jewishness is a major theme in his works. The fact that the quest for Jewishness is symbolic of universal modern man only adds to Bellow's greatness and it doesn't reduce the content of his fiction in anyway. Jewishness is not only a source of guilt and worry in Bellow's novels but also a source of strength and fullness. His heroes' emergence from their various existential crisis and their refusal to a healthy equilibrium are linked with their return to their Jewish identity or Jewishness.

Bellow expresses high opinion of "human". In an interview, he himself criticized the dark view of life in his book *Herzog*. Moses Herzog, the protagonist, comments on the existential writers, saying that human life is neither meaningless nor void, rather meaningful due to the brotherhood. Bellow struggles against the isolating and destructive forces of defeatism and nihilism and towards the attainment of meaning, fullness and spiritual richness in life.

Bellow presents his protagonists as always laboring under immense loads and pressures from which they get only momentary release. It is in this sense that Bellow's hero can be termed a Schlemiel type. If he is a victimized figure, he is the victim of his own moral sense of right or wrong. He is victim of his own accepted obligation to evaluate himself by standards that will inevitably find him lacking. It is for this reason that all Bellow heroes apprentice in suffering and humiliation. Bellow's heroes suffer intensely and rehearse their agonies at operative volume for all to hear. But it would be a serious mistake to confess this characteristic reaction of the Bellow hero with one of passive lamentation or self pitying surrender. His protagonists are urban-bred and urban-oriented. Their native habitat is the modern metropolis. In the city the Bellow hero is almost at home. His heroes feel a great sensuous joy in nature, but nature fails to become a bible of life for them. Nature remains always outside for the Bellow protagonist. His unique individuality never becomes merged in to its large mystical embrace. Thus for Bellow, nature remains an inexhaustible source of delight without becoming a dwelling place for the spirit. It offers sensation but not truth. Bellow presents his protagonists are concerned with freedom of choice, social responsibility, the preservation of human dignity and individuality.

Herzog is known as Saul Bellow's most autobiographical novel. As an adult he had been a professor so he had spent most of his life in academic field. Daniel Fuchs said that Bellow has used *Herzog* as a spokesman of his own ideas about integrating the intellectual world and the so called real world. The experience of Jewish marginality can be found both in Saul Bellow's career as a

writer in the context of the social and cultural position of the Jews in American society and his famous novel *Herzog*. Bellow's rise to prominence as a major American novelist can be reviewed as a part of the movement of the Jews from the periphery to the centre of American life. The book *Herzog* established him as a literary figure and a celebrity.

Saul Bellow is known as a master of narrative voice and perspective. He explores the tragic-comic search of urban man for spiritual in a materialistic world to the imagination and higher meanings. Bellow's rhetoric is full of verbalization as his characters. He expresses everything, asks questions and allows himself the same freedom usually through his character's consciousness that he allows his secularized Jew. He uses the technique, stream of consciousness to reflect on the flashbacks and recurring memories in his mind. Bellow has used unique narrative structure that helps illuminate the theme of the novel. Part of the novel is composed in an epistolary form, the narrative strung together by the series of letters Herzog writes to various people, deceased and living. The remainder consists of brief sections of narrative introduced by an omniscient narrator, who quickly turns things over to Herzog, expressing in the first person his observations and analyses of his world, either through his letters or in recreations of events that have occurred in the last few months. The resulting fragmented form illustrates Herzog's feelings of alienation and disconnection throughout the novel. The structure also reinforces his need to find some kind of order for his life. Through this technique, he has expressed the fragmented psychological feeling of his past Jewishness in *Herzog*.

***Herzog*: The Story of a Jewish Intellectual**

Herzog (1964) is the novel about a Jewish professor who is struggling life in search of his Jewish sense of life. Moses Herzog, the main protagonist in the novel, is the representative of Jewish intellectual dwelling in American society. Herzog runs a perfectly respectable life as an assistant professor. But as soon as he divorces with his first wife, Daisy; he faces a lot of ups and downs in his life. Then he marries a converted Christian girl, Madeleine, thinking that he will run a perfect and respectable life again. But his thought is limited within his mind as it does not turn up to true. Due to the request of his second wife, Madeleine, he abandons his academic life after he marries Madeleine. The Herzog family shifts to Luddeville, a remote village in the Berkshire Mountains, thinking to live a perfectly peaceful life but Madeleine can't live there happily and perfectly simply looking and cleaning the house as a housewife. Madeleine forces Herzog to settle in Chicago city. Shortly after they have settled in Chicago, Madeleine forces him to divorce as she has been engaged in affair with Herzog's best friend, Valentine Gersbach. Later she marries Valentine Gersbach. Herzog's heart is filled with the crisis of identity. Herzog then suffers as a victim of a minority Jew.

Moses Herzog lives with a stagnant career of failure. Two failed marriages proves him to be a failure husband and irresponsible father. Throughout the book he writes letters to everybody from his ex-wives to politicians, scientific experts, his dead mother and finally the famous dead. We learn that the letters are never sent to anyone. Those letters are means to cure himself of the immense psychic strain of his failed second marriage.

Though Herzog passes some moment with his beloved Ramona, he tries to escape her who was a sexual priestess. But he cannot remove her out of his memory. He is compelled to embrace Ramona. This even took him to be victim again. Ramona considers him to be an instrument that

could quench her sexual needs. She recognizes him as a foreigner. Ramona claims him not to be a puritanical American though he is dwelling in America for his whole life. Not only Ramona but Herzog's peers at work also recognize him to be a foreigner, a Jew spy. Herzog happens to be 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 make him not belonging to either of the two cultures. He is a displaced, divided and split man.

Moses Herzog faces two failure marriages in life. He divorces with his first wife, Daisy, and second wife, Madeleine divorces him but Moses determines to fight with Madeleine for the custody of their daughter June. He is in a severe emotional and intellectual crisis. Moses considers murdering his ex-wife and her lover with the gun of their house, however, Moses realizes that he will not kill them. Through window of friend Lucas, he manages to meet his daughter with whom he goes to the aquarium. As they leave the aquarium, Moses meets a car accident. He is charged for the possession of the gun and taken in jail. His brother Will bails him out. By the end of the novel, Moses finds contentment in his country home in Ludeyville and the pleasant weather. He feels he does not need to write any more letters.

Through his letters and memory, it can also be learnt that Moses was raised in a Jewish immigrant family in La Roux, Canada. He was victimized by his own wife, Madeleine and best friend, Valentine Gersbach, despite his elegant and intellectual status. He is strongly attached to his Jewish past and cherishes the memories and his desire to be a decent person on the other land. His severe emotional and intellectual and intellectual crisis is the divorce. To heal the wound of divorce, Herzog moves through various stages: first shock and denial right after his second wife suddenly throws him out; second month of depression which he defends against through restless travel and best friend a phase of homicidal anger mixed with nearly suicidal depression, culminating in an impulsive flight to Chicago and plan to kill Madeleine and her lover. He lurks outside her house but cannot do it. Fourth and last, after an accident and an arrest for possession of the unregistered gun brings him down with a crash, a withdrawal to the country where he begins recuperation and acceptances. Thus Herzog becomes the victim of the psychic pain. Herzog himself is a victim in modern America but he himself refuses to accept his fate. He refuses to accept the empirical evidence. Persisting in his quest for love of Jewishness, he comes at the end to a restoration of Jewish sanity and hope for the future.

Cultural Criticism

Culture is the set of costumes and belief, arts, ways of life and social organization of a particular country or group. Cultural criticism studies culture as an interdependent set of institutional and formal practices and discourse. It has been defined as a significant break in the history of criticism. So cultural criticism is new criticism that studies culture as a new emergence. It highlights the issues of identity, dislocation, diaspora, cultural collision, cultural alienation etc. Cultural criticism speaks with multiple voices; therefore it doesn't speak with one voice and it can't be spoken with single voice. In the novel *Herzog*, the issues of cultural identity, dislocation, diasporas, cultural collision, cultural alienation and similar other aspects of human being have been presented as the main issues of the novel. The main protagonist, Herzog, suffers due to cultural identity crisis as he is a diasporic Jew minority living in American Christian society. He has been dislocated.

Cultural criticism is not a tightly coherent unified movement with a fixed agenda but a loosely connected group of tendencies, issues and questions. Cultural criticism is an interdisciplinary or Post disciplinary field of inquiry which explores the production and inoculation of maps of meaning. It highlights the interrelationships between cultures and their effects upon our lives.

According to Graff and Robbins, "The aim of cultural criticism is something more than preserving, transmitting and interpreting culture or cultures. Rather, the aim is to bring together, in a common democratic space of discussion, diversities that had remained unequal largely because they had remained apart" (423-424). In this sense, cultural criticism means a refusal of the universality of culture.

Cultural critic Lois Tyson writes, "Cultural critics believe that the dominant class defines "high" and "low" culture in order to reinforce its own image of superiority and thus its own power. For cultural critics, however, there is no meaningful distinction between "high" and "low" forms of culture" (296). High culture always dominates low culture. Tyson further says, "Cultural criticism, in the narrower definition of the term, argues that working –class culture has been misunderstood and undervalued" (296). In the novel *Herzog*, the Jewish culture represented by the protagonist, Herzog has highly been dominated by the American Christian culture that is represented by Madeleine, the ex- wife of Herzog. Herzog always feels as a minority due to his Jewish marginal identity and low culture whereas Madeleine always feels superior as high Christian culture and American society. She threatens Herzog saying that she may put him in police custody in case of remaining around her home and city trying to disturb her affair with her lover Valentine Gersbach. She accuses him of being a spy though he is a respectable assistant professor. There, so called Christian high culture dominates the culture of minority Jews. As cultural critics claim, the Jewish working class culture has been misunderstood and undervalued.

Chapter II: Cultural Criticism and Identity

Cultural Criticism

Cultural criticism is difficult to define as such for it has no certain referent to which we can point. It is thought to have emerged around since late 1950s and early 1960s. Culture is a set of practices and beliefs constituted by the language games. It is not a tightly coherent unified movement with a fixed agenda but a loosely connected group of tendencies, issues and questions. Cultural criticism is an interdisciplinary or Post disciplinary field of inquiry which explores the production and inoculation of maps of meaning.

Cultural criticism speaks with multiple voices, those fields that focus on social forces that either create community or cause division and alienation. Concerned with the explanation of a given culture's artistic achievements, institutional structures, beliefs and systems and linguistic practices, cultural criticism highlights the interrelationships and tensions that exist between cultures and their effects upon both the literary works and authentic texts of our lives. Cultural criticism not only explores the cultural codes of a given work but also investigates the institutional, linguistic, historical and sociological forces that inform the work's publication and critical reception. Cultures, like texts, are seen as interminate site of conflict that cannot be pinned to a single totalized meaning. Cultural criticism has always been a multi or post disciplinary field of inquiry which blurs the boundaries between it and other subjects. According to Barker, "What is at stake is Cultural Studies' connections to matters of power and politics"(5). So, its connections to 'power' and 'politics' is crucial. "Cultural Studies" as opined by Chris Barker, "is a body of theory generated by thinkers who regard the production of theoretical knowledge as a political practice"(5). Central of power is pervading every level of social relationship. Cultural criticism in this sense transcends the confines of particular discipline such as literary criticism. It is rather politically engaged and a prominent endeavor in the cultural criticism is to subvert the hierarchical distinctions between 'high' and 'low' or 'elite' and 'popular' culture. In its extremity, it defines the autonomy of the individual whether an actual person or work of literature. E. P. Thompson, in his text *The Making of the English Working Class* (1964) argues that conceptions of individuality have become fragmented in the post-war and longer restrict themselves to notions of shared cultural interests and value systems. Cultural criticism, Guerin explains, "is committed to examining the entire range of a society's beliefs, institutions and communicative practices including arts" (241). It remains difficult to pin down the boundaries of cultural criticism as a coherent, unified academic discipline with clear- cut substantive topics, concepts and methods which differentiate it from other disciplines or approaches.

Cultural criticism is a discursive formation, that is, cluster of ideas, images and practices, which provide ways of talking about forms of knowledge and conduct associated with a particular topic, social activity or institutional site in society. Cultural criticism is constituted by a regulated way of speaking about objects and coheres around key concepts, ideas and concerns, language is not a neutral medium for the formation of meanings and that very knowledge about an independent object world existing outside of language, but is constitutive of those very meanings and that very knowledge. In this sense, cultural criticism, here takes linguistic turn since language gives meaning to material objects and social practices which are brought into view by language and made intelligible to us in terms of which language delimits.

Most of the Post Modern critics' concern with cultural criticism is centered on questions of 'representations'; that is, how the world is socially constructed and represented to and by us. The central strand of cultural studies can be understood as the signifying practices of representation. This not only requires us which meaning have a certain materiality since they are produced, enacted, used and understood in specific social contexts.

The central concept of power is regarded as pervading every level of social relationship in the cultural criticism. "Power", according to Barker, "is not simply the glue that holds the society together, or coercive force which subordinates one set of people to another, though it certainly is that, but the processes that generate and enable any form of social action, relationship or order"(10). In this sense, power while certainly constraining, is also enabling. Such notion of power is similar to Antonio Gramsci's concept of 'hegemony'; closely related to cultural criticism which implies a situation where a 'historical block' of powerful groups exercise social authority and leadership over subordinate groups through the winning of the Foucauldian concept of power.

In this sense, the proposition from these observation can be drawn as that cultural criticism refers to a multi stranded and cross- disciplinary intellectual movement that places cultural analysis in the context of social formations, seeing society and culture as historical processes unlike frozen artifacts, emphasizing the inequalities, thus, always making a committed call for democratization. It is not a discrete approach, rather a set of practices. Bellow tries to understand diverse cultures through which his multiple visions on humanism and culture are manifested in his books.

Culture

Culture is the set of costumes and belief, arts, ways of life and social organization of a particular country or group. It is associated with behavioral patterns alternative and opposed to those dominant in a society. Critics of the cultural studies strongly oppose the existing trends of society to derive a sense of a distinct identity. Such a set of values may be more or less coherent, consistent and integrated but a tight and well-defined system. They are shared to a varied extent by followers of the cultural movement.

Culture, as defined by *Microsoft Students Encarta*, is related to "knowledge and sophistication" (79). Knowledge is associated *with* awakening which is an outcome of a human's feelings and the root for uprising. Sophistication, on the other hand, means superiority that leads to the imposing of one's supremacy to the other class and group of people.

Different critics have their own different views on cultural studies though the concept of culture is central to cultural studies. Cultural critic Barker writes:

Culture is not 'out there' waiting to be correctly described by theorists who keep getting it wrong. Rather, the concept of culture is a tool which is of more or less usefulness to us as a life form. Consequently, its usage and meanings continue to change as thinkers have hoped to do different things with it. We should ask not what culture 'is' but how the language of culture is used and for what purposes. (35)

Because of multiplicity of its referents and the vagueness of study with which it has all too often been invoked, the term 'culture' is by now acquired a certain aura of ill-repute in socio anthropological circles. This system of inherited conceptions is expressed in symbolic forms by means of which men communicate, perpetuate and develop their knowledge about attitude toward

life. Culture is the fabric of meaning in terms of which human beings interpret experience and guide their actions. Such actions then take the forms of social structure and network of social relations that actually exist. Culture and social structure are then two different abstractions from the phenomena.

Postcolonial criticism bears witness to the unequal and uneven forces of cultural representations involved in the contest for political and social authority within the modern world order. So, culture has become the most contested space with the emergence of postcolonial criticism. Postcolonial perspectives emerge within the geopolitical divisions of east and west, north and south from the colonial testimony of Third World countries and the discourses of minorities. They formulate their critical revisions around the issues of cultural difference, social authority, and political discrimination in order to reveal the antagonistic and ambivalent moments within the rationalizations of modernity. According to Bhabha, "Postcolonial criticism forces us to engage with culture as an uneven, incomplete production of meaning and value composed of incommensurable demands and practices, produced in the act social survival. Culture reaches out to create symbolic textuality, to give the alienating everyday an aura of selfhood, a promise of pleasure" (438). Defining the culture in this sense, he further writes:

Culture as a strategy of survival is both transnational and translational. It is transnational because contemporary Postcolonial discourses are rooted in specific histories of cultural displacement. Culture is translational because such spatial histories of displacement now accompanied by the territorial ambitions of "global" media technologies-make the question of how culture signifies or what is signified by culture, a rather complex issue. It becomes crucial to distinguish between the semblance and similitude of the symbols across diverse cultural experiences- literature, art, music, ritual, life, death and the social specificity of each of these productions of meaning as they circulate as signs as signs within specific contextual locations and systems of value. (438)

So the processes of cultural translation a complex form of signification. The natural unifying discourses of 'nation' or 'people cannot be readily referenced. It is from this hybrid location of cultural value, the transnational as the translational, that Postcolonial intellectuals attempt to elaborate a historical and literary project. The postcolonial perspective resists the attempt at holistic forms of social explanation. It forces recognition of the more complex cultural and political boundaries that exist on the cusp of these often opposed political identities are constructed through a process of alteration. The postcolonial critic represents the incommensurability of cultural values and priorities.

Raymond William one of the leading cultural critic of his time of England in mid twentieth century , contrasts the anthropological meaning of culture in the anthropological sense, "a general social process, the giving and taking of meanings...the process of community or the whole way of living of people" and culture in the normative sense, "representation of the organic voice of the people," there emerged a third way using the term, "One that refers neither to people's organic way of life nor to the normative values preached by leading intellectuals but to a battle ground of social conflicts and contradictions"(Graff and Robbins 421) Thus, the term culture itself is dissonant. So, to draw a single central culture rendering individual experience in coherent and meaningful way is almost impossible.

Edward Said, a notable postmodern cultural critic gathers some ideas about the general relationship between culture and empire. So for him, 'the scope of Orientalism' matches with 'the scope of empire.' At the same time, he also sees the culture representing as well as functioning as a form of hegemony. Said argues, culture, "with its superior position," has the power to authorize, to dominate, to legitimize, demote, interdict and validate: in short, that is the power of culture to be an agent of and perhaps the main agency of powerful differentiation within its domain and beyond it too. Said about culture further writes:

The history of all culture is the history of cultural borrowings. Cultures are not impermeable; just as western science borrowed from Arabs, they had borrowed from India and Greece. Culture is never just a matter of ownership of borrowing and lending with absolute debtors and creditors, but rather of appropriations, common experiences, and interdependencies of all kinds among different cultures. This is a universal norm. Who has yet determined how much the domination of others contributed to the enormous wealth of the English and French states? (*Culture*.261-262)

So, culture is both powerful means of differentiation, appropriation and domination. Culture, a double faceted term, has become not only the means of domination as the creation of 'Orientalism' but also resistance. Said writes; "Along with armed resistance in places as diverse as nineteenth century Algeria, Ireland and Indonesia, there also went considerable efforts in cultural resistance almost everywhere" (*Culture* 12). In this sense, culture not only serves the purpose of imperialism but also serves the purpose of resistance against empire. Said believes that novel, a kind of cultural form, was immensely important in the formation of imperial attitudes, references and experiences in the nineteenth and twentieth centuries.

Culture is inextricably bound up with the notion of identity. Association of culture with identity and with nation, Said writes: "In time, culture comes to be associated, often aggressively, with the nation or the state, differentiating 'us' from 'them' almost always with some degree of xenophobia" (*Culture* 13). In this sense, culture is a source of identity, and rather a combative theatre where various political and ideological causes engage one another. Far from being a placid realm, culture can even be a battlefield for identity and survival for human beings.

Culture and Negotiation

Culture is a powerful factor in shaping how people think, communicate and behave. Therefore it affects how people negotiate. Negotiation is a process to settle down conflicts and misunderstandings between individuals or communities. It is a complicated process as it is difficult to address and please people of different social and economic backgrounds to come to a meeting point. Negotiation is the key by which people of different racial, linguist and tradition come together for a common goal.

Negotiation is a reference of a dispute to an impartial person or persons, called negotiators, for a decision or award based on evidence and arguments presented by the disputants. The parties involved usually agree to resort to arbitration in lieu of court proceedings to resolve an existing dispute or any grievance that may arise between them. Negotiation may sometimes be compelled by law, particularly in connection with labor disputes involving public employees or employees of

private companies invested with a public interest, such as utilities or railroads. However; in social scenario they may not be implicitly interference of state power and mechanisms.

Defining negotiation as a means to bargain for common ground, American writers Andreas F. Lowenfield and Daniel G write:

Negotiation is concerned largely with disputes between the societal stakeholders and employees over interpretation or application of the terms of collective bargaining agreements, and occasionally with new contract terms. Cultural arbitration deals with disputes among private parties regarding contracts to values, norms and ethics by which they are guided. (qtd. In Microsoft Students Encarta 2009)

They formerly thought that so-called social and cultural disputes, such as those arising under ethical, moral and ritual differences could not be arbitrated.

Negotiation is a part of cultural difference, on the other hand, suggests that cultural authority resides not in a series of fixed and determined diverse objects but in the process of how these objects come to be known and so come into being. In the context of negotiation, Bhabha writes:

This process of coming to be known is what brings into being and discriminates between the various statements of culture or on culture and which gives authority to the production of the fields of references by which we order them. By stressing the process by which we know and can know cultures as totalities, the term cultural difference emphasizes our awareness of the homogenizing effects of the cultural symbols and icons and places the emphasis on a questioning attitude towards the authority of cultural synthesis in general. (20)

The difference Bhabha emphasizes here is clearly connected with the radical ambivalence that he argues is implicit in all colonial discourse. He insists that this same ambivalence is implicit in the act of cultural interpretation itself since, as he puts it, the production of meaning in the relations of two systems requires a third space.

Negotiation is one of the various ways of settling societal disputes and lessening differences in the society. P. H. Gulliver writes his view about negotiation and writes:

Negotiations are processes of interaction between disputing parties whereby, without compulsion by a third party adjudicator, they endeavor to come to an interdependent, joint decision concerning the terms of agreement on the issues between them. This joint decision is one that, in the end, is agreeable to and accepted by both parties after each has brought influence and persuasion to bear on the other and most probably, after both have experienced influence from other sources. The outcome is essentially one that, in each party's opinion in the perceived circumstances, is at least satisfactory enough and is perhaps considered to be the parties' initial demands and expectations, but there may be the joint creation of some new terms not originally conceived of by either party. (8)

Gulliver focuses that negotiation contains elements of influence, persuasion, compromise, and learning in its process and structure. According to him through the process of negotiation, a third option is available which is often a liberal way out for the conflicting parties.

Culture and negotiation are interdisciplinary matters that give rise to counterculture which has its deepest roots in the sentiments of mass people. This is one of the reasons that there is no escape from the concept of negotiating from cultural differences.

Identity

'Identity' is a term that refers to the sense of belonging to a particular group. Identity is always attached with ethnicity, class, gender, sex or culture. It has the prominent role for the existence of an individual. People get their identity by culture or by history or attaching oneself with the land. It is related to individual social cultural as well as spiritual and existential aspects of human life. Identity has its own regards for an individual's acquaintance to the outer world. Every human being has their own identity by enrolling within the boundary of definite culture and society. Any human being without definite identity does have no role in the society. About the concept of identity, Haralambos and Holborn defines:

A sense of self that develops as the child differentiates from parents and family and takes a place in society. It refers to the sense that someone has of who they are, of what is important about them. Important sources of identity are likely to include nationality, ethnicity, sexually, gender and class. Although it is individuals who have identities, identity is related to the social groups to which the individuals belongs and with which they identify. (885)

Haralambos and Holborn focus that the concept of identity has become increasingly important in the modern studies and is frequently raised in the contemporary literature. Identity is a must thing to make an individual live joyously. People feel comfort being in touch with the certain racial group and living inside the fixed territory. People are always guided by their culture that gives them their stable identity.

Another critic Cornel West conceives identity as the matter of life and death. Identity gives life to the individual and secures for the individual. The people migrated to the other land suffer from alienation due to the lack of identity. Identity provides protection to the individual and makes easy-going in the everyday life. Individual feels secure and happy remaining within the particular culture and society which gives identity to the individual. So it becomes necessary for the individual to enroll within the specific culture. About identity, he writes:

Identity is fundamentally about desire and death. Here you construct your identity is predicated on how you conceive of death: desire for recognition: quest for visibility: the sense of what Edward Said would call affiliation. It is the longing to belonging, a deep, visceral need that most linguistically conscious animals who transact with an environment participate in. And then there is a profound desire for protection, for security for safety, for surety. (15-16)

So, identity is a representation of oneself to have own dignity. It is a sense of belonging to a particular culture and society. It is the fact since the evolution of history that every individual belongs to specific group or land so they can exist. Anyone without own identity, of course, extincts, they don't have place in the world. The stable identity of individual gives ways to live. So the identity of an individual works as an energy and performs as a driving force to move the life.

Identity Crisis

Identity crisis is a situation of cultural limbo. Identity crisis results from the lack of definite location and specific culture or land. Globalization, migration and politics are closely associated with identity and affect the stable identity of an individual. The globalization and migration in its long run blur the culture and cause the interfusing of identities leading to be the hybridity of cultural identities. This process of interfusing cultures causes the crisis of identity of an individual.

People often disregard the notion of identity when their cultures provide them stable, familiar, communal, socio-political, moral and intellectual and such other positions. But when the stable and old identities are thwarted and individual faces cultural limbo, and then the identity is taken seriously. The crisis of identity is seen as a part of wider process of change, which is fragmenting the central structure and social process. Stuart Hall says "Modern identities are being disinterred, that is dislocated or fragmented" (274). The modern people experience their identities being fragmented in the multiracial and multicultural societies. The effect of global market and global migration has thwarted the cultural landscape of class, gender, ethnicity, race and nationality which give firm location and social individual's identity. In such situation, contradictory cultures come together to merge into one another and arise the cultural confusion. Hall considers the role of globalization to be crucial to bring such a crisis of identity.

The diasporic writers write about the hunting search for their own cultural identity. Rusdie finds the diasporic experiences to fruitful for the writers. Regarding diasporic situations and experiences, Rusdie writes:

Our identity is at once plural and partial. Sometimes we feel that we straddle two cultures; at other times that we fall between two stools. But however ambiguous and shifting this ground may be, it is not an infertile territory for a writer to occupy. (15)

Rusdie further says angles at which to enter reality can be exploded through the diasporic experiences. However bitter experiences it is the expatriated writers seek to assimilate into new milieu to create new identities for the existence.

The impact of globalization and migration create the situation of multi culture, multiracial, multi ethnicity and so on and which crave the way for the hybrid identity. In such situation, contradictory cultures and identities grow within, pulling in different directions and create hybrid society and hybrid people. Individuals feel the crisis of identity when people have been dispersed temporarily from their homelands and cultures are cut and assimilated to each other. An individual cannot locate into the fixed culture and society which necessarily gives the sense of alienation. In long run of life, individual suffers from frustration being unable to join with the root culture and same with the new culture which he or she encounters in the new land. People with split identity or hybrid identity are detached from the origin culture only to experience frustrated life. In long term,

the expatriated people are forcefully exiled people lose their native culture fully. They do not even have their own language to share with the people of same caste and culture. It is the plight of Third World people. The life of displaced or homeless people forced to inhabit in the alien land and culture are very harsh and painful. People face trouble in everyday procedural life and their identities become fragile, pulling contradictory identities in different directions. People are confronted by a bewildering, fleeting multiplicity of possible identities and ultimately jeopardized their lives and identities. Individuals in the expatriated land and cultures engender the identities by experiencing multiracial, multicultural and hybrid societies and cultures. Individual loses their native cultures and language in the unknown land and culture and faces identity crisis due to the lack of co operation with the new culture, society, morality, and politics.

Cultural clash and diffusion causes the identity crisis. Individuals find themselves in the sense of loss and insecurity. The people endlessly try to find their own identity when it is split in the alien land. The issue of identity comes foremost when the identity is in the crisis. When the people are unable to find themselves in their own cultural world, they search to find who they are. But they have already become as rootless persons and their cultural identity is already merged into the metropolis culture.

Diaspora

As defined by Oxford Advanced Learner's Dictionary, diaspora means "the movement of the Jewish people away from their own country to live and work in other countries" (347). So diaspora makes study of an expatriated people in the expatriated land who is socially and culturally fragmented. Individuals experience a kind of uneasy, being unable to adjust with the new situation. Individual neither can join to his roots nor can reach to the newly encountered culture. One cannot belong to either and encounter living in what Wuimart calls "no man's land" not belong to anywhere. Diaspora studies the existence of expatriated groups of people who can retain a collective sense of identity for their living.

In this age of globalization, especially Non Westerners are fascinated with the Western world; as a result they migrated to the West where they feel identity crisis. Globalization has made easy to migrate to the foreign land. People migrate to foreign land hoping to have a better life but experience just frustration. Diaspora studies the state of being unable neither to assimilate with the new society and culture nor return to the own root culture. Diaspora involves the situation of being in between of both the root culture and target culture. Regarding diaspora, Ascroft, Griffiths and Tiffin write:

Diaspora, the voluntary or forcible movement of peoples from their homelands into new regions, is a central historical fact of colonization. Colonialism itself was a radically diasporic movement, involving the temporary or permanent dispersion and settlement of millions. (68-69)

Ascroft, Griffiths and Tiffin say diaspora is central historical fact of travelling and border crossing. The racial and cultural identity blurred with the culture of new region but one is not accepted as the pure candidate of the new region. The expatriated people's behaviors, attitudes and values do not match with the new people.

The process of moving from the native place and culture to the unknown place and culture give birth to the diasporic situation. Individuals in the foreign land do not meet the target that they had pre-supposed. Instead, they are ousted both from their native place and culture and from the target place and culture. Diaspora is synonymous with dislocation and displacement, one is every time displaced and dislocated from the society and culture in the new land. People being unfit in the new environment and social milieu come to realize the sense of rootlessness. The voluntary or involuntary migration brought different groups and races into the same circle which gave birth to the binary class among the races. The inferior people have to suffer from the trauma of the diaspora. Ashcroft, Griffiths and Tiffin further more try to clarify on regarding diaspora through trade slave. They opine:

After the slave trade, and when slavery was outlawed by the European power in the first decades of the nineteenth century, the demand for cheap agricultural labor in colonial plantation, economic was met by the development of a system of indentured labor. This involved transporting, under indenture agreements, large population of poor agricultural laborer from high populated areas to areas where they were needed to service plantation. The practices of slavery and indenture thus resulted in worldwide colonial diasporas. (69)

Similar story is with the people of West Indies, Malaya, Fiji, Mauritius and the colonies of Eastern and Southern Africa. The slave trade and plantation slavery not only uprooted the slaves from their home environments, but through centuries of systematic racial denigration, alienated enslaved people from their own racial characteristics.

Diaspora is the process of travelling from known location to the unknown location where they feel lonely in the crowd of multi-cultures and multi-races. Diaspora evokes the specific trauma of not belonging to no place and no culture. It is concerned with the predicaments of human dislocation and with the idea of cultural displacement. The process of cultural change and fusion of the cultures produce a diasporic society. The condition of hanging in between the native culture and the culture of the newly migrated land makes the individual a diasporic character that lives in the situation of homelessness.

The waning of nations and nationalism by the impact of globalization promote for the migration. People start to cross the territory. At last migration procedure gives birth to the diasporic society and diasporic people. The fantasy before migrating to the new land turns out to be the terrible nightmare of not having dignity in life. It causes many class and people to be uprooted and forces to suffer from cultural identity crisis.

Cultural Marginality and Herzog

The term 'marginality' is used to refer to the situation of repressed or subordinated textual meaning and also to the position of dissident intellectual and social groups like women, lesbians, gays and Blacks who see *themselves* at a remove from the normative assumption and oppressive power structures of mainstream society. Actually, to be in the margin can suggest a position of advantage from which the dominant society can be critiqued and disrupted. The term also embodies a spatial metaphor, as does the related distinction between the center and the periphery. The concept of marginality has reference to the general and all inclusive condition that exists when a group is culturally, socially and socio-psychologically situated on the periphery of a more dominant

group. Marginal people have a dependency upon dominant group and deviate from the dominant group in certain social and cultural normative patterns.

The culturally and socially marginal group may be within the more dominant group such as an occupational category or equally it may occupy a position as a discrete entity outside of that group such as a racial category. As a result, marginality occurs in the relations between two or more groups. In a sense, this is a relative matter. The location of the dominant group within society may be large or small in size. The importance is the power that it exerts over the marginal group with full domination. Herzog in the novel *Herzog* is an example of marginal man.

An individual in the circumstances of marginality is one who practices and accepts as his or her own patterns of behavior that are not common to the more powerful local collectivities. In his classic work, Everest H. Stonequist mentioned four types of marginal man: the first- migrant foreigner, the second – generation immigrant, the third-the Jew emancipated from the ghetto and the fourth-the person of mixed blood. Stonequist writes, “The marginal man is the one who leaves one’s social group and culture. He is unable to fully adjust to new group or culture. He always remains on margins of both and considers himself of not belonging to either of the cultures. He also notices contradictions and hypocrisies in the dominant culture” (18). Herzog in the novel considers himself of not belonging either to Jewish culture or American Christian culture.

An individual or a group is considered to be marginal when it is defined by itself and by non-marginal groups as occupying such a position. In this respect, the membership of the Jews community views itself as occupying a marginal position, a view which it shares with the remainder of the Jews population. This view reflects awareness of the part of all groups about the social, cultural and social-psychological characteristics that distinguish Jewish American in American society.

Cultural marginality focuses on the behavioral patterns, systems of beliefs, customs and organizations of the marginal group as distinguished from the cultural patterns of the dominant group. Paige writes:

Cultural marginality describes an experience; one typical of global nomads and others who have been molded by exposure to two or more cultural traditions. Such people do not tend to fit perfectly into any one of the culture to which they have been exposed but may fit comfortably in the edge, in the margins, of each. Cultural marginality is in and of itself neither bad nor good although the experience has the potential to be both. It is characterized by the potential for, on the one hand, feeling at home nowhere and on the other hand, feeling at home everywhere. Whether cultural marginality hinders us or helps us depends on what we do with it. We can allow ourselves to become “encapsulated”, trapped by it or can learn to use constructively, as a strategic advantage. (1)

The Jewish American community of America, accepting American patterns of behavior as their own, maintains forms that are more characteristic of the American than indigenous Jews groups. Because of the geographical and residential location of this minority in a culture, some local patterns do diffuse, but they are not pervasive. Generally, people who identify themselves as Jewish Americans attempt to reject those cultural elements that are identified as being Jewish. Instead, they accept those patterns of behaviors that are identified as basically American in nature. As a

result, the Jewish American community maintains a marginal cultural position in contemporary American society as Herzog tries to maintain.

It is often said that Jewish Americans are more American than the Jewish in Jewish community. Although this comments is intended to be derogatory, and to some extent stereotypic, it may contain some truth. Jewish Americans sometimes speak of America as “home”, although few have ever been there. Other patterns of behavior that are easily observed, such as language, dress, recreation, residence, occupation, religion etc. characterize clearly the condition of cultural marginality of Jews in America.

Social, cultural and psychological marginality is the major concern with certain attitudes of the marginal group, the deviation of these attitude from those of the dominant group and the impact of various experiences in the marginal minority which result directly from membership in that group. As the cultural land, social spheres become more tenuous, the cultural psychology of the community likewise sits on foundation that is less stable than in the past. Herzog often addressed himself to the attitudes of inferiority which existed with minority membership, to the feeling that cultural demise was to be inevitable, and to the unique psychological reaction toward conflict situations that he felt to be characteristic of the marginal group.

The decline of the foundations of social, cultural, political and economic life, their simplification, evident lawlessness and uncertainty contribute to the display of mass marginal phenomena. In some sense, marginalization becomes one of the main characteristic features of the reforming society. The peculiarity of it is that marginal individuals and groups act everywhere comprising almost all spheres of life. If the marginal phenomenons are monitored in stable societies and are even regulated in some way, in transitional societies, undergoing the process of reformation, the process of marginalization often has a spontaneous, unpredictable uncontrolled nature. It is characteristic of the transformational structure of transitive American society that the share of marginal social groups should increase in the population. These are, first of all, numerous groups of refugees, members of incomplete families of soldiers killed in the war or victim of the earthquake, people who lost their savings, homes, and properties during economical reforms, drug-addicts, prostitutes, demoralized and declassed elements. In a reforming society, extraordinary and odd situation, the unusual contents of social processes and spontaneous changes in the lives of people directly affect the socio-psychological sphere of the society. In the new condition the psychology of people begins to change gradually. First of all the system of personal values and estimations as well as the social, ethnic and professional similarity of individuals and groups changes.

The globalization and diaspora bring the sharp changes in the traditional socio-cultural context that put doubts in the individual. The people confront such existential questions as “Who am I?” “What am I?” “What am I able to do?” “Who can I?” “How should I live?” etc. These questions require not only immediate but also unconventional answers.

The cultural collision between values and norms that regulate the behaviors of people in a stable society, and those that are introduced into a reforming society brings forth conflicts at certain stages in the development process. The multitude of the clashing value, uncertainty and the problems connected with possible choices of behavior create an entirely new social and psychological situation. The marginalization in a transitional society is displayed not only on the level of external social conflicts touching upon consciousness and socio-legal relations, but also, on the

level of interpersonal and intrapersonal conflicts. The uncertainty, distrust, pessimism, aggression, alarm, and fear and the feeling psychological dissatisfaction become the socio-psychological disease” of the people living in a transitional society. The pessimistic moods, decrease of self-esteem, tension, distrust of the future, depression, frustration, stress and conflicts nihilistic attitude towards any idea and realities from the socio-psychological image of the transitional society. Thus marginality is a socio-cultured and socio-psychological phenomenon, which has always been the indivisible companion of various historical and different types of societies.

Marginality refers unfitness, inadaptability to new socio-cultural conditions. As a result, the marginal man appears in an uncertain and unstable state. Herzog is unfit in new American socio-cultural condition. He is ousted to the extreme of the social structure, to the lower strata of the social scale or finds himself “between two fires”. The contradictory nature, uncertainty and imperfectness of the social processes find their reflection also on psychology of people creating adequate subjective realities. In conditions of unfitness, the marginal Herzog uses protective and none-protective mechanism.

Marginality refers the presence of breaking off social cultural, domestic traditional ties and relation. Ties between an individual and a group, community and society are ruptured in the process of marginalization. Marginality also presumes presence of difference, contradictions and conflict. Certainly, not all the differences, contradictions and conflicts can serve a ground for themselves. Those differences and contradictions which are incompatible with general orientation of a person, can lead to anxiety and trouble. Contradiction does not always grow into a conflict, but there is always a conflict in every contradiction. In order to come to marginality, the conflict must change into a socio-psychological reality. Marginality assumes crisis of identity, originality, presence of contradiction between different models of identity. The group or the person, who does not have clear and more or less stable social or ethnic identity, is marginal. Herzog finds himself in a marginal state as he does not have a clear stable social identity due to his Jewish marginality, as a result, the social identity of Herzog gets crisis.

Chapter III: Cultural Marginality and Jewishness in Herzog

Cultural Marginality in Herzog

The man with marginality is the one who leaves one's social group or culture but he doesn't fully adjust to any new ones. He always remains being pendulum on margins of both and becomes member of neither of the groups. He bears insider's knowledge and insight but outsider's critical attitudes. Being marginalized can't be simply said a struggle between oppressor and oppressed in which the later remains completely passive in their spatially perceived representation exclusionary gestures, margins have always been ambiguous signs which have served to frame the center in terms of indictment as well as approval.

The condition of marginality begins from the beginning chapter because Moses Herzog resembles the Biblical Moses. 'Moses' is a significant name in the Bible. Moses is the Old Testament figure who leads the Jews to the Promised Land. Before Moses led others, however, he was lost to himself. The pharaoh of Egypt had decreed that all Hebrew boy babies were to be killed, so Moses' mother placed Moses in a basket and set him drift in the river, hoping that someone would find and save him. Similarly, as Biblical Moses drifted in the river, Moses Herzog drifts across the United States in the first chapter of *Herzog*.

Herzog, the main protagonist of the novel strives his best to have a balance on his life. After being thrown out of his second wife, Madeleine'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. Here amid the dust and vermin of disused house, Herzog begins scribbling letters to family friends lovers, colleagues, enemies, death philosophers, ex-presidents, to anyone with whom he feels compelled to set the record straight. The letters that he had written were never sent. They were means to cure himself of the immense psychic strain of his failed second marriage. Thus, 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 indifferent citizen who was suffering from Jewish identity crisis.

Herzog remembers his past Jewish tradition according to Jewish family feeling, it was painful to grow his children up without him. He leaved two marriages, two children and he was setting off for a carefree rest. It was painful to him Jewish instincts, his Jewish family feelings that his children should be growing up without him. "But what could he do" (25). Herzog is suffering from his Jewish past. It makes him a split man, which appears to him from his personal experience of a marginality because he has been unable to fulfill his most demanding challenges of his Jewish tradition that can shape his Jewish identity.

Normally Jews often have long beards. Herzog's mother had the vision for Jews with handsome beards. In her family, all elders had beards that were thick and rich, full of religion. She wanted Moses to become a rabbi but he seemed to himself gruesomely unlike a rabbi now in the trunks and straw hat. His face charged with heavy sadness, foolish utter longing of which a religious life might have purged him. That mouth heavy with desire and irreconcilable anger, the straight nose sometimes grim, the dark eyes! And his figure- the long reins winding in the arms and filling in the hanging hands, an ancient system, of greater antiquity than the Jews themselves. He realizes himself to be in mixed up state from which he can never come out to fulfill his mother's desires by being rabbi, so he becomes a professor.

Jews are in minority in America as a result, Herzog realizes himself to be a pauper in

American society. He says, "I am a pauper American, that's true. Look at me; I haven't got a copper to bless my naked skin. I couldn't pay for my own shroud" (144). Those remarks made by Herzog clarify the actual state of the minority of the Jews in American society. They find themselves displaced even if they call America to be their own country. This state squeezes them to remember their Russian past, which was the original habitat of them. But they have almost forgotten their own culture because of the American influence and culture, which had been burdened over them willfully, by them. No sooner did they understand this phenomenon than they understood their divided and displaced condition. Herzog understands the state of a Jewish individual not belonging fully to either of two cultures and the experience of marginality suffers his life.

Saul Bellow has attempted to show Herzog's unfitness as well as his inadaptability to new socio-cultural conditions, as a result, Moses Herzog appears in an uncertain and unstable state. He is ousted to the extreme of the social structure, to the lower strata of the social structure, to the lower strata of the social scale or find himself between two cultures. Moses finds his position on the margin of two cultures. Then he realizes his marginal position in the new culture. Due to his cultural marginal status, he has been deceived by his own ex-wife, Madeleine, his best friend, Gersbach and even his peers at work. As a result, a migrated Jew, Moses Herzog can never consider as an American. So, he feels himself as pauper in American society. His split identity causes cultural marginality in the new society. Herzog feels alienation due to his dislocated identity in the new culture. Herzog senses himself to be in mixed up position due to the cultural marginality. Moses tries to get balance between two cultures but not fully successful to create his absolute identity, as a result, Herzog suffers due to cultural marginality during his lifetime.

Herzog's Personal Sense of Jewish Marginality

Herzog had married to Madeleine, a Christian woman, thinking that he would have a better life but soon she divorced him as he could not assimilate into new Christian culture due to his Jewishness. The tension of the second divorce was too much for Herzog. He felt he was going to break into pieces. He felt himself to be helpless and inferior to his converted Christian ex-wife. To lessen the 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. His heart filled with crises of suffering.

The conversations between Moses and aunt Zelda shed new light on Madeleine and Moses' marriage. Aunt Zelda thought Madeleine was the one who wounded Moses, but here Zelda accuses of womanizing and having affairs. Zelda also claims that Moses was a dictator and a tyrant. Moses says of himself, "I do seem to be a broken down monarch of some kind ...like my old man the princely immigrant, an intellectual bootlegger" (39) . This remark of Moses surfaces on the surface because he thinks himself to be a marginal man in the eyes of others We can sense the inner sense of his Jewish identity crisis in the letter to Aunt Zelda. He writes:

Dear Zelda, of course you have to be loyal to your niece. I am just an outsider. You and Herman said I was one of the families. If I was patsy enough to be affected at my age but his sort of "hear felt" family garbage, why I deserve what I got. I was flattered by Herman's affection; because of his former under would acquaintances. I was overcome with happy pride at being found "regular". It meant my muddled intellectual life, as a pride soldier of culture, hadn't ruined by human sympathies...But Herman is even more marginal to the syndicate than the poor

Herzog to the practical world and both are at home in a pleasant heimish environment and love the Russian bath and tea and smoked fish and herrings afterward, with restless women conspiring at home. (34)

Herzog expresses his inner feeling of Jewish marginality through the words in the letter. He feels that he is an outsider in American. He compares with Herman and finds that Herman is also a marginal man because he also belongs to the Russian root. He believes that both his and Herman's plight is alike to the practical world. His last statement blames that when they are busy in their outside work; their wives are busy conspiring against them as it had happened to his life with Madeleine. As long as he was Mady's good husband, he was a delightful person. Suddenly, because Madeleine decided that she wanted out, he was a mad dog. The police were wanted about him and there was talk of committing him to an institution. He had asked by his friend and Mady's lawyer, Sandor Himmelstein, to be kept in an institution calling Dr. Edvig to ask whether he was crazy enough to be put in Manteno or Elvin. Everybody took Madeleine's word as to his mental condition. Madeleine had convinced Zelda that she was too exceptional. Everyone close to Madeline, everyone drawn into the drama of her life became exceptional, deeply gifted, and brilliant. It had happened also him. His dismissal from Madeleine's life sent him back into the darkness to be a spectator again because he is a Jewish marginal man and can do nothing against her. At that situation, he searches his Jewish identity and culture for happiness.

Herzog thinks that Bhavie could write on problems like his so that it could be easier for him to solve out his problem of feeling marginality. So Herzog says, "you must start with injustices that are obvious to everybody but not with big historical perspectives" (48). If Herzog was supported by Dr. Bhavie's writing, he would accept the challenges. The feeling of religious marginality can be sensed in Herzog's letter written to Dr. Edvig. In this letter, he discusses about religious differences of his and his wife Madeleine's. He assumes that even religiously his converted Christian ex-wife dominated him. He writes:

Madeline made psychiatric treatment a condition of our saying together. Especially since Madeleine, though Jewish, had a Christian phase as a Catholic convert and hoped you might help me to understand her. Instead, you went for her yourself. You did, it's undeniable, the more you learned from me that she was beautiful, had a brilliant mind, by no means sane, and was religious to boot. By degrees, and I don't quite know how it happened, Madeleine became the principal figure in the analysis, and dominated it as she dominated me and came to dominate you. (53)

Herzog feels himself marginal because he has been so easily cheated and thrown out of his academic position which leads him towards the sense of identity crisis. Herzog has expressed his marginal status through the letters addressing to many persons. Most of the time in this book, *Herzog*, Moses has expressed his marginal identity.

When he was alone in the rattling cab, after having spent a night with his sexual priestess Ramona, he was again the inescapable Moses Herzog. While he was in the warm embrace to Ramona, he had forgotten all of his inescapable problems, that is, his marginal problems and his marginal plights everywhere. But they were inescapable problems so they begin to haunt him again in the cab. He expresses his thought in the form of monologue:

I fall upon the thorn of life, I bleed and what next? I get laid, I take a short holiday, but very soon after I fall upon those same thorns with gratification in pain or suffering in joy-who knows what the mixture is? Is this nothing also between birth and death but what I can get out of this perversity-only a favorable balance of disorderly emotions? No freedom? Only impulses? And what about all the good I have in my heart, doesn't it mean anything? Is simply a joke? (206-7)

He was returning to home after having romance with Ramona at the age of forty-seven, but his problems as unsolved as ever. He had two wives and two children. He had once been a scholar, trying to complete his uncompleted manuscript. He wanted to complete it by being redeemed from personal trauma and give the world example of order. Thus, he wanted to make his own stand in the human community. But he proved to be failure and thus committed a sin against his own heart. "Herzog feels challenged but unable to struggle with social injustice, too weak, so he struggles with women, with his unhappiness" (208).

He becomes more rational after consciousness overlaps his mind. His decision is motivated into his rationality. He is the master of experience, not the slave of memory. Herzog is really greater one who knows that he knows nothing or he accepts his error or weakness. Every decision he makes is conscious. From the very beginning of the novel, dialogue takes place through the mental exercise of the protagonist, Herzog. The flashback scene has been presented in the opening sentences of the novel which shows his disrupted and tired mind. He feels that he is a displaced, divided, split and culturally marginal man. So, Herzog's personal inner sense expresses his marginality of Jewishness.

Herzog's Marginal Status as a Jew in American Society

Herzog is the model of the marginal and split identity of a Jew in America. Herzog appears as a marginal and an inferior Jew in the eyes of his ex-wife, Madeleine, his best friend, Valentine, peers and others. Most of the times, he has been victimized by them as he is a migrant Jew and Jews are in marginal status in America.

Herzog divorced with Daisy, his first wife, thinking that she was not fit for him. Then, he tried to lead a blissful life with Madeleine, his second wife, converting himself into a man who would fit in the eyes of Madeleine. Instead of being an apple of her eyes, he turned to be damaged goods which had no place to be stored in her eyes. Herzog aspired to make himself a superior, brilliant and intelligent man who could fulfill her whims. On the contrary, he made himself an inferior, foolish and marginal man because he was actually in love with her. And for his love for her, he was ready to undergo any sort of trial. For this, Moses had bought a house in the Berkshires, using a twenty thousand dollar inherited from his father, in order to please Madeleine. He had also left an academic position at her request. He had intended to finish the second volume of his book in the country house. But Madeleine had been unhappy in the country. She was suffering from boredom. She could not be happy simply cooking and cleaning. How could she be? She was the woman in whose eyes the country life and marginal husband were objects of derision. Toward the end of their marriage anniversary, Madeleine vindicated that they should move to Chicago. Moses, at Madeleine's request, had already helped Gersbach find a radio job in Chicago, not knowing that Gersbach was already Madeleine's lover. The critic Good writes, "Perhaps Madeleine began the adultery to annoy Herzog or to send him signals of her dissatisfaction, but gradually it provided her with an identity independent of him"(137) . He had been the object of mockery because his wife had just been

flirting with him. They were both seeing a psychiatrist, Dr. Edvig. Moses says that Edvig helped Madeleine decide on divorce. Moses also talks about their lawyer, Sandor Himmelststein, who offered Moses a place to stay after Moses' split with Madeleine. Moses became a prey, a victim hunted by his own second wife Madeleine with whom he wanted to pass his whole remaining life.

Herzog believes that Madeleine is underestimating him religiously because what Herzog believes in that any Christian in the twentieth century has no right to speak of Jewish Pharisees. Madeleine and her Christian neighbors think Herzog to have been an insane. She calls him a Jew. For him, from a Jewish standpoint, this hasn't been one of his best periods. He remarks, "And Madeleine has it, all right. To some extent many of us do. Think we have to recover from some poison, need saving, ransoming Madeleine wants a savior, and for her I'm no souvenir" (54). His actual state in the view of Madeleine of being unable to be a savior for her makes Herzog sick and feels him to be a Jewish marginal in the views of his wife Madeleine and her other relatives. Herzog mentions the behavior of Madeleine of making him an inferior character in a letter to Shapiro. He writes:

I was trying to take stock of my position. I understood that Madeleine's ambition was to take my place in the learned world. To overcome me she was reaching her final elevation, as queen of the intellectuals the cast-iron bluestocking and your friend Herzog writhing under this sharp elegant heel. (76)

What a marginal man he is, for her, whom she can easily cheat, play like a toy, and degrade his life. This fact clarifies the marginal state of Herzog in the eyes of Madeline.

Herzog could not be recognized as an American according to his lover, Ramona as well. She often said to Herzog, "You are not a true, puritanical American. You have a talent for sensuality. Your mouth gives you away" (159). It was an established part of the daily comedy of Moses Herzog. When Herzog used to hear the remarks of Ramona, he could not help putting his fingers to his lips. Then he used to laugh the whole things off. What actually bothered him was that she did not recognize him as an American. That hurt him. He would ask a question to himself, what else was he then? In the service, his mates had also considered him as a foreigner. The Chicagoans questioned him suspiciously. "What's on state and lake? How far west in Austin Avenue?" (159) Most of them seemed to come from suburbs. Moses knew the city much better than they, but even this was turned against him. They would blame him that he memorized everything. They would call him a spy, one of the smart Jew. Their charges made him groan. He would groan by saying, "We're lost! Fucked!" (160)

As Herzog is a diasporic Jew, he becomes a marginal man in the American society. He becomes a marginal man in the eyes of Sandor as well. This can be taken for granted in the conversation held between Herzog and Sandor. Sandor speaks, "Who told you, you were such a prince? Your mother did her own wash; you took boarders; your old man was a two-bit moonshiner. I knew you Herzogs and your Yiches. Don't give me that hoity-toity" (86). These sayings of Sandor make Herzog feel subdued, much shaken. Herzog had no answer against these sayings. Sandor insulted him with those words when he had gone there for help. Sandor not only insults Herzog but advises him too. Sandor advises Herzog not to be a rolling stone. He says to live a normal life. He points out the penniless condition of Herzog. He asks him not to be nuts but settle back to home town. He claims Herzog to be a West-side Jew. He used to see Herzog as a kid in the Jewish people's institute. As Sandor himself is a Jew so he opined that if Herzog had married a girl who

survived the concentration camp, she would have been grateful for a good home. And he would have lived a much better and happier life going to Russian bath on North Avenue. Not only Herzog but also Sandor was facing discrimination in American society. So he says, "And for our sins we were exiled from our land. You and me, a pair of old time Jew" (91).

Both Herzog and Sandor have appeared as Jews diaspora in American. Especially, Herzog suffers a lot as a marginal Jew in the American society. So Herzog has a marginal status in the American society.

Jewishness in Herzog

As Herzog is a migrant Jew, he faces many difficulties in the new place, America, during his lifetime. His wife Madeleine, best friend Gersbach and even peers at work make him victim as he is a marginal Jew in the foreign strand. He is 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 marginally. The first experience is the state of an individual not belonging fully to either of Jew culture or American culture. 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 man. So, these three states of marginality play Herzog have split identity though he always tries to gain his identity.

Herzog strives hard to maintain his Jewish identity during his whole life living within the American 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 known that the society is so mysterious that the problems here are unsolved. He has understood the bitter reality of the society. During his time, Herzog has met people from different field, he has written so many letters to the philosophers, his friend, to his relatives, even to the god, but nobody is there to address his problems. He has jumped experience 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 to degrade from his renewed profession of teaching as a professor. Despite those bitter experiences, he keeps on questioning his identity.

Herzog is suffering during his life due to many factors as a result; he is not mentally strong and in balance. Neither he is a successful husband nor has he continued his professional life. He is a renewed professor who has satisfied thousands students in the college. But he is a failed husband who could not satisfy both of his wives and divorced. He divorced with his first wife, Daisy, as he assumes that she is orthodox woman who is not fit for scholar Jewish identity like him. He married to Madeleine to get a respectable social identity but he could not assimilate with her Christian manner. He struggles himself when he cannot struggle to get his Jewish identity in the society. He says:

Yes, I was stupid-a blockhead. But that was one of the problems I was working on, you see, that people can be free now but the freedom doesn't have any content. It's like a howling emptiness. (39)

Herzog is the symbol of a marginal Jew in the foreign society who struggles with the injustice prevailing within it. Herzog cannot bear injustice in the society so he wanders around the trivialities

like a loafer. 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.

Herzog is always in search of his Jewish identity. As he is a diaspora Jew in American society, he bears a lot of difficulties in his life. He is betrayed by his wife Madeleine and his friend Valentine. He is a professor so he has earned fame as “professor Herzog”. Though he has a respectable life, he never gets his full identity. He is an optimistic person so he always hope to get his Jewish status. He tries to regain Madeleine anyway even after she divorced him and started living with Valentine, her lover.

Herzog had a stable and respectable life while living with his first wife Daisy. It is proved by the statement “as long as Moses was married to Daisy, he had led the perfect life of an assistant professor, respected and stable” (5). But because of his ambitious nature to make his identity tougher, he divorces her and marries to Madeleine who soon divorces him because of his marginal status. He had already resigned from the post of the assistant professor after marrying to Madeleine due to her request. His personality dismissed and the dark cloud covered his life.

Herzog’s daughter June plays the significant role in the experience of marginality. His daughter is very important for him because he is family minded person and that is the Jewish tradition that he wants to follow. The verdict of the court has given right to Madeleine to keep their daughter June with her. Herzog gets aggressive mood and decides to revenge with his ex wife and her lover. Herzog justifies that he is acting not on his behalf but on the behalf of his daughter June to protect her from two child abusers. He tries hard to regain his daughter so that he can resettle his family but fails to do so.

Herzog strives hard to be a faithful son to his parents, a loving husband to his wife, a good father to his children and best friend to his friends. But he fails to fulfill those responsibilities to make his strong identity.

The book *Herzog* is the story of a Jewish intellectual, the suffering joker in the modern thought world, Herzog, the main protagonist of the novel, is a migrant Jew who has settled in American society. He is a role model of a Jewish intellectual as he is an assistant professor in Chicago University. He is distinguished academic philosopher of History and Romanticism who has earned the fame as ‘Professor Herzog’ but he is twice failed husband, uncertain lover and irresponsible father. He lives in the age of culture as spectacle, and in the novel, he disputes the terms of available reality, trying to find a new angle on the modern condition, showing how life could be lived by renewing universal connections by overturning the last of the romantic errors about the uniqueness of the self. Bellow himself was a Migrant Jew who migrated to Chicago from Montreal, Canada and had suffered as a Jewish marginality in the American society. He has presented the character ‘Herzog’ as a Jewish minority whose life is quite similar to Bellow himself. So the novel ‘*Herzog*’ can be considered as his autobiographical novel in which the references of the Jewish identity have been presented strongly.

Herzog is a Jew. He, though a Jew, tries to convert to Christian due to Madeleine for his identity. Once, Madeleine had insisted Herzog to enter the church before they were married. She said “no relationship was possible between them if he didn’t respect her faith” (62). Moses said, “But I don’t know anything about churches” (62). This statement clarifies that Herzog is living through his Jewish tradition even in foreign strand. “He was a Jew. Why was he in church?” (63).

With the following statement Herzog makes, it may be proved that Herzog's Jewishness is the root to his life. It reads:

I learned that, I a Jew was a born Magian and that we Magians had already had our great age, forever past. No matter how hard I tried, I would never grasp the Christian and Faustian world idea, forever alien to me. A Jew, a relic as lizards are relics of the great age of reptiles. (234)

After a long time living a hard life in the American Christian society, Herzog seeks his Jewish own brother to release him from the police custody. He had been charged three hundred bucks bond for keeping an unregistered gun with him. Herzog feels boundless happiness when he listens the voice of his brother Will through telephone. The novelist presents the feeling of Herzog in such recitation. It reads:

Herzog could do nothing about the feelings stirred by hearing Will. They came to life suddenly at hearing the old tone, the old name. He loved Will, Helen, even Shura, though his millions had made him remote. In the confinement of the metal booth the sweat burst out instantly on his neck. (302)

Herzog was feeling his identity crisis but suddenly his heart is filled with full of his Jewishness when he listens his brother Will's voice. His Jewish root strengthens his power of life.

When Will released Herzog from the police custody, Herzog felt quite fine and normal after meeting the brother Will. Herzog says he is fine though he has a cut on his forehead due to accident and refuses to see the doctor. Meeting his own Jewish brother is the greatest medicine for curing his all wounds and pains of the life. Jewishness is a key point of his identity.

Finally, Herzog returns to his Jewish traditional life and lives a peaceful life. He is tired of American Christian life because everyone treats him as a Jew minority. He had been suffocated in such hippocratic American society. His brother Will advises him to sell his old home in the country called Ludeyvile and settle in Chicago city but Herzog refuses to do so. Herzog comes in his old home in Ludeyvile country and has a full rest in life with peace and order I life. Here, returning to his country place, Ludeyvile symbolizes the return to his Jewish home and tradition Herzog seems to have recovered his crisis successfully. He feels he has returning to his Jewish traditional life. "At this time, he has no messages for anyone. Nothing . Not a single word" (341). This statement proves that Jewishness in Herzog is the final solution to his identity and ways of life to live a happy life. He has to write no more messages to anyone. He starts living his rest life happily in his country home.

Chapter IV: Conclusion

Return to Root: A Way out to Maintain Identity

Saul Bellow's novel *Herzog* (1964) has been one of the international bestseller books in the world since its publication till now and Saul Bellow has been regarded as America's most distinguished novelist. Herzog, the main protagonist, is a portrait of an introspective, troubled hero in this novel. Bellow has presented Moses Herzog as a modern man who is deeply troubled lacking own Jewish cultural identity due to diaspora. He must struggle to have his identity in the alienated society as he is a migrant Jew living in American society. The modern people are thrown back themselves to search their meanings in emptiness. The suffering of the Jew in the alien place is the sole subject matter of Bellow's novel *Herzog*.

Herzog, the main protagonist of the novel, is an assistant professor who has been suffering from mental stress due to failures. He feels insanity in quest of his Jewish identity. His personal life has collapsed and he feels the whole world chaotic. His meaningful life has been collapsed. He feels meaningless due to his marginality, and he finally lives in his country home in Ludeyvile.

The story begins on the Berkshire in midsummer as Herzog is attempting to cleanse his troubled spirit and purge himself of his neurosis. Herzog ponders his failures as a son, a brother, a father, a husband, a lover, a professor, as an American, as a Jew and as a human being. He shifts through his memories and philosophical explanations of the human condition. He is unable to cope with the disintegration of his married life, with the American society and Christian people due to his Jewish identity.

The fact that Herzog has been alienated in the American society is his Jewish ethnicity. He is isolated from his wives, children, relatives, friends and the society. He is unable to maintain his social relations and dangles between engagement and disengagement. He is not mentally balanced, as a result; he can't live inside American society with cooperation. Finally, he returns to live in his old country home that indicates his return to his root: a way out to maintain his identity.

Ethnicity is a means of identity and source of happiness for the people but here for Herzog, his Jewish ethnicity can't be his source of identity and happiness as Jews are in marginal status in American society, as a result, he is dominated, suppressed in American alien society as his own wife Madeleine threatens him not to be seen around her city of Chicago. His inadaptability to new socio-cultural values is the results of his cultural marginality so he loses his own identity.

Herzog has been a victim of his own ex-wife, best friend, peers and relatives as he is a migrated minor Jew. He is alienated by them so he feels solitary even in the crowd of people. Even his beloved Ramona never considers him a puritanical American. He is well versed in both his Jewish root and American culture but he is alienated due to his marginality.

Herzog's mother had intense religious desire that her son would be a rabbi but Herzog became unable to bring his mother's dream to be true as he has been trapped in the tangle of hybridized society. He then always remembers his Jewish norms in alienation.

Herzog has struggled with many problems to create his identity during his lifetime. Even he rejects the pessimistic idea of nihilism and defeatism despite his split identity. He is suffering mentally but he is hopeful and becomes optimistic in his struggle to create his identity. He balances

his trauma returning to his root home. Finally, Herzog appears to have successfully been out of the crisis by living alone in his old house in the country home in Ludeyvile. Jewishness in Herzog has been a measure to regain the hope of life to live a new life. So Herzog's return to his own root is a way out to maintain his identity.

From the above research, it can be cleared that Bellow's *Herzog* is the study of marginal Jewish man, Moses Herzog. The text obviously shows the hardships and difficulties faced by the protagonist, Herzog, due to his Jewish Marginality but finally he overcomes those hardships returning to his Jewish traditional life. So, providing a lot of clues, I am able to show that *Herzog* is an excellent text to study the Jewishness or Jewish identity of a migrated Jew, Moses Herzog, in the contemporary American society in post twentieth century.

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