

Introduction

Generally ethnic authors raise the experience of their community and society. The novel of Philip Roth also covers the domain of Jewish experience of life in a multiethnic country America. One of the most prominent writers, Roth draws heavily upon Jewish upbringing and his life as the search for self identity, quest for social adjustment and contemporary moral values and the relationship between fiction and reality. Some commentators view his work as perverse or self indulgent; others laud Roth's skill at rendering dialect his exuberance and inventiveness, and his outrageous sense of humor. The novel focuses on the Jewish immigrant's suffering, their experience of anti-Semitism, self hatred and transgression and their relationship with non Jews who were slowly mingling with Native American society and culture.

Philip Roth was born in New York, New Jersey, which became the scene for his early novels. His father was an insurance salesman of Austro-Hungarian stock. Later on in *Patrimony* (1991) Roth depicted his eighty six year old father, who suffered from a brain tumor, but who still in his early eighties "had no difficulty convincing the wealthy widows..... that he had only just reached seventy "(62). He studied at the University of Chicago, receiving his M.A. in English. In 1955 Roth joined the army, but was discharged after an injury during his basic training period. Roth continued his studies in Chicago, and worked from 1955 to 1957 as an English teacher. He dropped out of the PH.D. program in 1959 and started to write film reviews for the New Republic. In the same year appeared *Goodbye Columbus*, which won the National Book Award, and was later filmed. *Portnoy's Complaint* became in 1969 the number one best seller. Roth resigned to become a full time author following the financial success of his third novel *Portnoy's Complaint* (1969).

“Sheer Playfulness and Deadly Seriousness are my closet friend,” Philip Roth once remarked in interview; “I am also on friendly terms with Deadly Playfulness, Serious Seriousness and Sheer Sheerness. From the last, however, I get nothing; he just wrings my heart and leaves me speechless.” Roth’s early work explored with a tense and exasperated earnestness “the whole range of human connections between clannish solidarity and exclusion or rejection” the struggle of what he has called “the determined self” against its contingent identity and environment. Roth’s characters are usually painfully alert to the insistent and insidious dialogue of conscience with the unconscious; beneath the innocent and upright text of conversation and event lurks a sub-text of amoral impulses, disclosed through Freudian slips and misprisions and by displacement, gesture and “unintended” innuendo. With *Portnoy’s Complaint* the libido came its own, redefining the ironic, self-conscious wit that enlivened the earlier works as the evasive strategy of “people who wear the old unconscious on their sleeves.” *Portnoy’s Complaint* that he is “the son in the Jewish joke!” - only it ain’t no joke” (23) and the book mischievously ends with a “punch line” that brackets the whole text as the protagonist’s pre-analysis warm up on the cough of his psychoanalyst, Dr Spielvogel.

For Roth the introversions of contemporary fiction reflect a wider, social dilemma: “Defying a multitude of bizarre projections, or submitting to them” he has said, “would seem to me at the heart of everyday living in America.” Adapting Philip Rahv’s division of American writers into “readskins” and “palefaces” - the one rambustious and anarchic, the other stiff and priggish - he has proposed his own third category, a subversive synthesis of the two: the redface.” Roth’s is the poetry of embarrassment and exposure; by making unease both theme and narrative technique,

he has fused play and seriousness into a style inimitably his own, which is not easily rendered “speechless”.

Jewishness has been Roth’s major territory in his examination of the American literature. From Malamud and Bellow, his older colleagues, Roth has differed ironic-sometimes characterized as “Less loving”-view of the lives of the Jews. Often the readers have identified the author himself with obsessions of his fictional characters, and accused him of sharing their thoughts. “Publishing a book is like taking a suitcase and putting it out in public place and walking away and leaving it there,” Roth has said in an interview. “There is no way a writer can control what happens to his book when it is out in the world” (47).

Portnoy’s Complaint has been first published in 1969. Alexander Portnoy is a Jewish boy who lived most of his childhood in the Newark Jewish neighborhood of New-Jersey. He was a brilliant student admired by his parents. But Portnoy from his childhood on has been obsessed by women and sexuality. The clash between secret thoughts and the morals of his Jewish education is too violent. Soon guiltiness and rebellion are fighting a terrible battle in his mind.

This is the story about Alexander Portnoy, Jewish boy with a big nose and big ego who loves sex. Unfortunately, he was brought up in on extremely strict household with high expectations, and as a result has strongly conflicting feelings regarding the world of sex. Portnoy has a strong sex drive, and though there is nothing more that he wishes for but a normal, loving family with kids, he knows he could never settle down because of his wondering libido. He loves kinky sex but feels guilty doing it, and relates this problem through several anecdotes regarding his early childhood and teenage years, hoping to help the doctor reach a conclusion about his problem.

American Jewish writing from 1940 to the 1960 was the first serious outpouring of an American literature that contained many voices. The major Jewish writers of post war era have all been acutely attend to political history and to its characteristic modern themes: war, brutality, depression and unemployment, the implication of money, class and ideology and especially the individual sentiments and sensibility that grows out of such history. The horror of recent past stands behind all the postwar Jewish American fiction. In this regard, Mark Shechner puts forward his view:

The Jewish writers who have done their major creative work from the forties through the present either started out in the thirties and took their cues from the decade that was marked by Great Depression .The fiction written by the Jewish in the next three decades shares a common patrimony of disaster and the writers, different as they are, have all been obliged to make artistic capital out of a shared sense of loss and deracination. (196)

Likewise, by 1950s and 1960s as there was an economic boom in America and most of the Jewish people became economically stable, they developed exhibitionist tendency. So Roth is very critical about this issue. Thus, Jewish American life in particular and modern American society in general is the subjects of his comedies of manners. The burning instances of this issue are *Letting Go* (1962) *Goodbye Columbus* (1959), *The Breast* (1972), *The Great American Novel* (1973), *Portnoy's Complaint* (1969) and *My Life as a Man* (1974).

Much of Roth's ensuing work is about the relationship of fiction to reality. *My Life as a Man* concerns a novelist named Peter Tarnopol who is writing about a controversial novelist named Nathan Zuckerman. Zuckerman reappears in several of

Roth's later novels, including *The Ghost Writer* (1997), in which the young author gains notoriety and sparks intense critical debate with his novel *Carnovsky*, much as Roth did with *Portnoy's Complaint* two subsequent novels, *Zuckerman unbound* and *The Anatomy Lesson* (1983) examine the difficulties of familial and sexual relationships and the conflicts between traditional and contemporary moral values. Roth received the National Book Critics Circle Award for his next novel, *The Counterlife* (1986). *Operation Shylock* (1993) focuses on the fictional story of the writer Philip Roth, who pursues a man in Israel who has been using his identity. In (1995) *Sabbath's Theater* was published as a mixed critical reaction. Critics often compare the novel to *Portnoy's Complaint*, because Roth focuses on the sexual obsessions and monomaniacal musings of a self-involved protagonist, Mickey Sabbath. As Sabbath realizes that he has lost everyone close to him, he considers ending his own life. This won the 1995 National Book Award for fiction.

Similarly, Roth's next three novels are considered a trilogy. *American Pastoral* (1997), *I Married a Communist* (1998), and *The Human Stain* (2000). Nathan Zuckerman reappears in *I Married a Communist*, this time as the narrator of the tragic story of Ira Ringgold, a radio actor whose life is destroyed by his ex-wife's charge that he was a devoted Communist. In Roth's next novel, *The Dying Animal* (2001), he utilizes the character David Kepesh is an elderly man who, years earlier, had left his wife and son to partake in the sexual revolution. At his advanced age, he is still obsessed with women and the sexual act. *The Plot Against America* (2004) explores what might have happened if Charles Lindbergh, the renowned aviator and anti-Semitic politician, would have been elected president in (1940) instead of Franklin Delano Roosevelt. Roth also speculates on the repercussions of this very different political landscape on his Jewish family in Newark, New Jersey. He married

long time companion in 1990 named Claire Bloom, English actress. She published a memoir *Leaving a Doll's House* which reflects the couple's marriage in detail.

Roth's 182 page novel, *Everyman* a meditation on illness, desire and death, was published in May 2006. His *Exit Ghost* was released in October 2007.

Roth's idea is based on a form of Jewish humanism. He has humor of Jewish immigrant culture creating a distinctly urban comic vision, which is his view of suffering. For Sheldon J Hershinow, "Roth sees that Jews can serve to an isolated individual's existential situations who have the potential for achieving moral transcendence through suffering. Suffering rather than universalized, it is seen as positive moral teacher" (99).

Moreover, Roth expresses the sheer terror of existence of the 20th century American Jews in his fiction. Supporting this Ann says that Roth "writes from the perspective of minority culture in United states" (1606), who are the part of American cultural scene but never at its centre and they are Jews. No Jewish family and community live in an entirely Jewish area. They share their living with the vast complex of American society. And in such a situation they find themselves alienated, displaced and unsecured. They find themselves totally drawn into the deep ocean of suffering and cultivate self hatred within themselves.

The combination of anxiety, assimilation and anti-Semitism always characterized the twentieth century American Jewish experience. Moreover, victimization and suffering being a Jew have become even more central to American Jewish society. They are paradigmatic outsiders in America and they are socially oppressed minority. Anti-Semitism rocketed in America in inter war years and was practiced in different ways by highly respected individual and institution. Jewish self hatred creates due to suppression within the mainstream culture and within their own

culture and they become identityless not only in their community but also in mainstream culture. Roth has since been labeled in Jewish writer raising the universal problem of Jews. As MC. Michael says; “he is a recorder of the Jewish experience with all its despair, possibility and hope for redemption” (208). Using his Jewish identity Roth asks how the sense of belonging to their own Jewishness could be established. If we go through his novels it can be proved that Roth takes Jewishness as the cause of intense suffering of Jews and they are grounded in the Jewish life.

Jewish writers are the representative of those people who are living in US and celebrate Jewish religion. Neither “Jewish writer” nor “Jewish fiction” is an obvious or self justifying sub-division of literature, any more than Jewishness itself is now a self evident cultural identity. Normain Mailor, Bernard Malamud, Joseph Heller, Cynthia Ozick and Roth would seem to have little in common as writers or as people that would support inferences about a shared heritage or tradition.

From the very outset of its publication (1969) several critics have commented on it. The novel is chiefly critiqued for its issues such as race, sex, class, culture and so on. In this connection, John Blitzer views this novel as having been illustrated, “the nexus of hate and culture played out in an individual who hates himself and his people for the incompatibility between cultural identity and a more mainstream American identity”(139). Self hatred situation comes under the ground of cultural struggle, assimilation and reconciliation of multiple components of one’s identity. It evokes in terms of the coming to the quest for identity by revolting Jewish culture in one hand and on the other hand in terms of assimilating American mainstream culture.

The major theme of this novel is neither ethnic nor social. In *Portnoy’s Complaint*, Roth depicts a story that is told by Alex Portnoy a Jewish boy, a brilliant student admired by his parents. But Portnoy from his childhood on has been fed up by

women and sexuality. The major interest in this novel is that what happens to Alex. Alex is Roth's fractured hero. In this connection, Charles M. Israel points out that Alex is one of the pervasive characteristics of life in the twentieth century is a constant crisis in authority that informs so much of contemporary literature, perhaps because "Not the animal world, not the plant world, not the miracle of the spheres, but man himself is now the crucial mystery." (4) The deaths of the gods, the rapture of traditional bonds of morals and manners, the crisis in philosophy in its modern forms, the inroads of materialism- all are cause and symptom of the fractured individual.

Roth explains the deconstructionist ideas that they have not thoroughly entered the contemporary American idiom that "even the gullible now have contempt for the idea of objectivity; the latest thing they have swallowed whole is that it's impossible to report anything faithfully other than one's own temperature; everything is allegory."⁽²²⁾

Roth's reportage of the penetration of scholarly theories into middlebrow spheres is quite accurate; what is extraordinary is the way in which he has linked the downward trickle of theory to struggle to define American Jewish identity. Despite the obvious differences between the preoccupations and intellectual tasks of literary critics and Jewish communal leader both confront situations in which reality seems elusive. Scholars of Jewish community and Jew on the street continue to argue over whatever and in what ways the definition of Jewish identity has been transformed, whether one can be publicly critical of Israeli policy and still be counted a supporter of the Jewish state and whether Diaspora Jewry is still viable. Meanwhile, the vehicles of everyday discourse have gradually absorbed critical trends such as deconstructionism and the new historicism. Writing in *The New York Times*, Michiko Kakutani articulates the negative backlash against the claims of deconstructionists

that texts are indeterminate and the authority of historical 'fact' and authorial voice are at best incomplete.

Obsessed with the unreliability of language and the relativity of all interpretations, deconstructionists argue that all texts are indeterminate. As more radical deconstructionists see it, the very idea of the author is dead: for them, texts are the product not of an individual imagination, but of a collective culture and its language. (23)

The conflict between personal pride and stigma that is associated with ethnicity and now race plays an important role in Roth's fiction. The tension is particularly pronounced in novels where the protagonist attempts to come to terms with his own ethnic identity through his relationship with the hegemonic other: someone whose lack of racial consciousness undermines the assumptions on which his own anxiety is based. In this respect, Stephen Milowitz opines that Roth's novels embody a modernist literary tradition "founded of the conventions of inward looking ego identity of the narrator, a place of inner dialogues with a wider incomprehensible world and with inner confusion and uncertainty" (58).

Self reflexivity and exploration of their own nature and status as fiction, vital concerns of postmodern novels are recurrent themes in Philip Roth's^s fiction. His novels about professors of literature and authors discussing fiction exhibit sustained interest in self reflexivity as a literary subject. As Sanford Pinsker notes, "Few contemporary writers have been as obsessive, or as exasperating, about the interpretation of art and life as Philip Roth" (227). Hillel Halkin argues similarly, "had postmodernism not existed, Roth would have been quite capable of inverting aspects of it by himself" (45). This paper examines evidence increasing self reflexivity, fictions that focus a novelist draws on personal experience to create

characters and the ways in which writing fictions are analogous to the processes by which we create and sustain our lives.

Philip Roth's presentation of Jewish identity, articulating a multiplicity of voices in the complex political and philosophical twisting and turnings of contemporary Diaspora and Israeli Jewish life, does not take place on a vacuum. One of the most striking aspects of American Jewish fiction today is its complex particularism. Israel, both as a separate subject and in combination with other aspects of Jewish history, including the Holocaust, figures prominently in American Jewish fiction, providing an immensely fertile focus for American Jewish writing. Ted Solotaroff cogently notes that “the survival of Israel has been the paramount concern of organized Jewish life and probably the paramount source of Jewish identity” (67) for many American Jews during the past quarter of a century, and this centrality is emphatically echoed in American fiction.

A central irony that goes through Roth's work is that where his protagonist attempts to evade the importance of ethnicity, he ultimately makes it the defining component of his personal relationships. In order to prove this fact, I would like to disclose Samuel C. Heilman's some lines in the book “Portrait of American Jews”- “A major study of Jews in mid of American committee in the first half of the 1960^s demonstrated that the Jews had melted so well into America that American public awareness of the, quite sharp even fifteen years earlier, had declined markedly” (54). Roth's characters in this novel are plagued by personal insecurities; seek in the other's mettle the courage to transcend the limitations that would have realistically been largely an element of their own imaginations. The characters in this novel attempt to find through their intimacy with culture Other. Some element of their essential

identity, the “true self” that they believe is stashed through the ethnic or racial associations that define them.

This present work plans to adopt the methodology of Jewish culture. With the Jewish culture, also the researcher is primarily focused upon the following cross currents. Firstly, it has to talk about the Jewish hate studies. It is basically an ambivalent way of life of Jewish people between hate and culture. How they develop self hatred in their own culture following their self humiliation, self degradation and problem of cultural transgression. Cultural transgression is basically is done by Roth’s hero (Alex) in this novel. Secondly, this research deals with Jewishness of Jewish culture as a methodology. Thirdly, how Jewish people unfortunately change into Schlemiel figure which is also known as unlucky fellow or comic figure. Finally, this task will be highlighted on the basis of the vast collection of Jewish law Talmud as theoretical tool at any cost.

Jewish Ways of Life

Hate and culture: Hate studies

Identity is always complex. An examination of identity what implies is central in the study of hate. When hate becomes a part of someone's identity, that person can't help but define himself in terms of the group he hates. The belief structure of any bigot contingent upon having a victim available to victimize, even if that victim remains an abstract concept. To put it crudely, what is a neo- Nazi without a Jew? A Klan member without an African American? A hater is in a sense bound by the group he hates, since hating is a crucial part of his identity. We each have multiple identities at once and these different identities do not always fit together to form some overarching sense of self. That said, I don't want to oversimplify; studying identity, as it relates to hate, involves an almost impossible unweaving of what it means to be a citizen , a man or woman a family member, a professional a religion believer someone with a race, with a history or even someone without some of these attributes.

Hate studies is a unified field that would provide a more complete picture of what hate looks like, why it looks the way it does, and finally what we can do to help compact it. The chief strength of this field of hate studies is that it would somehow represent a synergistic whole that encompasses more than a more sum of its academic parts. The most obvious place to start this examination of hate studies is with semantics: What is hate? How are we defining it? And the question that is on everyone's mind: How can we ever define hate? In a sense, it is impossible to answer any of these questions. Though stern and others have proposed excellent working definitions of hate, it might be best here to begin from a stand point altogether. We needn't define what hate specifically means so much as how we can "Position it," to

use Kathleen Blee's phrase. The idea behind a field of hate studies is that "we are free to amass as many definitions of hate as we like, as long as we keep ourselves from straying too far a field" (139). Hate is an emotion, yes but is primarily interested in what it motivates individuals or groups of people to do to one another.

Creating a field of hate studies, will facilitate, sustained and concentrated interest in studying hate - in gathering case studies, in thinking abstractly and theoretically about hate and in solidifying definitions of hate that are useful and up to date. There is tendency to define hate with an ever-expanding population capable of all sorts of hatred, bigotry, and persecution. Some years ago, for instance, anti Americanism and Islamophobia would hardly have been considered relevant in any study of hatred. So what we need an approach to hate that works on two ways gradually- the empirical. Helpful definitions of hate will come only from the dynamic interplay between the empirical and theoretical which brings us to the second benefit of creating a field of hate studies.

Self hate experienced by a victim of hate and the identity crisis experienced by a member of a given hate group. Ordinarily, a study would investigate these two concepts separately treating concept as one specific to the object of hate and concept specific to the subject of hate. With a unified field of hate studies we could make a more detailed connection through the notion of assimilation. The member of a hate group may hate in order to conform to the in group and a self hating victim may punish himself as a way internalizing his struggle to assimilate an identity dictated by the dominant culture.

Ken Stern remarks that defining hate in terms of subject and object, the hater and victim is really a curious thing. The common conclusion among social scientists regarding an individual's or group capacity to hate an "other" is that such

hate hinges on threefold process: the objectification, dehumanization, and demonization of a particular person based on his/her race, nationality, religion, sexual orientation, gender and so forth. This triad objectification, dehumanization, and demonization - is a prominent topic in a variety of disciplines and to parse its relevance to hate studies, we must approach it against the backdrop of hater as subject and "hated" or victim as object.

Ken Stern outlined the unique contributions of different disciplines by discussing why and how these disciplines would enhance our study of hate. The fields Stern envisioned included history, psychology, social psychology, sociology, religion and political science- subjects that seem especially compatible in an interdisciplinary approach.

T.W. Adorno in his oft-cited *Authoritarian Personality* argues that hatred is more about the hating subject than the hated object. His suggestion has shaped a body of sociological literature dealing primarily with the subject- that is the hater in hate paradigms. Who is he culturally, economically, philosophically, educationally? And how does his background make him more or less inclined to hate a particular object? Studying the subject is only one element in assessing why people hate and how they do so. Sociologist Kathleen Blee has insisted that to understand hate completely, we must study it as both an individual and a social phenomenon.

What is especially interesting with hate studies is the way in which we can draw the various disciplines together. Typically, each discipline's contribution to the interdisciplinary field is clear cut and, in a sense, dictates the concept studied. For example, studying African American music begins with the study of music and then works more specifically toward a study of African American music. We are oriented from the general to specific and eventually to the hyper specific. In the hate

studies model, we can work as it were, from the inside out thinking first about the specific concept we want to explore, and then about how that concept might "link up" with other concepts within the field.

Others have studied the hater subject from another perspective entirely, examining the role dehumanization plays among subjects and objects. In *Prophets of Deceit: A study of the Techniques of the American Agitator*, Leo Lowenthal and Norbert Guterman treat the idea of dehumanization in different terms altogether. Defining hate on terms of subject and object, hater and victim, will provide us with opportunity to make such as his individual psychology and his relation to a group whether that group involves other hating subjects or hated objects.

Aharon Ben Ze'ev has explored the paradox of hate: that while a hater may have specific goals for the eradication of a certain victim; the hater rarely manages to carry out his ultimate plan successfully. Ben Ze'ev encourages us to think about the relationship between hate and action. What are the stated goals of a given hate group? Are these goals ultimately realizable? Research shows that haters can sometimes hate in isolation. For instance - white supremacists, may be subscribed to anti-Semitism as part of their accepted ideology even though many have rarely encountered a Jew. Ranae Cohen has developed some interesting ideas on the matter, positioning that hate "is sometimes as emotion, sometimes an attitude, and sometimes behaviour with two intersecting dimensions: passive to active, and thought to behaviour" (13). Her intuition gets at hatred as a composite of emotions, attitudes and actions. Hatred is action, and yet it is also a posture and a mindset.

Hate studies may be the most direct and effectively way for us as intellectuals to understand what hate and culture truly mean and why their pairing is so inevitable. A field that draws from philosophy, psychology, anthropology, religion,

political science and literature provide us with the widest ranges of academic resources available to explore in full the cross section of hate its role in the human experience and its impact on cultural life. If hate is a part of the human experience, we must marshal any all the tools that can help us understand why such a common human emotion can bring about such destructive and catastrophic behaviour.

Jewishness in terms of Jewish Culture

Jews origins are related to ethical and a religious identity that are merged together. Their recorded memory tells of their decent from Abraham which is depicted Hebrew Bible. Being a Jewish means being a particular race of God fearing people. They believe they come from the promise of God of Israel. Some other recollections dwell on their exile in Babylon and their return to Jerusalem. Likewise, Jews Era is marked by religious beliefs, scriptures, traditions, rites, ceremonies, language and literature of the people following a religion, called Judaism developed among the ancient ethnic group holding a common belief in one transcendent God who is believed to have revealed himself to Abraham Moses and Hebrew Prophets.

Jews are the people whose history and suffering are indisolubly bound to their sense of having been chosen by God for a special task. They believe Jewish suffering came just for their failure in fulfilling the task of God. That is why; Jewishness comes out of the dynamic tension arising among a common history suffering and a sense of being the chosen people of God. Judaism as a set of moral and ethical codes which is related to Jewishness. It is highly ordered socially and spatially through practices that can be traced back to the times of ancient walled cities in Israel several thousand years ago.

Within Jewish orthodoxy, there is a spectrum of behaviour. It concerns with man's behaviour and to transform the life of a man through the alternation in his conduct. This idea of conduct is significant because it purifies the will and the mind of the man. In this connection, Cohen says: "Rule of conduct is pivotal in Judaism"(11). This concept of conduct must have the importance in Jewish sects because of its purification nature. By serving as an extra dimension of his soul, inspiring, uplifting and disciplining him good conduct as religious effort in Judaism transforms the life of a man. The sacred in it strives toward irradiating the secular in man purifying and ennobling him and endowing him with the transcendent values.

Judaism at its root has the concept that religion is an awareness of the sacred, an inner illumination and an enthusiastic espousal of the divine ideal. It comes as an inspiration, making one feel that he is standing on holy ground watching a ladder like Jakob does in the Old Testament, which links the earth and the sky where one can behold God himself. Thus, Judaism embraces the idea of holy God who can be achieved by the way of goodness.

However, it can be said that emotions when not transmuted into action generally fade and vanish. Inspirations and emotions grow into power when transformed into discipline and habit. It is said that any idealism grows into reality when it guides and controls human behaviour to keep the emotions alive is no less important than to envision them. Judaism, like this, puts its great emphasis on the disciplined manner and controlled action so that a practitioner gets into a new state, Jewish religious creations like Prophecy Psalms, Wisdom, Torah and Halachah emphasize not only the Jewish creedal affirmations and rational conception but also in the ethical and ceremonial law.

In Jewish ethical sense external commands and prohibitions are vitalized and sustained by the living faith in the Holy one. S.R. Driver says that Judaism as a whole "is an ideal of duty observe of laws to be obeyed and an ideal of principles to be maintained" (td. In Samuel, Cohen). In its actual and solid form it teaches its followers the lesson the human nature needs to be restrained remaining under a certain route of discipline. In a nutshell, restrained soul is a must in Judaism and this is possible only through an intense suffering.

Talmud

Talmud is a collection of Jewish laws and written records of Jewish oral traditions. It is difficult and cryptic to understand as its language contains many Greek and Persian words. Despite the dry subject matter, the Talmud makes interesting reading because of its fusion with vigorous intellectual debates, humor and deep wisdom. The Talmud with a record of rabbinic discussion pertaining to Jewish law ethics, customs and history, contains the first written, compendium of Judaism's oral Law, which is the basis for many legal codes and custom of rabbinic law and much quoted in rabbinic literature. Talmud shows vast dose of materials and touches on a great many subjects. Traditionally, Talmudic statements can be classified into two broad categories: those which directly relate to question of Jewish law and practice and those which are not legally related but rather are exegetical, homological ethical or historical in nature. But much of Talmud consists legal analysis.

It is obvious that Talmud is influenced by Islam. The Islamic influence is seen in the emphasis on a spirit of war for the development of Judaism. More than emphasis on violent war for the growth of Judaism; the emphasis is on morality about sex and money. The Talmud is very strict about sexual morality, the deviation from

which is considered to be a sin. Running for money and trying to gain it at any cost is disapproved of. It is an attitude of moral deprivation.

The Talmud is a Jewish code of conduct which helps forge the Jewish identity. The importance of the Talmud obvious from the fact that it still dominates the minds of Jewish people, who venerate its content as divine truth. And this great wealth of Jewish knowledge from of its completion because an essential and authoritative additional to all the Jewish Literature.

Talmudic place in a postmodern world is strongly concerned with eruvim. Eruvim is a kind of place which scattered across the landscapes of Israel and many towns and cities in the world. It is orthodox Jewish places called, in Hebrew, eruim. Defined and erected according to ancient Talmudic law, eruim are important to the behaviour of their residents.

The rapid population decline of diaspora Jewery through assimilationism, inter- marriage, secularization and slow demographic growth, all of which challenge the social basis of contemporary Jewish identify. Eruvim conceptualizes as constellations of subjectivity and power drawing upon Giddens structuration theory, symbolic interactions theory, symbolic interizationism and poststructuralist theorizations of identity.

The erosion of diasporic Jewish identity hasn't occurred various types of Judaism American Jews, who belong to synagogues, fifteen percent affiliate with orthodoxy, the most conservative wing and the branch most relevant to the subject of eruvim. The observation of American orthodoxy has experienced a shift to the religious and political right away from sustained engagement with American society that characterizes most Jews. Indeed, their relationship with other non orthodox

communities has become acrimonious with some run orthodox, even calling the orthodox 'ghetto Jews' and orthodoxy denying the Jewish authenticity of the other communities.

Talmudic law states that an eruv can't 'wall in' more than 600,000 people (a limit derived from the number of Israelites who were miraculously led by Moses from Egypt across the Yam Suf during the exodus to Israel) but it is debatable as to whether, in urban areas, this number includes commuters. It follows that there is no direct linkage between the absolute numbers of urban orthodox Jews the location of eruvim.

Eruvim have a wider set of cultural connotations above and beyond the pragmatic advantages that they offer to their residents. Any understanding of eruvim, therefore, must situate these meanings within a wider comprehension of the social production of meaning. Geography has long exhibited an abiding interest in the ways in which human consciousness and space are interwoven with social relations of power. Following Giddens, culture maybe understood as a matrix of ideologies that allow people to negotiate their way through their everyday worlds. Culture is acquired through a life long process of socialization: individuals never live in social vacuum, but socially produced from cradle to grave.

Eruvim are indicative of a broader pattern of cultural responses to the massive waves of cultural change, political upheaval and ethnic conflict. As Barber notes-"the global hegemony of advanced commodity production and consumption a process he describes using the metaphor 'Mcworld' has produced a counterpart, a worldwide upsurge in religious and ethnic fundamentalism, which he calls 'Jihad'" (306). Opposition to globalization is rooted in appeals to a mythologized premodern past and centers around ethnic ad religious identity. The more globalization has disrupted local value

systems around the world, the greater has been the backlash against it, fueling the upsurge in ethnic and religious identity. Friedman uses the metaphors of the Lexus (global commodification) and the olive tree (local traditionalism) to make the same point.

Poppi argues that the revival of ethnic based opposition to globalization "appears to give the lie to modernist assumptions about the obsolescence of localized, bounded institutional and cultural apparatuses". In the same way, Harvey notes-

"The more global interrelations become, the more internationalized our dinner ingredients and our money flows and the more spatial barriers disintegrate, so more rather than less of the world's population cling to place and neighborhood or to national, region ethnic grouping or religious belief as specific marks of identity" (14).

As sacred places stretching back to the Biblical times, eruvim are constellations of power knowledge and space lodged in the heart of the secular western urban spaces. In contrast to the general decline of diasporic Judaism in the face of assimilationism, intermarriage and slow demographic growth, eruvim stand as reminders of a ancient past stepped in religion. Defined, according to Talmudic law, it functions as working metaphors of communal space in the face of the highly individualistic culture of commodity fetishism in which market relations come to define the self relations among people. In this light, they serve as manifestations of individual and collective orthodox Jewish identity, facilitating family life and social interaction on the Sabbath in ways that would otherwise be strictly prohibited. As such, the spaces of eruvim are helpful, but not essential, to the reproduction of orthodox Jewish culture.

Factually, Jewish scholarship was oral. Rabbis expounded and debated the law and discussed the Bible without the benefit of written works. This situation changed drastically, however, mainly as the result of the ruin of temples and Jewish commonwealth and consequent upheaval of Jewish social and legal norms and the Talmud started flourishing as the rabbinic discourse begin to be recorded in writing.

Roth Hero:

Every ethnic authors depict the wide range and spectrum of the experience of their community into their works without being stereotyped by preconceived conclusions even as most of their work emphasizes shared themes and common ground of Jewishness, their suffering in relation to cultural transgression within their own culture and their relationship with own Jewish reflecting their Jewish heritage and moral relevance of Judaism.

Roth's heroes live and find meaning only in intense suffering by revolting their own culture and this is tragic weakness. They have extreme problem of cultural transgression within their own culture. Because of the transgression, they have become suffering characters. They believe in redemption through extreme suffering- according to their religion. That is why, they have transgressed their culture for achieving suffering or pathos. They meet the challenge to their mythology and it is one of the central ironies in his fiction. These characters seek their primary features as children of the ghetto, the self deprecating irony, the inverted Joke, the capacity for suffering, the presence of schlemiel who is victim of them all. They have the disease of poverty and vulnerability both of body and soul to the vissitudes of foul fortune.

Roth's characters however never seem to be endowed with the strength and resilience of their East European forebears that strength that could counter the

protagonist's first with a wink and a tear stained laugh, the resilience that catapulted them back into stream of life after assorted encounters with angel of death. Nothing short of Hitler's more scientific and efficient method could extinguish both the wink and laugh. On the other hand, the Gentiles in his novels are hostile forces, beyond the perimeter of the ghetto, object of fear rather than placation. They are dangerous that they may kill the Jews, as often as to curse him. And also sometimes they are even portrayed as vulnerable as his Jews. But his Jews have plight rage and suffering as their common humanity in the centuries old trail by blood guilt and discrimination.

Roth's idea is based essentially on a norm of Jewish humanism. He has fused his novel concerns with the special ethnic humor of Jewish immigrant culture and their suffering. He sees the Jews can serve to represent the whole ethnic existential situation as a isolated displaced longer who has the potential of achieving moral transcendence through suffering. Suffering sometimes can be seen as a dangerous and destructive. Victimization as seem clearly in some of his protagonists. "Roth studies the moral evolution of person who grows in ethical depth thorough various kinds of suffering" (qtd in Randon 100). Psychologically and sometimes physically abused, Jew facing a hostile Anglo power society emerged as rebels, striking, out at exploitation and injustice or as victims internalizing their frustrated anguish. These Roth's characters primarily found in American or European town environment all yearn for security and status. They seek love and frustration upon others while attempting to free themselves. They agonize over every action and search for meaning in their lives as they burdened by historical anti Semitism and suffering.

Jewish writers introduce the muddy, dangling heroes in postwar decades when words like alienation, victimization and discrimination become popular definitions of Jewish sensibility and the Jewish became a stand in for something known as the

universal estrangement of man. His hero learns to live between two worlds, may be the prince of surviving, in any one of them. As immigrant, displaced person or holder of dual citizenship, he finds the correct interpretation of foreign signs or vital part of his daily routine and turn the hyphen in his identity into the cutting edge of the sharp sensibility.

In Roth's world, people always have seen out of breath from carrying too many burden, both physical and psychological and we tend to believe in their long soulful sighs and to feel that the suffering is both earned and appropriate: "They are true Jew because they lived in the Jewish experience, which he remembered and with the Jewish heart" (qtd I Pinsky, 59). Roth's Jewish hero is fairly young but never youthful, well educated but not especially successful but nervously assimilated, full of choked up feelings and this figure is brought up short by his encounter with some ghetto strickster, a wonder working rabbi, an ethnic can, man who represents the suppressed part of his own tightly controlled ethnic personality.

The Schlemiel

The schlemiel is the object of sympathy for the reason that he is the representative of Jew. He is not always seen as object of affection but also a ridiculous representative of a dismal metaphysical status quo and also the object of satire and fated affection. In some fiction, schlemiel is seen as a man emotionally intense, hyperconscious, affluent not certainly concerned with God or Jewish people hood and also a man who is not superior but equal. Ruth K. Wisse gives the image of schlemiel as a famous comic way, as one who -

embodies the outstanding folly on this culture: its weakness.

Touchstone was harmless charming the schlemiel is harmless and

disliked. Fester is vulnerable but wily; the schlemiel is vulnerable and inept; the schlemiel is neither saintly nor pure but only weak. He is a funny caricature of manhood. He was a Jewish Joke, a powerless decency affirming itself in the face of inhuman power.

The marker of Jewishness is the figure of the schlemiel. As a comic figure, the fool is one or more of his many guises are universal character of folklore, literature and theatre through out the world. In many cultures, the fool is also a figure of playful reverence and a role player in sacred ritual. In describing Jewish comic figure known by the Yiddish term schlemiel, Roth R Wisse observes that he is "one version fool" and he shares many of the fool's characteristics (4). Leo Rosten's definition of the attributes of the schlemiel includes "a foolish person" "a simpleton" and "a consistently unlucky or unfortunate person" as well as one is "native trusting and gullible" (344).

In the context of schlemiel figure, there are two particular and interrelated manifestations of the schlemiel as he has appeared in Jewish folklore and literature: his mundane guise the simpleton and his sacred guise as the holy fool often these two images of the fool have been linked and observations about one of them often applies equally well to the others. The foolishness of the holy fool recommends ambiguity over certainty, innocence over cunning, honesty over deception, humility over pride, simplicity over complexity living from day to day, instead of planning plotting and hoarding. But commenting on the character of the schlemiel, both as simpleton holy fool, we can say that while the ordinary son of mortals manufactures false logic on faith.

The popularity of the schlemiel is the Yiddish contribution to an age, which canonizes its victims. It is the figure that has most consistently represents the Jew to

him in modern times, from Yiddish story to the modern novel. In Mark Shechner's view, the schlemiel is "found everywhere in Jewish literature with his heart warming antics and his bitter reverents his frustrated, liberal humanism and his secular canonization as saint of missed opportunities" (206).

The schlemiel is the inversion of Jewish culture's traditional reverence for the scholarly man of wisdom. Wisse observes that the schlemiel seemed to evoke a kind of ridicule at Talmudic "sophistry or sterility of thought, which is dissociated from practical experience" (11). We may be unwilling to suffer fools in real life, yet in our encounter among the pages of books we may learn from them a wisdom offers the character a kind of "freedom from despair" permitting him "to live in harmony with his conscience, to practice goodness and hope for Justice" (64), which offers us an opportunity to appreciate the challenge of the unheroic as a means seeking one's own redemption. The schlemiel features prominently in the Jewish literature written about the Holocaust.

The schlemiel is the stock in trade of the entire Jewish writer and it is authentically presented in the novels Philip Roth. His schlemiel through drawing on traditional is a unique figure who has little about him of the comic, the warm hearted that reflects a commercial life. His defeats do not become victories through irony or insight into his predicaments and he is part of no community can observe or justify his failure by participating in his impotence.

Some critics have commented on Roth's Jew that they "have been quietly copied not from any models on earth but from an idea in the mind of Roth" (575). The central thrust of this strategy is to write about the simplest and most basic emotions the moral obligation to give for instance avoiding the hardness of deepening insight. Mark Shechner comments up Roth's use of the schlemiel as -

an isolated American type: a writer or a clearacinated intellectual in flight from the past and in search of a new life which turns out when found to be a physical constraints and moral double binds. Pursuing his dream, he encounters his night- mares as past he thought he had left behind reappears as his future, the unexpectedly returned. (206)

Thus so many schlemiel figures in his fiction are characters whose parts have been suppressed beyond recall. He is caught in the tension resulting from conflicts between his society and his tradition his status and his desires; he suffers as a man intellectual and Jew.

Roth after the end of the world was II and the full disclosure of the events of the Holocaust wrote most of his novels. So those fictions reflect the theme of the continuing role of schlemiel in the post holocaust world. In this connection Wisse writes, "the destruction of European Jewery during world warII the systematic slaughter of millions of people and annihilation of the thousands of communities has essentially influenced our attitude towards the schlemiel as a victor in defeat". She goes on to add" After entire populations [...] were reduced to the ash of crematoria does it not become cruel sentimentality to indulge in schlemiel humor and sustain a faith in the ironic mode?" (60). The schlemiel has indeed managed to survive even the horror of holocaust.

Roth models most of his characters on the schlemiel that for Roth to be a Jew is virtually to be schlemiel to be moral, therefore a blunderer. And this works better in his fictions where victimhood invites the suddenness and externality of slapstick. The tropic victimization of his characters extends and ultimately transforms the schlemiel type, where pathos and irony, fantasy ad humor are fused. His representative Jew is humanity seen as suffering and aspiration nothing that barely

transplanted pale of settlement characters preserve the extremities of deprivation, irony and idealism in virtually pure and longrous form.

There is connection between the schlemiel and the annual observances of Jewish festival of Purim. Celebrating the ancient victory of the Jews of Persia against a political leader seeking their destruction. Purim has always been granted a unique license for frivolity. And it is one time of the year when the rabbis formally sanctioned a complete break in public party. A town way was appointed as a Purim Rabbi whose function was to deliver parodies law of sermon. A typical feature of these Purim plays was the figure of a schlemiel looking like to fool to help garble the story in order to provoke laughter and general merriment.

Although the several issues have discussed under the hand of Jewish culture. But this work has planned to adopt specially three markers of Jewish culture in order to prove the textual analysis in the next chapter. At the very out set, it will be highlighted the Jewish self hatred or anti Semitism adopting the methodology Jewish hate and culture between Jewish ambivalent feelings. It can be also dealt in relation to Talmud but I have followed ambivalent Jewish ways of life between hate and culture. Secondly, this task will depict the problem of cultural transgression in relation to the methodology of Roth heroes. In *Portnoy's Complaint*, Alex Portnoy's cultural transgression will be discussed rocketingly. Thirdly, Jewishness is another marker of Jewish culture. It is stoutly related to ideas of Jewish suffering. Jewish suffering will be described in the light of Jewishness.

Jewish Cultural Identity

Anti-Semitism: Jewish self hatred

Self hate has been remarkably underexplored within the context of hatred and bigotry. In a sense, we might think of self hatred as an outgrowth of the prejudice perpetuated by a victim as he struggles to assimilate the dominant culture.

Psychoanalytic work is extensive on the subject, though there is a dearth of analysis from fields like literature, or comparative literature, the performing arts, history, sociology. It is impossible to discuss self hate without psychologizing, and we can fully realize the potential of hate studies by using its framework to integrate existing psychoanalytic accounts with other inquiries into self hate coming from literature. We will begin with the concept self hate and use the relevant disciplines to present and explicate a case study who better an example of the self hater than Philip Roth's infamous Alexander Portnoy pioneer of the "complaint genre"- a genre that joins our interests in literature with our interests in psychology?

Portnoy is a stereotype, yet he possesses such bewildering idiosyncrasies that he resists easy classification. He may be fictional but he is real enough to some of us, the creation of a real live Jewish American mind. John Blitzer says that here Portnoy delivers a characteristic tirade which is the marker of self hate:

Weep for your own pathetic selves, why don't you, and sucking on that sour grape of religion! Jew Jew Jew! It is coming out of my ears already, the sag of the suffering Jews! Do me favor, my people, and stick your suffering heritage up your

Suffering ass-I happen also to be a human being! (76)

With these words Alexander Portnoy tries once and for all so server ties to his people. "I happen also to be a human being," he exclaims, distancing, himself from his Jewishness, an identity that he can't evade whether he believes he can or not. Of course, Portnoy's excoriation of the Jews is laden with irony. For one, the entire book, as its very title reinforces, amounts to a long and extended complaint, in effect a sustained "weeping for Portnoy own pathetic self." Even as he expresses exasperation with his people for their "saga of suffering," he somehow conforms to the very stereotype he is so determined to antagonize.

Blitzer further says-"Portnoy is stuck, as it were, between a rock and a hard place" (146). On the one hand is his Judaism, which he can't help but resent for all the anxiety it causes him, and on the other a world of indistinguishable gentiles – the

All American goys their fathers never use double negatives and their mothers the ladies with the kindly smiles and wonderful manners who say things like, I do believe, Mary, that we sold thirty five cakes at the Bake sale. (145-6)

Portnoy, it seems, is in an impossible position. He simply can't reconcile his unconscious attachment (bordering on obsession) to the Jews with his competing impulse to be a human being first and a Jew second, if at all. Put simply, if he is a Jew, then he is at least someone with a distinct identity even though that identity exasperates him, whereas if he were a gentile, he would be (in his eyes at least) "Just like everyday else," (56) a sever blow to a narcissist like Portnoy.

Similarly Jefferson Chase has also seriously disclosed about the glance of anti-Semitic attitude in Roth's novel "*Portnoy's Complaint*" which is stoutly related to the idea of Jewish self hatred. In the text, the central character Portnoy harbors

ambivalent feelings toward judenwitz weeping tears of regret after moments of cruelty the brow beaten fathers. Conversely, Roth connects ease of language with the mainstream Gentile society in which Portnoy despite the latter's adolescent pretense toward radical Zionism ultimately wants to participate. Roth's hero at one point explicitly longs for a less agonistic type of discourse, one where words are "a form of conversation" (221) and "little gifts containing meanings" (222). Nonconfrontational Gentile discourse is also invoked in a description of perhaps the most American of pastimes, baseball. In this connection Jefferson Chase explains:

Centre field is like some observation post, a kind of control tower, where you are able to see everything and everyone, to understand what's happening the instant it happens, not only by the sound of the struck bat, but by the sparks of movement that goes the infielders in the first second that the ball comes flying at them; and once it gets beyond them, "It's mine," you call, "it's mine," and then after it you go. For in the center field, if you can get go it, it is yours. Oh, how unlike my home it is to be in center field. Where no one well appropriate unto himself anything, that I say it mine. (69)

Further more, Chase also highlights the glimpses of anti-Semitism which leads the novel as a form of crisis of cultural identity within Jewish culture. *Portnoy's Complaint* depicts such view extremely. Portnoy's family move to a predominately Jewish section of New York is prompted by sister's being pursued by Jew hating thugs early in their childhood (52-53) but ultimately and at least partly on his own terms the protagonist enters mainstream society. Late in the novel, he fondly reminisces about how the Jewish man of his neighbored also gathered for ballgames.

I tell you, they are an enduring lot! I sit in the wooden stands along side first base, inhaling that sour spring time bouquet in the pocket of my fielder's mitt-sweat, leather, vaseline and laughing my head off. I can't imagine myself living out my life any other place but here. Why leave, why go, when there is every thing here that I will ever want? The ridiculing, the joking, the acting up, the pretending - anything for a laugh! I love it! And yet underneath it all, they mean it, they are in dead earnest. How I am going to love growing up to be a Jewish man! Living for ever in the weequachic section, and playing soft ball on chancellor, a perfect joining of clown and competitor, kibitzing wiseguy and dangerous long ball hitter. (244)

Portroy's life does not take precisely this course-he moves to New York City and becomes Deputy Commissioner for Human Rights-but he does establish a place for himself in Gentile America. Indeed, in the novel's final ironic twist; he travels to Israel only to discover that he is unable to sustain an erection in the promised land. Additionally and not coincidentally, his kvetching humor falls on hostile ears. Echoing real life, accustations against Roth and his work, Portnoy's humorless Israeli lover accuses him of practicing self hating ghetto humor. "Mr Portnoy," She tells him "you are nothing but a self hating Jew." "Ah, but Naomi," he responds with typical double edged irony, "Maybe that's the best kind" (264-65). Judenwitz-his primary mode of speech, which he himself finally admits to cherishing-is bound with the situation of the partial social outsider. The mainstream may speak with greater ease and self assurance, but not with any particular wit, whereas Portnoy, for all his ethnic discursive anxiety, has the power to win over others by eliciting laughter. His

Achilles heel is his best weapon. It is in Israel, where Jews constitute the undisputed mainstream, that Portray loses all potency whatsoever.

Portnoy presents a fascinating case study in self hatred because his deep psychological problems have observable literary effects, as though his writing represents an ongoing symptom of a classic paralysis in identity. Moreover, Roth shows as the nexus of hate and culture played out in an individual who hates himself and his people for the apparent incompatibility between their cultural identity (Jewishness) and a more mainstream "American" (secular is not at least gentile) identity.

Self hate is a proxy for what is a profoundly cultural struggle, assimilation...a reconciliation of multiple components of one's identity. Portnoy is several people at once. In this connection, John Blitzer views as having been illustrated, "the character Portnoy as a Jew, an American, an American Jew, a man, a son, and a human being and he can't be happy until he learns to manage his multiple identities to reassemble them into his own unified personhood" (139).

Anti Semites are the Jewish one who evidently don't even know who they are. But there is nothing like anti Semitism to bring out Jew is one, even if the anti seemeet is another Jew. This is after all American life in twentieth century Jewish experience in reality, needed to co exist. Gentiles and even Jews had to give up their extreme practices. Thus this novel portrays the circumstance of Jewish self hatred both physically and mentally, which has produced as an outgrowth of discrimination perpetuated by a victim as he struggles to assimilate the dominant culture.

Cultural Transgression

Portnoy's Complaint is thought of as a novel that is typical of the sixties of a generation in cultural transgression or rebellion against established values, but it has a curious resemblance to the immigrant school of Jewish American fiction. Its hero rejects all things Jewish and struggles to become integrated into what he regards as a desirable, secular and liberal way of life. Portnoy the central character is really muddy who transgresses his own culture. Because of his transgression he becomes the part of identity crisis within his own community. He ignores the Jewish culture at any cost. He intends to leave Jewishness which creates crisis of his identity in Jewish circle. In the novel, through the crisis of Portnoy who is a brilliant Jewish boy reflects the crisis of whole Jewish society in postwar American society. Overall, transgression has played vital role in building the way of cultural crisis. This chapter is specially highlighted the tool of Roth's Hero as far as possible.

As we go a little bit deep into the analysis, Helge Normann Nilsen describes that "Roth is a late version of the old story of the newcomer struggling to become an American, bent on full assimilation, away from ghetto identity and towards American identity with its much wider horizons of possibility" (497). Again he remarks that "in the case of Alexander Portnoy, Jewishness is above all a psychological burden that he labors to rid himself of the intensity of his struggle is evidence of the power both of the tradition and the large culture that is opposed to many of its mores and attitudes" (501). Generally speaking there is much to be said for the view that Portnoys' battle against his heritage ends in a draw. It is a modern paradox that the hero can't quit escape from a tradition that he no longer believes in and thus is doubly victimized and becomes the part of cultural crisis.

According to Robert M. Greenberg, Roth describes first generation immigrant fathers as "pioneering Jewish fathers bursting with taboos" who produce second generation sons "boiling with temptations" A page later he adds about his literary alter ego, "If it had not been for his father's frazzled nerves and rigid principles and narrow understanding, he would never have been a writer at all," "a second generation American son possessed by exorcism of his father's demons" (268-69). This intergenerational interpretation of the cultural origin of transgression in Roth's fiction illuminates the details of many of his narratives. Roth's frustration with his sub cultural as a Jew in American society is in many ways the irritant that produces his fiction. His irritation however, is not simply the result of overt resistance by mainstream society. His frustration is clearly determined by his position in Jewish American culture by his embroilment in and rebellion against the world of his parents. The origin of Roth's major theme is located and delineated in terms of cultural dynamics and sub cultural perspectives on mainstream existence. Likewise, Robert M.Says -

This substratum of Jewish feelings and ideas in Roth has resulted in a far more explicit burden of moral ethical sensibility in his work at the same time that Roth has striven to achieve authenticity and artistic power through cultural and psychological transgression (63).

Another facet of this ethical substratum in Roth the novelist is certain ambivalence about succeeding in the American mainstream. To transgress is to step a cross a boundary or past a limit; and Roth's success in bursting the boundaries that confined his father's generation is life with crosscurrents. A second generation American from a lower middle class Jewish home, Roth dramatizes in his fictions is of a career of his gift, and early success to express dammed up Jewish ambition,

appetite, and anger only then to suffer the black lash, the countercurrent of communal recrimination and psychological guilt. The elation of success quickly changes into the tribulation and confusion of misunderstanding.

In Portnoy transgression involves a second generation son's demand for instant gratification in defiance of his father's protracted effort to achieve economic and moral stability for his family. Alex Portnoy, described as New York City's Assistant Commissioner of Human Opportunity (204), has become a transgressive monologist impelled towards narratives of outrageous sexual and psychological candor and uncomplimentary family satire. The motive of honoring the liberal values of his father and mother has been superseded by the imperatives of a socioeconomic artist. Only comic marksmanship at his parent's foibles and pleasure of venting his fury stir him.

We learn that as a boy young Alex Portnoy nearly suffocates from parental expectations that he be the smartest and neatest and best behaved little boy in his school. His melodramatic mother, aspiring to impress Gentile America with her perfect offspring, supervises him to death and turns minor infractions into operatic disappointments. At times, for frustrating her, he is locked out of his home. With adolescence, masturbation becomes the spearhead of Alex's rebellion. In manhood, sexuality remains at the center of his effort to overturn inhibitions and push back repression. Portnoy contends his transgression often produce guilt: In this respect, Robert M. Greenberg explains- "why must the least deviation from respectable convention cause me such inner hell? ...when I know better than the taboos!" (124)

Most of the time, however, he seems to find it is surprisingly easy to transgress; the only obstacle to freedom is his hesitation. After being treated to his first lobster dinner by his sister's boyfriend, Portnoy is tempted to masturbate on the darkened but back to New Jersey with a Gentile girl sitting beside him. The adult

retrospectively speculates that being encouraged to violate the Jewish dietary code also prompted him to take a sexual risk. In this connection, Robert M Greenberg cites the lines-

The taboo so easily and simply broken, confidence may have been given to the whole slimy, suicidal Dionysian side of my nature; the lesson may have been learned that to break the law, all you have to do is just go ahead and break it!..... stop trembling and quaking and finding it unimaginable and beyond you: all you have to do, is do it! (78-79).

Not wanting to feel "obedient and helpless" (73) also impels Portnoy to challenge the mainstream culture. And here as well, his rebellion, manifests itself sexually and revolves around his exclusive interest in Christian girls. If sex is exciting for Portnoy when it is secretive and "bad" - the antithesis of the moral goodness imbued in Alex by his parents -sex with a "shiksa" is twice as arousing. It violates not only the Jewish community's expectations that he marry a Jew, but is also imposes his dirty will on the clean blonde daughters of the Gentile middle class; it asserts his arrival in the mainstream and full entitlement as an male American. It out and out creates the circumstance of cultural crisis at any rate. In this regard again Robert M. Greenberg mentions some lines from the text-

"I don't seem to stick my click up these girls, as much as I stick it up their backgrounds-as though through fucking I will discover America. Conquer America - maybe that's more like it" (235).

Similarly, there is the transgressive quality of Portnoy expressing his inner life in a long "complaint" or psychoanalytic confession, which inadvertently or

deliberately wounds and offends readers who, like the author's parents, also over supervise their Children. Roth's selection of the 1st person confessional monologue as the narrative form and viewpoint dramatizes his intention to unburden his psyche, despite the pain he'll cause to his family and the delight he'll provide to others- like himself who are liberated, freewheeling and at odds with their religious and ethnic backgrounds. The monologue also persistently generates an awareness of the performative transgressions on the author's part, violating the limits of decorum for serious literature. Roth repeatedly amazes delights and shocks. At the peak of his masturbatory mischief, Portnoy tells us he has made use of a piece of liver before his mother prepared it. Again Robert describes the lines- "So Now you know the worst thing I have ever done. I fucked my own family's dinner" (134).

In Portnoy's stream of associations about his rabbi and his mitzvah, Roth goes from ridiculing the pretentious enunciation of rabbis, Jewish racism and prejudice against "goyim," to turning directly on his own people: "weep," he says, "for your own pathetic selves...sucking and sucking on the sour grape of a religion! Jew Jew Jew Jew Jew Jew!

Irving Howe takes exception to Roth's treatment of Jews from the Patimkins of *Goodbye Columbus* to Alex's parents in *Portnoy's Complaint*. Howe explains that "their history is invoked for the passing of adverse judgments...but their history is not allowed to emerge so as to make them understand as human beings." (73-74). Yet if in *Portnoy's Complaint* Howe is expecting a finished and rounded artistic product; he has missed the point about Roth's new approach to the novel. Roth is in the process of creating a new set of transgressive pleasures for an art consisting largely of process and catharsis an art of enthusiasm, of defiantly going overboard, and believing that "truth" lies in comic hyperbole and blasphemy, in force and cruel satire.

Alex is ambivalent in his feelings towards his parents, but not towards everything they stand for. He can't forget the moments of love and bliss, but he is unequivocal in his rejection of their use of emotional blackmail and their sentimental and primitive attachment to Jewish customs and beliefs.

Alex's main change against his father is that he is weak and submissive and allows himself to be dominated both by his non-Jewish employers and his overpowering wife. He is a man who gives up any attempt at discovering and asserting his individuality and therefore becomes a negative example to his son. The elder Portnoy wants his son's love and to give him the same, but later can't accept the premises. In this connection, Hegel Normann Nilsen explains the lines of the text. As he says - "But what he had to offer I did not want-and what I wanted he did not have to offer" (28). The father has gone too far in his acceptance of rules laid down by the mother for Alex to be able to communicate with him. He is too much a man of his generation for whose members conventional success was of overwhelming importance. Moreover, he has a strong sense of his tradition as a Jew, although he can't formulate his commitment very well, and thus feels impelled to see his son as one who will fulfill the father's ambitions and be the Jew of the kind that he himself would have wanted to be.

It could be said that Roth rebelled in public with Portnoy. Tossed out his id, removed all his clothes, and shed all the polite and impolite social forms that he had found ludicrous and stifling at home. For good measure he also turned against the conventional norms he had acquired first at Chicago's graduate (graduate) school and, later from literary social scene he had encountered in New York. In the process, what may have been a kind of bridge burning but which won him acclaim-he found the author's voice that would last him throughout his career. It almost like a signature: it

was characterized by wit and humor; it was often mocking, at times even scatological; it tended to alternate the real Philip Roth with the fictional, imagined persona, placing both at the center of the narrative; and it portrayed the Jew in revolt against society which absolutely reflects the identity crisis. But it depicts that rebellion in images and comic turns taken from our society American popular culture.

At times the narration and the dialogue read almost like a performer's version of stand up comedy. It was all charged with the energy and frenetic riffs of an improvisational actor, but an actor who had read widely, who had command of language and style and sentence structure. In short, a writer rather than a mere performer.

In this regard, Gene Lichtenstein cites some lines as problem of cultural transgression. One example from "*Portnoy's Complaint*" at the end of the book, we have Portnoy's free association sounding somewhat like a comic's schtick, a howl really directed against society and all of his confining conventions, designed to restrain our hero and his antic, undisciplined behavior

Do not Remove Under Penalty of Law" - what would they give me for that, the chair? It makes me want to scream, the ridiculous disproportion of the guilt! May I? Will that shake them up too much out in the waiting room? Because that's may be what I need most of all, to howl. A pure howl, without any more words, between me and it! This is the police speaking. You're surrounded Portnoy. You better come on out and pay your debt to society. Up society's ass. Copper. Three to come out with those hands of yours up in the air, Mad Dog, or else we come in after you, guns blazing, one. Blaze you bastard cop,

what do I give a shit? I tore the tag off my mattress-Two-But at least while I lived I lived big (273-74).

Portnoy reads as if a liberating force had been let loose. He outed everyone: the Jewish parents; the crude youthful gang of Jewish teenagers; and of course, himself first as masturbating boy/man obsessed with sex, then as cocks man not too distantly related to the standup comic world of Lenny Bruce, fascinating and delighting us with 'tales of his real or imagined experiences in all the right and wrong places and in all the possible permutations and combinations. With member in hand, he gleefully pirouetted and performed through a series of sexual games that almost always involved non-Jewish women. It was the Jewish male's ultimate act of liberation from parents and of revenge against a Christian society.

Again Gene vividly describes the widely raucous humor; the same hilarious and over the edge recollections of parents, girl friends and "private" experiences. The point was nothing that could not be said-about Jews, cunts, shvartesers. And about oneself. Nothing too embarrassing for the performer to embrace. In this respect, Gene extracts the lines of "*Portnoy's Compliant*".

I don't seem to stick my dick up these girls, as much as I stick it up their backgrounds-as though through fucking I will discover America. Conquer America may be that's more like it- As though my manifest destiny is to seduce girl a from each of the forty eight states(234) .

Thus cultural transgression is another obvious way of depicting crisis of culture at any cost - in Philip Roth's novels. Each of Roth's novels is a lens through which he examines his life as an American writer who can't ignore that he is Jew. And each dramatizes its material in a way that achieves a highly personal yet

universal pathos about man as a rebel and outcast who must suffer for his cultural resistance and transgressive authenticity. The tensions between subculture and mainstream experience are at the core of each of his novels and at the heart of his preoccupation with transgression.

Jewish Suffering

Portnoy's Complaint explores the theme of Jewish suffering extremely. It is more highlighted in terms of keeping relation with non Jewish girls or Gentile woman, in terms of assimilating non Jewish culture and so on. This work would like to show Jewish suffering through the theoretical modality of Jewishness. This issue is discussed in detail following tool of Jewishness where Jewish can get redemption through intense suffering. Achieving redemption they have to suffer a lot and become the way of cultural and personal crisis. Alex has the same case in this novel. Due to his suffering he feels identity crisis within his society and American or non Jewish society.

The American ways of life is not similar to the transitional Jewish ways of life. Philip Roth remains critical the adoption of get rich quick mindset of the American Jews at the cost of Jewish morality. The criticism comes through the ironic observation of Alex Portnoy. Because of this fact, he becomes more suffering in American ways of life.

Alex pursues non Jewish girls as status symbols out of a sense of inferiority that drives partly from his minority origins when he becomes acquainted with families and institutions different from his own, his reaction is highly ambivalent. In one event, Portnoy accepts an invitation to visit the family of his girl friend Kay Campbell in Iowa and he is impressed by their politeness and cool self confidence. But his

description of them is ironical, if anything, and during the Thanksgiving celebrations he has to admit to a feeling of homesickness. In spite of himself, Alex reacts like a Jew among Gentiles. He plans to marry Kay and suggests that she must then convert to Judaism, but when she refuses he becomes furious, much to his own surprise. But in fact, he reacts in a fashion shared by many of his brethren to what he perceives as the haughty dismissal of the goy, or non Jew, of his Jewish heritage although these, "inherited reflexes of a program threatened enclave are inappropriate and self defeating. In this connection, Joel Grossman has cited some lines-Alex asks her "And you'll convert, right? It was the wrong question, as he explains:

I intended the question to be received as ironic, or through I had. But Kay took it seriously. Not solemnly, mind you, just seriously. Kay Campbell, Davenport, Iowa: "why would I want to do a thing like that? (230).

It turns out that Kay's response antagonizes Alex to the point where he breaks off their relationship. To be sure, Alex is as surprised at her reaction as Kay is "How could I be feeling a wound," he muses, "in a place in which I was not even vulnerable." At the root of the problem, though is not Alex's surprising spate of Jewish pride; the crucial thing, he learns here is that Kay can't understand him. His irony is taken seriously, and her ingenuoueness is taken as thinly veiled anti-Semitism.

When people of differing backgrounds meet, and each has a set of assumptions of what the other must be like, it is clear that a meaningful relationship can never be established until the stereotyped barriers to communication are broken down. Then, they become the victim of suffering. Often this doesn't happen. Roth's Jewish men are obsessed with a mythical creature called shiksa, and his promised of

hitherto unimagined sexual delights. At the same time, but to a greater or lesser degree, his non Jewish women are filled with ideas, about Jewish men. These feelings in turn are connected, clearly to Jewish attitudes toward Gentiles in general to men's attitudes to women in general and so on. When all of these assumptions, prejudices and fantasies converge the result can be something this like -

Look, I'm not asking for the world-I just don't see why I should get any less out of the life than some schmuck like Oogie Pringle or Henry Aldrich. I want Jane Powell too, God damn it! And Corliss and Veronica. I too want to be the boy friend of Debbbie Reynolds- it is the Eddie Fisher in me coming out, that's all, the longing in all us swarthy, Jew boys for those bland blond exotics called shiksas. (153)

Portnoy goes on to tell his doctor that what he has learned about shiksas is that they too want what's exotic, that, "as far as a certain school of Shiksa is concerned...this knight turns out to be none other than a brainy, bolding, beaky Jew ...Portnoy's discovery is nothing new, but Roth's I think is at the heart of the problem between his men and women is the odd combination of a man who stereotypes others and deeply resents being stereotyped himself.

As arrogant as Alex Portnoy may appear in *Portnoy's Complaint*, he is not immune to the same sense of underlying shame that fosters the Jewish fear that he condemns. When Alex criticizes his parents for their sense of cultural pride he says "If it's bad it's the goyim, if it's good it's the Jews! can't you see my dear parents, from whose loins I somehow leaped, that such thinking is a trifle barbaric? That all you are expressing is your fear" (83). The fear that Alex chastises in his parents can best be understood as shame, not over their own sense of personal shortcoming, but over their cultural opposition to their nation's Christian hegemony. Alex's own self doubt is

similarly inspired by the contrast he perceives between his own traits and the physical ideal of the ethnic other. Though the feeling of physical inferiority plays an important role in Alex's insecurities, we need look no further than the fourth year of his development to recognize the protagonist's ample awareness of his favorable appearance.

The young Portnoy feels that his hope of impressing young shiksies skating on a frozen pond is severely limited by his undeniable ethnicity. "I can lie about my name, I can lie about my school, but how am I going to lie about this fucking nose" (76)? In this respect, Alex's condemnation of Jewish culture is hypocritical insofar as these insecurities represents the same fear of cultural bias that he vows his immunity to.

As Barbara Gottfried points out, "Jewishness contributes to what the Roth hero most respects and yet most loathes in himself that quality that makes him at one and the same time both superior and inferior to what is defined as masculine in America. Where his father is iconic of that generation of Jewish men who have been enslaved by their culture, Alex takes pride envisioning the ways that Jack Portnoy's physical austerity liberates him from the bonds that subjugate him to his wife and the gentiles that employ him-

Pregnant as his masculinity was in this world of goyim with golden hair and silver tongues, between his legs (God bless my father) he was constructed like a man of consequence, two healthy balls such as king would be proud to put on display, and a shlong of magisterial length and girth (45).

Add to this reverence Alex's in his Jewish high school's inherent intellectual superiority to that of its Christian rivals and you have a character whose only real frustration is his inability to show gentiles just how incorrectly his race has been judged.

Portnoy's pursuit of the "exotic Shikse" is grounded in personal ambition that is sorely undermined by the reality that confronts him. The racial other is not only a symbol of his freedom but of his capacity to subvert the forces that have condemned the Jewish people to emotional tedium. According to Cooper, it is a "kosher purity that has impeded Alex's quest for America, which Alex fully intends to enter even if he has to blaze a trail through every blond, pug nosed cheerleader from sea to shining sea."

Portnoy's repulsion at a note written by his girl friend, Mary Jane, a.k.a "The Monkey" to her maid embodies a fear suppressed only by extreme denial" dir will a polish the floor by the bathroom, please and don't forget the insides of wine dose Mary Jane (231). Alex's reaction to this note seems wholly appropriate when we consider the symbolic impact of Mary Jane's ignorance on his psychic equilibrium. She is not simply a girl friend for Portnoy but an American icon, a means of overcoming his perceived sense of cultural inferiority by embracing the strength of gentile America.

Alex is incapable of loving Mary Jane because her ignorance ultimately defines his failure as a Jew. Cooper notes that for Alex "the gentile woman is the questioning self taken on to challenge what he thinks he wants by showing him to be as inadequate as he had always feared he was." Cooper's statement refers primarily to the fact that The Monkey, in satisfying the very insecurity over his masculinity that promotes his interest in the gentile woman, challenges the notion that such a goal is to be pursued. Alex's reaction to Mary Jane's semi illiteracy demonstrates the ease with

which the shortcomings of another can lead him to question the validity of his own desires. He finds it necessary to rescue Mary Jane from her limiting background by producing her to literature that he believes will speak to her benighted past. He claims that he considers this task an attempt to "save the stupid shikse, to rid her of her race's ignorance (235). Alex's attempts to educate her are motivated not by his humiliation at her childlike intellect. The protagonist's own cultural bias against the "ignorance" of the gentile race suggests that he has no expectation that the shikse he has envisioned in his adolescent fantasies might impress him intellectually. In attempting to change *The Monkey* to fit his own cultural values, Alex reasserts to suffering that forces his parents to identify their own superiority. Though Portnoy believes that he seeks out the other because of her difference from the women of his own ethnicity, he is actually humiliated by the very elements of her character that place her in opposition to a cultural standard that he claims to detest.

Roth's Jewish hero also wants to live between two worlds. Roth's hero wants to search meaning in two fold ways through suffering. Portnoy's revolt is twofold both against society in general and against the rules and regulations of orthodox Jewery.

Portnoy's orientation to the world and his realization of the unfairness and phoniness in the world begin when he realizes that his father, who works the slums for his insurance company, never received his proper rewards. Despite all, the "plaques and scrolls and medals" Portnoy realizes, as his father did not, that the senior Portnoy would never become a district manager of Boston and North eastern and as Alex notes, -"My father with his eight grade education, was not exactly suited to be the Jackie Robinson of the insurance business."

Yet, Alex realized that "in that ferocious and self annihilating way in which so many Jewish men of his generation served their families, my father served my mother,

my sister Hannach, but particularly me. Where he had been imprisoned, I would fly: that was his dream. Mine was its corollary: in my liberation would be his-from ignorance from exploitation, from anonymity". (6-7)

Thus, this novel serves the theme of Jewish suffering either by their fate or by their Jews bondage of rules or by their acceptance that a Jew must be suffered between goodness and aggression, generosity and control, independence and sacrifice and where all the sufferers stubborn to death a Jew can get redemption over a long suffering only after his death.

Conclusion

Philip Roth is one of the outstanding novelists in the history of Jewish literature. His novels especially cover the domain of Jewishness. *Portnoy's Complaint* is also the exploration of the 20th century Jewish experience in American land: their trauma of anti-Semitism, Jews self hatred their vivid experience of Jewish suffering and their enslavement of cultural transgression, an acute sense of loneliness and pangs of estrangement in the lives of millions of exiled Jews, who try unsuccessfully to adjust in the deep multifarious American society with diverse segments of American life including Native American Jew American, African American Christians and so many other ethnic groups.

Through this novel of Philip Roth, it has come to the conclusion that even in the extreme pressure of the great suffering they do not escape the limitations of Judaism, which are forbidden to the Jews. But protagonist's attempt preserve his Jewishness does not give him new achievement but provides him a disastrous result. That makes him cultural crisis within his own community as well as in assimilated community. It also creates identity less identity. But still they prefer to get entrapped (Alex in this novel) into burden of Judaism rather to live a life of assimilation, being conscious of their Jewishness at any rate.

After the deep study of this novel, it is understood that there are different kinds of Jewish ways of life such as Jewish self hatred and their trauma of anti-Semitism, Jewish comic figure, known as the Yiddish term, schlemiel (only in tool). Hate and culture as a tool as well as in textual analysis is another significant trend of Jewish cultural crisis in a great extent in this novel. For the protagonist, Alex Portnoy hate becomes a part of his identity that he can't help but defines himself in terms of the group he hates. The belief structure of any bigot is contingent upon having a

victim available to victimize, even if that victim remains an abstract concept.

Studying identity is strongly related to hate, involves an almost impossible unweaving of what it means to be a citizen, a man or woman, a family member, a professional, someone with a race, with a history or even someone without some of these attributes. The number of hate group may hate in order to conform to in the group, to stay assimilated and a self hating victim may punish himself as a way internalizing his struggle to assimilate an identity dictated by the dominant culture.

Likewise, transgression lies at the core of Philip Roth's fiction particularly in *Portnoy's Complaint* which evokes the crisis of cultural rootless ness within the multiple identities. This novel examines the omnipresent theme of transgression; it also includes a section on transgression in his recent, more explicitly postmodernist work up to *Sabbath's Theater* (1995). Transgression enables Roth to penetrate resistant domains and to go where he feels excluded psychologically and socially. The confluence of personal and artistic themes about being a Jewish American has resulted in a perpetually renewing literary originality in Roth's fiction. Cultural positionality in Roth's work remains important, since his narratives derive their universal power from their ethnic and socio-cultural specificity. This novel also suggests the importance of further examination of the tensions between "Minority" and "mainstream" status in second and 3rd generation post immigrant American writers.

Talmud is another striking point which is known as Jewish vast collection of laws. It is stoutly related to the idea of Judaism. It is much strict about sexual mortality and above all it is Jewish code of conduct which is religiously ordained and which helps to show the Jewish cultural identity.

Similarly, Jewishness is another aspect of Jewish culture and marker of Jewish ways of life. Jewish suffering is vastly related to the opinion of Jewishness. Jewishness comes out of the dynamic tension arising among a common history, mutual suffering and a sense of being the chosen people of God. In Jewishness, it is understood that a person can be achieved redemption through intense suffering. While Alex comes into the vortex of suffering, he becomes identity less in multicultural community. His personal crisis of identity is not his particular crisis but it is the crisis of whole Jewish community as a matter of fact. His Jews suffer Just becomes they are born Jew. According to Judaism Jews are purified only through the suffering and they need a great endurance for this. Alex Portnoy who is a brilliant Jewish boy admired by his parents but when he brings in another community he suffers a lot because from his childhood on, has been obsessed by women and sexuality. There is conflict between his secret thoughts and Jewish morality candidly which becomes his part of suffering.

The schlemiel is another way of life of Jewish people. It is dealt only in tool. It is an object of sympathy and an object of satire. Schlemiel is a comic figure, a universal character of folklore, literature and theatre through out the world. Leo Rosten's defines that schlemiel includes "a foolish person" "a simpleton" and "a unlucky and unfortunate person." (344). It is the figure, which has most consistently represented the Jew to himself in modern times, from Yiddish story to the modern novel. Thus, schlemiel figure is always in tension, resulting from conflicts, between his society and his tradition, his status and his desires. Producing laughter and general merriment are other aspects of schlemiel figure.

Therefore, in Roth's novel, we can easily trace out the bitter but the real experience of 20th century American society and none of the ethnic groups has

suffered the way Jews suffered. The Jews, even while going through such experiences, become conscious of their Jewishness but in the vortex of time, they become identity less. Alex has suffered the same thing. On the one hand, he has suffered from his own community's mortality, on the other hand, because of another community's life style. Through the crisis of identity of Alex reflects the crisis of cultural identity of Jewish in postwar American, society. So by showing Jews tragic experience in the alien society of America and bringing them in contact with other ethnic groups and making the protagonist suffer. Thus, Roth has drawn the picture of Jewish ways of life to ameliorate the suffering and cultural crisis.

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