

Chapter One

Introduction

Saul Bellow as a Jewish American Novelist

Saul Bellow is a Jewish American novelist and winner of Nobel Prize for literature in 1976. In most of his novels he champions culturally diverse society where migrants, especially Jewish ones, struggle for the quest of their identity. Bellow has concentrated his writing to reflect rich community through the eyes of alienated people and the characters to evoke pains and sufferings in marginalized existence. Bellow's novels depict the struggle of individuals to preserve their personal identities in an indifferent society. His Nobel Prize citation reads: "for the human understanding and subtle analysis of contemporary culture that are combined in his work". This citation clearly shows that he has beautifully illustrated the inner human pain and suffering prevalent in the contemporary society of 1960s and 1970s in America. He has clearly shown the identity crises of the immigrant. He is one of the great American Jewish writers to capture a large reading audience without departing from an American Jewish idiom. Bellow has been instrumental in preparing a way for other writers like Bernard Malamud, I. B. Singer and Philip Roth.

Bellow was born and brought up in a multicultural society and in a family, which spoke many languages. His parents, Abraham and Liza Bellow had immigrated to Canada from St. Petersburg in 1913. When Saul was nine, the Bellow family moved to Chicago, a city which was to remain home until he graduated from college that plays a prominent role in his literary works. He worked as an instructor, an editor and a professor. He had been either a member of the faculty or a visiting professor at the University of Chicago, New York University, Princeton University, Bard College

and many other institutions of higher learning. Since 1993, Bellow was an English professor at Boston University in the city of Boston where he lived.

Bellow's first published work was a short story entitled "Two *Morning Monologues*" which appeared in *Partisan Review* in 1941. Bellow had already established his reputation for the beautifully wrought constructions of *Dangling Man* (1944) and *The Victim* (1947). He won national popularity with *The Adventures of Augie March* in 1953. The succeeding publications of *Seize the Day* (1956), *Henderson the Rain King* (1959) and of course best seller *Herzog* in (1964) and *Mr. Sammler's Planet* (1970) fully widened his popularity to the culmination. Saul Bellow published eleven novels, two collections of short stories and numerous other works. In 1976 he received Pulitzer Prize for *Humboldt's Gift*. Since the publication of *Herzog* in 1964, Bellow has been generally regarded as America's distinguished novelist whose work significantly extends to the literary traditions of his country. Bellow was awarded the International Literary Prize for *Herzog*. This availed him an opportunity to become the first American to receive such coveted prize. It is acknowledged by most critics as his masterpiece.

Bellow has beautifully portrayed the Jewish themes, ethics and backgrounds in his writings. Even when he deals with specific Jewish themes, characters and backgrounds, he is using them as symbolic of modern man in general. That's why he prefers to call himself a universal writer. The quest for a Jewish identity is major theme throughout his works. The fact that the quest for an identity is symbolic of universal modern man only adds to Saul Bellow's greatness and it does not reduce the content of his fiction in anyway. Jewishness is not only a source of guilt and worry in Bellow's novels but also a source of strength and fullness. His heroes' emergence from their various existential crises and their refusal to a healthy equilibrium are linked

with their return to their Jewish identity. This can clearly be seen in his *Seize the Day* (1957).

Bellow has a high opinion of what is "human". In an interview, Bellow himself criticized the dark view of life in *Herzog*. Moses Herzog, the protagonist, comments on the existential writers saying that human life is not meaningless nor void, rather meaningful due to the brotherhood. Similarly he criticizes the concept of psychoanalysis. According to him psychoanalysis distorts our view of man by overemphasizing the role of sex in human behavior. He states that the Freudian view of man is deterministic, lamenting its lack of mystical elements. Bellow struggles against the isolating and destructive forces of defeatism and nihilism and towards the attainment of meaning, fullness and spiritual richness in life.

Bellow's protagonists seem always to be laboring under immense loads and pressures from which they receive only momentary release. It is in this sense the Bellow hero can be justly termed a Schlemiel type. If he is a victimized figure, he is a victim of his own moral sense of right and wrong. He is victim of his own accepted obligation to evaluate himself by standards that will inevitably find him lacking. And it is for this reason that all Bellow heroes apprentice in suffering and humiliation. Bellow's heroes suffer intensely and rehearse their agonies at operatic volume for all to hear. But it would be a serious mistake to confess this characteristic reaction of the Bellow hero with one of passive lamentation or self-pitying surrender. His protagonists are urban-bred and urban-oriented. Their native habitat is the modern metropolis. In the city the Bellow hero is almost at home. His heroes feel a great sensuous joy in nature, but nature fails to become for them a bible of life. Nature remains always outside for the Bellow protagonist. His unique individuality never becomes merged in to its large mystical embrace. Thus for Bellow, nature remains an

inexhaustible source of delight without becoming a dwelling place for the spirit. It offers sensation but not truth. Most of Bellow's protagonists are concerned with freedom of choice, social responsibility, the preservation of human dignity and individuality.

Herzog is said to be Saul Bellow's most autobiographical novel. As an adult he became a professor and spent most of his life in academic circle. Daniel Fuchs has said that Bellow is using *Herzog* as a spokesman of his own ideas about integrating the intellectual world and the so-called real world. The experience of marginality can be found both in Saul Bellow's career as a writer within the context of the social and cultural position of the Jews in American society and his celebrated novel *Herzog* (1964). Bellow's rise to prominence as a major American novelist can be reviewed as a part of the movement of the Jews from the periphery to the centre of American life. *Herzog* marks Saul Bellow's debut as an author of popular best selling fiction. It established him as a literary figure, as a celebrity and household name.

Bellow is a master of narrative voice and perspective. He is a remarkable stylist who can move with ease from formal rhetoric to the language of the street. As a great comic writer, he explores the tragic-comic search of urban man for spiritual in a materialistic world hostile to the imagination and higher meanings. Bellow's style is as full of verbalization as his characters. He expresses everything, asks questions and allows himself the same freedom-usually through his character's consciousness that he allows his secularized Jew. He uses the technique stream of consciousness to reflect on the flashbacks and recurring memories in his mind. Through the technique, he has expressed the intense psychological feeling of his identity crisis throughout the letters in *Herzog*.

Herzog: The Story of an Unsettled Intellectual

Herzog is a novel about a professor who is struggling to make sense of his life. The protagonist of the novel, Moses Herzog is a representative of Jewish intellectual dwelling in American society. Herzog has led the perfectly ordinary life of an assistant professor, respected and stable. But as soon as he gets separated from Daisy, he sets out to confront several ups and downs in his life. Herzog marries a converted Christian girl, Madeleine, thinking that he will lead a perfect and respectable life again. But his thought has been caged within his body and mind because that does not turn up to be true. After he has married Madeleine, he abandons his academic life at the request of his wife, Madeleine. The Herzogs move to Ludeyville, a remote village in the Berkshire Mountains, to live perfectly peaceful life. Madeleine could not live happily and perfectly there simply looking and cleaning. Madeleine forces Herzog to settle themselves in Chicago. Shortly, after they have settled in Chicago, Madeleine forces him for the divorce. Madeleine has been in affair with Herzog's best friend, Valentine Gersbach. Herzog becomes victim. His heart is filled with crisis of suffering.

Moses Herzog is coping with a stagnant career, two failed marriages, a best friend who has stolen his second wife and two children whom he rarely sees. Throughout the book he writes letters to everybody from his ex-wives to politicians, scientific experts, his dead mother and finally the famous dead. We learn that the letters are never sent to anyone. They are means to cure himself of the immense psychic strain of his failed second marriage.

Herzog tries to escape his lover, Ramona, a sexual priestess. But he cannot remove her out of his memory. He is compelled to embrace Ramona. This event took him to be victim again. Ramona considers him to be an instrument that could quench

her bodily needs. She recognizes him as a foreigner. Ramona claims him not to be a puritanical American though he is dwelling in America for his whole life. Not only Ramona but Herzog's peers at work also recognize him to be a foreigner, a Jew spy. Herzog happens to be a culturally marginal man in the eyes of others and his personal inner experience. Herzog is well versed with both his Jewish root and culture and American culture but his inner feelings make him not belonging to either of the two cultures. He is a displaced, divided and split man.

To save the marriage, he was a failure but Moses determines to fight with her for the custody of their daughter, June. He is in a severe emotional and intellectual crisis. Moses considers murdering his ex-wife and her lover with the gun of his own dead father, the old Herzog. After spying on them through window of their house, however, Moses realizes that he will not kill them. Through his good friend Lucas, he manages to meet his daughter with whom he goes to the aquarium. As they leave the aquarium, Moses meets a car accident. He is charged for the possession of the gun and taken in jail. His brother bails him out. By the end of the novel, Moses finds contentment in his country home and the pleasant weather. He feels he does not need to write any more letters.

Through his letters and memory, it can also be learnt that Moses was raised in a Jewish immigrant family in La Roux, Canada. He had been victimized by his own wife and best friend despite his elegant and intellectual status. He is strongly attached to his Jewish past and cherishes the memories of his upbringing on the one hand and minutely conscious about his idealism, his morality and his desire to be a decent person on the other land. His severe emotional and intellectual crisis is the divorce. To heal the wound of divorce, Herzog moves through various stages: first, shock and denial right after his second wife suddenly throws him out; second, months of

depression which he defends against through restless travel and best friend, a phase of homicidal anger mixed with nearly suicidal depression, culminating in an impulsive flight to Chicago and plan to kill her and her lover. He lurks outside her house but can not do it. Fourth and last, after an accident and an arrest for possession of the unregistered gun brings him down with a crash, a withdrawal to the country where he begins recuperation and acceptances. Thus, Herzog becomes the victim of the psychic pain. Herzog himself is a victim in modern America but he himself refuses to accept his fate. He refuses to accept the empirical evidence. Persisting in his quest for love, he comes at the end to a restoration of sanity and hope for the future.

Critical Overview on *Herzog*

Saul Bellow's *Herzog* was published to glowing reviews both from the mass media and the academic community. *Herzog* was the first of his novels to reach the best-seller lists. Reviewers found this novel enriching, entertaining, technically advanced and of overall exceptional literary quality.

Bellow's *Herzog* has elicited host of criticism since its publication. Its richness is reflected in its criticism from multiple perspectives. The critics have shed lights from multifaceted perspectives.

R. Barbara, a distinguished critic, reviews and claims that the novel indirectly reflects the marginal status of Moses Herzog in America. He says:

In *Herzog*, Bellow created a character that caught the consciousness of American intellectual establishment of the 1960's. Moses Elkanoh Herzog, on the brink of divorce and professional suicide, begins to develop his naturally reflective nature to the point of insanity. He writes letters to his friends, to his family, to famous people both dead and alive, even note to himself. These attempts to come to terms with

his changing self-image centre especially on his feelings about his Jewish past. During his adult life Moses had been a Jew totally assimilated into the Christian intellectual world; he has learned the history of the Christian west; he has accepted wife. Suddenly, his life begins to disintegrate. Before Herzog can attain any equanimity he must learn how to balance his present individuality with past tradition.

(qtd. in Riggs 71)

R. Barbara's emphasis lies on the consciousness of the whole American intellectual establishment of the 1960's. But he does not forget to mark Herzog's past adult Jewish life and his present marriage with a converted Christian girl. In the present situation Herzog does not find the integrity, originality, and self-identity. So he is trying to keep the balance between two cultures but not a success, rather feels a sense of loss and sense of identity.

The novel, *Herzog*, unfolds itself with Moses Herzog at his country house in Ludeyville, Massachusetts, in the Berkshire, in midsummer. He is described by the narrator as having "fallen under a spell" and as a result has been writing letters to "Every one under the sun" including family-dead and alive, friends, ex-friends and historical figures. He has recently learned that his ex-wife Madeleine living with his best friend Valentine Gersbach and that the two had been lovers while she and Herzog was dwelling under one roof as a husband and wife. His ex-wife recently has got divorce. Definitely, Herzog reflects the 1960s American intellectual establishment, as he seemed to have undergone all the ups and downs of 1960s movement. In the 1960s, almost all the intellectual groups were revolting against the prevailing system of domination, concept of Black and white, male and female, self-identity, social discrimination and so on. On the other hand, Herzog must have realized himself as an

inferior creature that had been out of his house by his wife. The brink of divorce and professional suicide force him to develop his naturally reflective nature to the point of insanity. In his insanity, intellectual and emotional crisis, he begins to write letters. He has written the letters but they are never dispatched to the people who are the intended to receive. This proves that the letters are written when he is undergoing severe emotional and intellectual crisis of suffering. To reduce the burden he does the act of writing letters. When he has lost self-identity, he has to bear such kind of crisis. He seems insane in the eyes of others.

Critic James D. Hart reflects the life and experiences of a middle-aged Jewish intellectual. He says:

Herzog is an intense revelation of the life and experiences of a middle-aged Jewish intellectual, presenting his involvement with two wives and other women, with his children, with a friend who betrays him and with his career of teaching and writing. He is led through nervous almost to suicide and emerges "pretty well-satisfied to be, to be just as it is willed"(65) .

Hart takes Herzog as a Jewish intellectual and he has developed different relationships with different people as common man in the modern world. Because of his multiple relationships and failures of relationships, he is impelled to face extreme traumas in his psyche. He becomes shattered and feels himself to be a victim of modern American society. Modern man is not a whole man. He is a split, saturated and divided man. The basic characteristic of the modern man is the nature of fluctuation. James D. Hart finds all these features in *Herzog*.

Chester E. Eisinger emphasizes on the optimistic aspects of the novel as the central area of the concern and leaves out the dominant aspect that Bellow intends to

emphasize. The philosophy of optimism appears to be very surface but the prominent aspect is to juxtapose marginal feelings of the hero with the philosophy of optimism.

He says:

Herzog is a clear-cut illustration of Bellow's rejection of pessimistic philosophies. "Every one believes that man is sick animal" says the protagonist of this novel, but he himself refuses to acquiesce in this judgment or to accept such dark interpretations of human experience as are contained in Kierkegaardian despair and absurdity, Spangler's declined of the west or T. S. Eliot's Wasteland complex. Herzog is himself a victim in modern America, but he simply refuses to accept his fate. He refuses to accept the empirical evidence. Persisting in the quest for law, he came sat at the end to a restoration of sanity and hope for future. (qtd. in Henderson 98)

Eisiger has portrayed dual perspectives about Herzog and his nature. On the one hand, he accepts Herzog to be the victim in modern America but on the other hand, he says that the protagonist of the novel refuses to acquiesce that man is a sick animal. He claims such dark interpretations of human experience are contained in Kierkegaardian despairs and absurdity and Eliot's Wasteland complex. Kierkegaard frequently uses the verb 'to exist' in a special sense to refer to human existence. In this sense God is said not to exist even though God has eternal reality. Kierkegaard describes human existence as an unfinished process in which "the individual" must take responsibility for achieving an identity as a self through free choices. Such a choice is described as a leap to highlight his view that intellectual reflection alone can never motivate action. Thus, in his philosophy, there is despair and absurdity.

T.S.Eliot claims the modern world as to be a barren land. The Wasteland complex talks about spiritual dryness about the kind of existence in which a regenerating belief gives significance and value to man's daily activities. Sex brings no fruitfulness and death heralds no resurrection. Thus, it can be claimed that Eliot's the Wasteland complex inhabits philosophy of pessimism. But Herzog is indifferent to these philosophies. So persisting in the quest for love, he comes at the end to a restoration of sanity and hope for the future.

Daniel Fuchs reviews the novel from Freudian psychoanalytic perspective. He equated Herzog with Freud and claims that both of them have their personal histories. Moreover, he affirms the novel to be an autobiography of Bellow's childhood experience. He says:

As a novelist who pursues self-definitions partly through a recapturing of childhood experience, Bellow's occupation parallels Freud. And Herzog has his personal histories, old tales from old times that may not be worth remembering. (qtd in Cronin and Goldman 44)

Daniel Fuchs claims Freud and Herzog to have their personal histories of the past. He equalizes Herzog with Freud. To make his point clear a general study of Freud is extremely demanded. Freud is an Austrian neurologist and psychologist, the founder of psychoanalysis. Starting with the study of hysteria in late nineteenth century, Freud developed a theory of the mind that has come to dominate modern thought. His notions of the unconscious of mind divided against itself to the meaningfulness of apparently meaningless activity, of the displacement and transference of feelings, of stage of psychosexual developments of the pervasiveness and importance of sexual motivation as well as of much else, have helped shape modern consciousness.

Freud explains hysteria as a disorder involving organic symptoms with no apparent organic cause. Freud views that hysterics suffer mainly from reminiscences in particular when buried memories of traumatized experiences emerge in the distorted form of physical symptoms. According to Fuchs so is the cause with Herzog. Herzog is the son of immigrant parents from Russia to Canada. Herzog recalls his childhood home on Napoleon Street. He experiences the difficulties of the family of the new immigrants from money to new language and life style. Herzog's childhood's complicated life and experiences as a new immigrant and his mother's ideal contention haunt him incessantly at present after having divorced Madeleine. These elements make him a psychic patient as what Freud calls hysteria.

Fuchs claims Herzog to be a fictional-self of the author, Saul Bellow, because Bellow and Herzog have similar upbringing and hardship. This study begins with an examination of Saul Bellow's career as writer within the context of the social and cultural position of the Jewish in American society. Bellow is also the son of immigrant parents from Russia, grown up in Jewish ghetto of Montréal, Canada, where he learned Hebrew, Yiddish, English and French. In 1924, his family moved to Chicago, a city that often appears in his fiction. After earning a bachelor's degree from North Western University in 1937, he entered the University of Wisconsin at Madison to study anthropology but left there in December to become writer. Employed for a brief period with the works Progress Administration Writers project, he led a Bohemian life until World War II, whereupon he served in the Merchant Marine. After the war, he taught at the University of Minnesota and other schools, traveled in Europe and lived in Paris for a period of time. Ultimately, after undergoing several ups and downs like Herzog, he became able to hold the position of important contemporary writer.

If Bellow's rise is examined minutely, his rise to prominence as a major American novelist can be viewed as apart of the movement of the Jews from the periphery to the center of American life. From this perspective, it can be considered that the marginal and inferior status is clearly shown due to his imperfect identity. His Experiences of both cultures can not help to get the self-identity. He has suffered many times and is victimized by many people-regarding his experience of marginality.

We recognize that Herzog's grief is an identity crisis which is found in the novel. Due to the crisis of identity, he has lost his happiness and has been ungrateful child to his parents, a distant brother, an egoist to friends and apathetic citizen. Aside from Herzog's identification with his parents, his identification with his little daughter June plays a significant role in the process of his grief. Several times Herzog remembers a nursery rhyme he recited to June.

I love little pussy

her coat is so-warm

and if I don't hurt her

She'll do me no harm... (148) and realizes he had been living by his puerile verse in respect of Madeline.

Chapter Two

Cultural Marginality

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

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

A person in the circumstances of marginality is one who practices and accepts as his or her own patterns of behavior that are not common to the more powerful local collectivities. In his classic work, Everett H. Stonequist mentioned four types of marginal man: the migrant foreigner, the second-generation immigrant, the Jew emancipated from the ghetto, and the person of 'mixed blood'. Stonequist writes, "The marginal man is the one who leaves one's social group and culture. He is unable to fully adjust to new group or culture. He always

remains on margins of both and considers himself of not belonging to either of the cultures. He also notices contradictions and hypocrisies in the dominant culture" (18).

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

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

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

The Jewish American community of America, accepting American patterns of behaviour as their own, maintains forms that are more characteristic of the American than indigenous Jews groups. Because of the geographical and residential location of this minority

in a culture, some local patterns do diffuse, but they are not pervasive. Generally, people who identify themselves as Jewish Americans attempt to reject those cultural elements that are identified as being Jewish. Instead, they accept those patterns of behaviors that are identified as basically American in nature. As a result, the Jewish American community maintains a marginal cultural position in contemporary American society.

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

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

The collapse of the foundations of social, cultural, political and economic life, their simplification, evident lawlessness and uncertainty contribute to the display of mass marginal phenomena. In some sense, marginalization becomes one of the main characteristic features of the reforming society. The peculiarity of it is that marginal individuals and groups act everywhere comprising almost all spheres of life. If the marginal phenomena are monitored

in stable societies and are even regulated in some way, in transitional societies, undergoing the process of reformation, the process of marginalization often has a spontaneous, unpredictable uncontrolled nature. It is characteristic of the transformational structure of transitive American society that the share of marginal social groups should increase in the population. These are, first of all, numerous groups of refugees, members of incomplete families of soldiers killed in the war or victims of the earthquake, people who lost their savings, homes and properties during economical reforms, drug-addicts, prostitutes, demoralized and declassed elements. In a reforming society, extraordinary and odd situation, the unusual contents of social processes and spontaneous changes in the lives of people directly affect the socio-psychological sphere of the society. In the new condition the psychology of people begins to alter gradually. First of all the system of personal values and estimations as well as the social, ethnic and professional similarity of individuals and groups alters.

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

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

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

Marginality assumes unfitness, inadaptability to new socio-cultural conditions. As a result, the marginal appears in an uncertain and unstable state. He is ousted to the extreme of the social structure, to the lower strata of the social scale or finds himself "between two fires". The contradictory nature, uncertainty and imperfectness of the social processes find their reflection also on psychology of people creating adequate subjective realities. In conditions of unfitness, the marginal person uses protective and non-protective mechanism.

Marginality assumes presence of breaking off social cultural, domestic traditional ties and relation. Ties between an individual and a group, community and society are ruptured in the process of marginalization. Marginality also presumes presence of difference, contradictions and conflict. Certainly, not all the differences, contradictions and conflicts can serve a ground for causing marginality. Differences and contradictions do not create marginality by themselves. Those differences and contradictions which are incompatible with general orientation of a person, can lead to anxiety and trouble. Contradiction does not always grow into a conflict, but there is always a conflict in every contradiction. In order to come to marginality, the conflict must change into a socio-psychological reality.

Marginality assumes crisis of identity, originality, presence of contradiction between different models of identity. The group, that does not have clear or more or less stable social or ethnic identity, is marginal. The group finds itself in a marginal state when contradiction is created

between two or more models of its member's identity. The social identity of a marginal group undergoes certain changes in the result of social mobility.

Identity

Identity is an especially topical issue in the contemporary study of culture with many ramifications for the study of ethnicity, class, gender, race, sexuality and subcultures. It has the prominent role in the existence of an individual; people express their identity through either culture or attaching oneself with the land. Identity is related to individual social cultural as well as spiritual and existential aspect of human life. Every human being has their own identity by enrolling within the boundary of definite culture and society. Identity is never universal; rather the production of discourses regulates the identity portrayed. Identity is, thus, constituted by representation rather than found within certain cultural or social background. Culture creates enormous pressure for conformity today as it is often referred as the individual or group identity. Identities are the product of discourses and regulate the individual's worldly perception. In this backdrop we could say, "Social identities are therefore accomplished through struggle: they are fluid and open to continual transformation and they are never complete but unfinished business". (qtd.in Smith 80)

The concept of identity has become increasingly important in the modern studies and is frequently raised in the contemporary literature. Earlier critics and writers rarely used the concept, although their work often implied a theory of identity. For example most early studies of social class in Britain tended to see class identity as central to people's sense of who they were. Identity is a must thing to make an individual live joyously and exist blissfully. People feel comfort being in touch with the certain racial group and living inside the fixed territory. People are always guided by their culture which gives them their stable identity. But the modern world and people are not only confined to the native place. Globalization has increased the migration rate and has altered the relations between the

western and non-western people and culture. The migration rate narrowed down the fences among the cultures and the identity of individuals are therefore fluid. According to Cornel West, identity is the matter of life and death. Identity gives life to the individual and secures him. The individual lacking identity suffers in his or her everyday life. The people expatriated to the land other than own also suffer from the sense of alienation and dislocation. Even having identity of own also, individuals lack in totality. One cannot feel blissful in the expatriated land because he or she cannot get the environment of where own has lived. So, the expatriated writers express the trauma and miseries of the migrated people in the new migrated land.

Today identity is an issue of studying in the areas of ethnicity, class, gender, race, sexuality and subcultures. Globalization has increased the rate of cultural amalgamation resulting in various forms of identity crisis. As Smith quotes West who argues that identity is now a matter of life and death:

Identity is fundamentally about desire and death. How you construct your identity is predicted on how you constructed desire, and hope you conceive of death: desire for recognition; quest for visibility; the sense of being acknowledged; a deep desire for association- what Edward Said would call affiliation. It is the longing to belong, a deep visceral need that most linguistically conscious animal who transact with an environment participate in, and then there is a profound desire for protection, for security, for safety, for surety (89).

Identity is closely linked with subjectivity according to Chris Barker for whom subjectivity is the, "condition of being a person and the process by which we become a person, that is, how we are constituted as a subject" (163). And as subject we are also subject to social process which brings us into being a subject for ourselves and others. The

conception we hold for our self is what constitutes our self identity while the expectations and opinions of others form our self-identity. Identities are wholly social constructions and cannot exist outside cultural representation. It is expressed through forms of representation which are understood to ourselves and others. Going through postmodern notion of fractured subject, individual identity involves the subject in shifting. Thus fragmented multiple personalities are formed. Identity gives protection to the individual and makes early-going in the everyday life. Individual feels secure and in bliss remaining within the particular culture and society which gives the firm identity to the individual. Thus, it becomes necessary for the individual to enroll within the specific culture. Identity is quest to make own self known, to own dignity. Individual without a fixed identity is definitely going to extinct, they don't have place in the world. So identity is and should be taken as a fundamental issue. The identity of individual should be firm and stable. The stable identity only gives the individual's fixed position and place in the society. Without it, people do not live happily and harmoniously.

Identity Crisis

People express their identities but it is more rigorously expressed in the situation when the identity itself is in question. People often disregard the notion of identity when it is not questioned i.e. when their culture provides them their identity. Identity crisis exists whenever the stable identity is thwarted and caught up in cultural limbo. The usual structure of an individual changes and encounters difference. Identity crisis results from the lack of definite location and specific culture or nation. The conflict within the everyday cultural procedure makes the notion of identity hybrid. Globalization, migration and the politics are closely associated with the identity and affect the stable identity of an individual. Hall claims that "modern identities are being 'de-centered'; that is, dislocated or fragmented" (274). He sees the fragmentation of the cultural landscapes of class, gender, sexuality, ethnicity, race and nationality, which once gave us from location as social, individual, undermining our

sense of ourselves as integrated subject. So, there is the loss of "stable sense of self", which is also called the dislocation or de-centering of the subject, creating the crisis of identity for the individuals (274). He quotes Kobena Mereer and says that, "identity only becomes an issue when it is in crisis; when something assumed to be fixed, coherent and stable, is displaced by the experience of don't and uncertainty" (275). In fact, identity is formed in the interaction between self and society.'

The crisis of identity is seen as part of a wider process of change, which is fragmenting the central cultural structure and social process. Hall considers the role of globalization to be crucial to being the crisis of identity. Hall says:

If we feel we have a unified identity, from birth to death, it is only because we construct a comforting story or "narrative of the self" about ourselves. The fully unified, completed, secure and coherent identity is a fantasy. Instead, as the systems of meaning and cultural representation multiply, we are confronted by a bewildering, fleeting multiplicity of possible identities- any one of which we could identify with at least temporarily (228).

Accordingly to Hall, globalization suggests that global culture is brought about by a variety of social and cultural development. The role of globalization and the impact of migration create the situation of multicultural, multiracial, multiethnic and so on and which pave the way for the hybrid identity. In such situation contradictory cultures and identities grow within, pulling in different directions and create hybrid society and hybrid people. Individuals feel the crisis of identity when people have been dispersed temporarily from their homelands and cultures are cut and assimilated to each other. Individual cannot locate into the fixed culture and society, which necessarily gives the sense of alienation. The feeling of alienation necessarily haunts him/her. The newly emergent identity never gives them the sense of unity within. The identity as such is forever questioned, and this 'crisis' remains at

the heart of any form of expression. Many contemporary writers as V.S. Naipaul, Salman Rushdie, Saul Bellow etc. think themselves as 'culturally exiled' and continuously try to rejoin themselves with the root especially in their writing. They express the same nostalgia for the root from the junctures of cultural crisis. This research will focus on the suffering and miseries experienced in the expatriated land and show not belonging to nowhere causes frustration to the life of the expatriated people. People without stable identities suffer in the forthcoming life which the individuals have to face. People with spilt identity or hybrid identity are detached from the origin culture only to experience half life. Individuals in the expatriated land and cultures engender the identities by experiencing multiracial, multicultural and hybrid societies and cultures. Individuals lose their native culture and even language in the unknown land and culture. People encounter crisis in everyday life and ultimately to identity. The individual is displaced and dislocated in the new land, from every place and culture. Culture and identity are extremely related to each other. The people rigorously and endlessly try to find their unified concept of identity when it is spilt or put in question. The issue of identity comes to the forefront when an individual is in crisis. People whose identity is in crisis take their identity seriously, since they know it as a prime factor to live happily and harmoniously.

Migration, Diaspora and Cultural Alienation

The process of migration refers to the movement from the familiar place to the unfamiliar place or known location to the unknown location. For the purpose of prospects of better future, migration has to be done which is not the new phenomena. In other words, migration is the shift on the position of one's native place to the alien land. Individuals not willingly migrate to the unknown location but also are forced to move to the new territory. The problems and hardships, in adjustment, the difference in the customs and traditions, the feeling of isolation all come under the study of migration.

The phenomenon migration comprises all the details of shifting from one known territory to the alien territory. The frequent waves of voluntary and forced migrations challenge the cultural and demographic stability. When migrated people do not get the secure position on the new land due to new unfamiliar language, custom, culture, religion etc., they feel the sense of loss and sense of selfless identity. The migrated writers get their self-identity through their writings. Their writings are the secure places to express their origin and target culture, which used to give them perfect identity. Saul Bellow has expressed his marginal status in *Herzog*. This happens due to the migrated people's unfitness in the new society or culture.

A migrant loses his home and roots and language as well. He has to forsake social behaviours and codes to adjust him in the new place. He comes across with ones which can be totally different from his root and sometimes they can even be offensive. Not only this but he also loses his self-definition. He has to invent new ways for defining himself.

The word 'Diaspora' comes from a Greek word meaning dispersal, and was originally applied to the condition of the Jewish people living outside Palestine. With the development of post colonialist theory the term has been extended to cover a range of different cultural and ethnic groups held together by shared cultural or religious commitment and having some sense of exile from a place or state of origin and belonging. Thus 'Diaspora' is the shared cultural or religious commitment that bind culturally and ethnically diverse groups to a single mainstream culture but with an exile from the origin. Diaspora studies race and ethnicity to describe a range of cultural affiliations connecting other groups who have been dispersed across national boundaries. People in diaspora are culturally displaced and forced into exile accepting plural and partial identity. They are always haunted by a sense of loss and rootlessness. For Hall diasporic experiences are constantly producing and reproducing

themselves anew through transformation and differences. For critiques, it is a tool to study into the dispersed intellectual formation.

Diaspora makes study of an expatriated people in the expatriated land who are socially and culturally fragmented. Individuals experience a kind of uneasy, being unable to adjust with the new situation. Individual can neither join to his roots nor can reach to the newly encountered culture. Diaspora studies presuppose the existence of expatriated groups of people who can retain a collective sense of identity. Diaspora studies the state of being unable to assimilate with the new society and culture and also not being able to return to the root culture. Diaspora involves the situation of being in between both the root culture and target culture. Regarding Diaspora, Bill Ashcroft, Gareth Griffith and Helen Tiffin Write:

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

Ashcroft, Griffiths and Tiffin say diaspora is a central historical fact of traveling and border crossing. The racial and cultural identity is blurred with the culture of new region but one is not accepted as the pure candidate of the new region. The expatriated people's behaviors, attitudes and values do not match with new people. The process of moving from the native place and culture to the unknown place and culture gives birth to the diasporic situation. Diaspora is synonymous with dislocation and displacement, one is very time displaced and dislocated from the society and culture in the new region. As a result, an individual comes to realize the sense of rootlessness. Diaspora evokes the specific trauma of not belonging to no place and no culture. It is concerned with the predicaments of human dislocation and with the idea of cultural displacement.

Alienation is the position of estrangement of individuals from the society or from the culture. Though the term alienation gets its conceptual and teleological definition in Marxism, most notably in Karl Marx's writing, it has now been frequently applied to refer to the cultural estrangement under which the individuals feel loss of their cultural belonging. In this sense the term is applied psychologically to comprise the dimension of powerlessness, isolation, normlessness, and self estrangement. It is the state of being isolated in the newly located land. It is the cultural and social estrangement under which the individuals feel a loss of the cultural belonging. The situation of dislocation and displacement in the alien cultural ground gives the sense of being alienated. Thus, alienation is the negative result of migrating to the unknown territory.

The displacement and dislocation of the individual give the sense of alienation. Diaspora does the same because the diasporic subject also feels the same loss of culture and loss of dignity. Alienation is the state whereby individual experience being stultified in the alien culture and society. Desertion and isolation surrounds individual in the unknown land and culture to which individual cannot escape. It becomes the fate of individual to live the life of solitariness and isolation in the alien culture, with the sense of alienation and discrimination among the weirdoes.

Existentialism and Subjectivity

Existentialism is a philosophical movement that is generally considered a study that pursues meaning in existence and seeks values for the existing individual. Existentialism came to prominence in Europe, particularly in France, immediately after World War-II and that focused on the uniqueness of each human individual as distinguished from abstract universal human qualities. Important existentialists of varying and conflicting thought are Soren Kierkegaard, Karl Jaspers, Martin Heidegger and Jean Paul Sartre. All revolt against the traditional metaphysical approaches to man and his place in the universe.

As the doctrine emerged world wide, the existentialist thinkers also differed greatly in various ways. In his concern with the problem of the individual's relationship to God, Kierkegaard bitterly attacked the abstract metaphysics of the Hegelians and the worldly complacency of the Danish Church. Kierkegaard's fundamental insight was the recognition of the concrete ethical and religious demands confronting the individual. He saw that these demands could not be met by a merely intellectual decision but required the subjective commitment of the individual. The necessity and seriousness of these ethical decisions facing man was for Kierkegaard the source of his dread and despair. Kierkegaard's analysis of the human situation provides the central theme of contemporary existentialism. Following him, Heidegger and Sartre were the major thinkers connected with this movement. Both were students of Edmund Husserl.

Sartre is the only self-declared existentialist among the major thinkers. For him the central idea of all existential thought is that existence precedes essence. Sartrean existentialism argues man exists without purpose, finds himself in the world and defines the meaning of his existence. For Sartre, there is no God and therefore no fixed human nature that forces one to act. Man is totally free and entirely responsible for what he makes of himself. Similarly, Sartre in his book *Existentialism and Human Emotion* says, "By existentialism we mean a doctrine which makes human life possible and in addition, declares that everything truth and every action implies a human setting and human subjectivity" (10).

Sartre accepts the premise that something is valuable because the individual consciousness chooses to value it. Sartre denies there are objective standards on which to base values. For him, the focus of existentialism is on subjectivity. This philosophy gives emphasis for individual experience rather than abstract thought and knowledge. Sartre writes: first of all man exists, then appears on the scene, and only afterwards defines himself (13). Sartre says that each individual has to make his own universe with a meaning of his own. He

realizes the fact that there is no real meaning if anything in the world. According to Sartre, there is no reality at all but in action. Sartre writes in his "commitment":

The coward makes himself cowardly, the hero makes himself heroic; and that is always a possibility for the coward to give up cowardice and for the hero to stop a hero. What counts is the total commitment and it is not by a particular case of particular action that you are committed altogether (88).

Man lives totally by single action or commitment but not by the whole action that he chooses to carry out his life. Moses Herzog in *Herzog* struggles to discover his self-identity. But Herzog has been victimized by his wife, his best friend, lover and peers due to his selfless identity. He is treated as a culturally marginal and inferior man in the labyrinth of Hybridized society. Herzog realizes his life and foundation of human existence. Herzog knows that he is born alone in this universe and he has to act accordingly with the time, place and situation.

Sartre says that identities are constructed by the individual consciousness only. As an extension of the first tenet, the individual consciousness constructs a "self" or "identity" for itself. As "identity" can include beliefs, projects, and various other things of value. Sartre argues that no one else, including God if He existed, can choose his "identity" for him. According to Sartre, consciousness is usually considered being for-itself. Sartre distinguishes between positional and non-positional consciousness. Non-positional consciousness is being merely conscious of one's surroundings. Positional consciousness puts consciousness into relation of one's surroundings. This entails an explicit awareness of being conscious of one's surroundings. Sartre argues identity is constructed by this explicit awareness of consciousness.

Chapter Three

A Case Study of Identity Crisis: Herzog, the Professor

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

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

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

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

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

him to be an ordinary professor"(13). Madeleine considered herself too young, too intelligent, too vital, and too sociable to be buried in the remote Berkshires.

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

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

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

The tone of Herzog's relation with Madeleine was quite serious until the very last day. The critic Bernard J. Paris claims Herzog chose Madeleine because he craved, "a brilliant domineering partner who will at once be humble and exalt him, fulfilling his contradictory desires for suffering and for grandeur, or perhaps for grandeur through suffering" (253). But exactly in opposite to Herzog's desire she broke the news to him, she expressed herself in dignity, in that domineering, lovely and masterful style of hers. He had to accept flavor that was given by the domineering Madeleine whom he still loved. She was saying, "We can't live together anymore" (17). Her speech continued for several minutes. Her sentences were well

formed. She was telling him that it's painful to have to say that she never loved him. She would never love him ever in future so there's no point in going on.

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

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

Many critics have wondered: If Madeleine is the heartless, castrating bitch that Herzog portrays, then why does he mourn so heavily the loss of this marriage? Does he think that he is a marginal man who will not be able to get another Madeleine again? If not, shouldn't he instead be celebrating his freedom from bondage?

The fact is mourning is inescapable, even for a lousy marriage, because so many years and so much of one's self-concept and psychic needs are invested in the relationship. In a sense, any marital partner, even a bad one, is an attachment figure, just as a parent is for a child. In fact, the worst mourning occurs not after good marriage but after marriages which were conflict-ridden, thoroughly troubled. Moreover, Herzog did not want the divorce but

Madeleine did. He knew the marriage had problems but he had assumed things were improving. Then, without warning, she kicked him out of the house.

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

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

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

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

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

The divorce is stigmatized and there are no socially acceptable rituals to cope with the grief resulting from the break up of a marriage. "Mourning is treated as if it were a weakness, a self-indulgence, a reprehensible bad habit instead of a psychological necessity". (qtd. in Gorer¹⁵) Grief is seen as idleness when it is really hard work" most divorced people in need of help do not seek it because, consciously or not, they have bought society's picture of them as failures ... They feel, they deserve whatever suffering they are going through". (qtd. in Krantzler 44)

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

"Doing all the things a wild man does, he noted, while remaining all the while an earnest person in frightful earnest" (23). Of course, this earnestness of Herzog attracted Ramona. These ideas excited her. She loved to talk. She was an excellent cook, too, and knew how to prepare mouth-watering dishes for Herzog. Ramona wanted him to feel how her

heart was beating. He reached for her wrist, to take her pulse, but she said, "we are not young children, professor" (24), and he put his hand elsewhere. Ramona's remark made him first feel to be childish and inferior and at once he put his hand elsewhere to find her pulsation.

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

Dear Ramona - very dear Ramona. I like you very much dear to me, a true friend. It might even go farther. But why is that I, a lecturer, can't bear to be lectured? I think your wisdom gets me. Because you have the complete wisdom perhaps to excess, I don't like to refuse correction. I have a lot to be corrected about. Almost everything. And I know good luck when I see it ... (25).

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

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

Bellow writes citing Kierkegaard when will we civilized beings become really serious? Only when we have known hell through and through. Without this, hedonism and frivolity will diffuse hell through all our days" (187). Ramona has passed through the hell of profligacy and attained the seriousness of pleasure. She does not believe in any sin but the sin

against the body, for her the true and only temple of the spirit. And now Herzog was destined to be victim of her. Meeting Ramona, Herzog briefed his own story of a displaced man.

Herzog described his own origin, which was humble, but now he was in complete disaster.

He says, "How I rose from humble origins to complete disaster" (188).

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

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

One of the lengthiest letters in this section is the one Moses writes to Dr Edvig, the psychiatrist who treated him on Madeleine's request, and Moses believes helped Madeleine decide on divorce. It is an angry letter, full of rage, in which Moses tells Edvig about the suffering, Edvig has caused him. He explains that Madeleine had a warrant put on him so that

he could not go near the house. He writes that he understands now that Edvig was in love with Madeleine. He goes on writing until he is interrupted by the thought of his daughter, June, and her capacity for love. Moses also recounts a conversation with Valentine Gersbach, in which he confessed to Valentine about his sexual troubles with Madeleine. Valentine reacted angrily at Moses attempts to sleep with Madeleine, which make sense to Moses in retrospect, when he discovers Madeleine's affair with Valentine.

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

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

Bellow has rejected the literary nihilism and defeatism of the pseudo modernists and their theories of "void and gloom". Among others, he criticizes and rejects T.S. Eliot's "Wasteland", and he regards each human being as special and significant, and not as a "hollow waste Lander". Despite his identity crisis, he is still hopeful toward his existence. Herzog's emergences from his various existential crises are linked with his return to Jewish identity.

Cultural Marginality in *Herzog*

A marginal man is the one who leaves one's social group or culture but he doesn't fully adjust to any new ones. He always remains being pendulum on margins of both and becomes member of neither of the groups. He bears insider's knowledge and insight but observes outsider's critical attitudes.

Being marginalized can't be simply said a struggle between oppressor and oppressed in which the later remains completely passive in their spatially perceived representation exclusionary gestures, margins have always been ambiguous signs which have served to frame the center in terms of indictment as well as approbation.

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

Herzog is a man seeking balance, trying to regain a foothold on his life. Thrown out of his second wife's house, he retreats to his abandoned home in Ludeyville, a remote village in the Berkshire Mountains to which Herzog had previously moved his wife and friends. Here, amid the dust and vermin of disused house, Herzog begins scribbling letters to family friends, lovers, colleagues, enemies, death philosophers, ex-presidents, to anyone with whom he feels compelled to set the record straight. The letters that he had written were never sent. They were means to cure himself of the immense physic strain of his failed second marriage. Thus, he must confront the fact that he has been a bad husband, a loving but poor father, an ungrateful child, a distant brother, an egoist to friends, and an apathetic citizen.

Meanwhile, Herzog remembers his Jewish tradition according to Jewish family feelings, it was painful to grow his children up without him. He lived two marriages, two children and he was setting off for a carefree rest. It was painful to his Jewish instincts, his Jewish family feelings that his children should be growing up without him. "But what could he do about that? To the sea! What sea? It was the boy- between East Chop and West Chop, it wasn't sea, the water was quiet" (34). Herzog is suffering from his Jewish past. It makes him a split man, which appears to him from his personal experience of marginality because he has been unable to fulfill his most demanding challenges of his tradition.

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

Herzog realizes himself to be a pauper in American society. He says, "I am a pauper American, that's true. Look at me; I haven't got a copper to bless my naked skin. I couldn't pay for my own shroud" (179). These remarks made by Herzog clarified the actual state of Jews in American society. They find themselves displaced even if they summon America to be their own country. This state squeezes them to remember their Russian past, which was the original habitat of them. But they have almost forgotten their own culture because of the American influence and culture, which had been burdened over them willfully, by them. No sooner did they understand this phenomenon than they understood their divided and displaced

condition. Here, what the protagonist understands is the objective state of a Jewish individual not belonging fully to either of two cultures and the experience of marginality being shifted in between.

Thus, Bellow has tried to show Moses' unfitnes as well as his inadaptability to new socio-cultural conditions. In the result, Moses Herzog appears in an uncertain and unstable state. He is ousted to the extreme of the social structure, to the lower strata of the social scale or find himself between two cultures. Moses finds his position on the margin of two cultures. Then he realizes his marginal position in the new culture. Due to his cultural marginal status, he has been deceived by his own ex-wife, his best friend and even his peers at work. As a result, a migrated Jew, Moses Herzog can never consider as an American. Therefore, he has realized himself as pauper in American society. That leads his split identity in the new society.

Herzog gets the sense of alienation due to his dislocated and displaced identity in the new culture. Herzog realizes himself to be in mixed up position due to the cultural marginality. Moses has been trying to get balance between two cultures but not fully successful to create his absolute identity. Thus, Herzog bears identity crisis during his lifetime.

Marginal Status of Herzog in the Eyes of Others

This research tries to show the split identify of Herzog due to this marginal status in the eyes of others. Herzog appears as a marginal and an inferior Jew in the eyes of his ex-wife, his best friend, peers and others. Most of the times he has been victimized by them.

Herzog had tried to lead a blissful life with Madeleine converting himself into a man who would fit in the eyes of Madeleine. Instead of being an apple of her eyes he turned to be damaged goods which had no place to be stored in her eyes. Herzog aspired to make himself a superior, brilliant and intelligent man who could fulfill her whims. On the contrary, he

made himself an inferior, foolish and marginal man because he was actually in love with her. And for his love for her, he was ready to undergo any sort of trial. For this, Moses had bought a house in the Berkshires, using a twenty thousand dollar inheritance from his father, in order to please Madeleine. He had also left an academic position at her request. He had intended to finish the second volume of his book in the country house. But Madeleine had been unhappy in the country. She was suffering from boredom. She could not be happy simply cooking and cleaning. How could she be? She was the woman in whose eyes the country life and marginal husband were objects of derision. Toward the end of their marriage, Madeleine vindicated that they should move to Chicago. Moses, at Madeleine's request, had already helped Gersbach find a radio job in Chicago, not knowing that Gersbach was already Madeleine's lover. The critic Goode writes, "Perhaps Madeleine began the adultery to annoy Herzog or to send him signals of her dissatisfaction, but gradually it provides her with an identity independent of him" (137). He had been the object of mockery because his wife had just been flirting with him. They were both seeing a psychiatrist, Dr. Edvig. Moses says that Edvig helped Madeleine decide on divorce. Moses also talks about their lawyer, Sandor Himmeltstiein, who offered Moses a place to stay after Moses' split with Madeleine. Moses became a prey, a victim hunted by his own wife with whom he wanted to pass his whole remaining life but he had to resort himself on the lap of his lawyer for a makeshift.

Madeleine addresses Herzog to be an insane. She calls him that he is a Pharisee, a Jew. Herzog assumes that Madeleine is underestimating him religiously because what Herzog believes is that any Christian in the twentieth century has no right to speak of Jewish Pharisees. For him, from a Jewish standpoint, this hasn't been one of his best periods. He remarks, "And Madeleine has it, all right. To some extent many of us do. Think we have to recover from some poison, need saving, ransoming Madeleine wants a savior, and for her I'm

no souvenir" (71). His actual state in the eyes of Madeleine of being unable to be a savior for her makes Herzog sick and feels him to be marginal in the eyes of his wife.

Herzog mentions the actual will of Madeleine of making him an inferior character in a letter to Shapiro. He writes, "I was trying to take stock of my position. I understood that Madeleine's ambition was to take my place in the learned world. To overcome me she was reaching her final elevation, as queen of the intellectuals, the castiron bluestocking and your friend Herzog writhing under this sharp elegant heel" (98).

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

According to his lover, Ramona, Herzog could not be recognized as an American. She often said to Herzog "You are not a true, puritanical American. You have a talent for sensuality. Your mouth gives you away" (198). It was an established part of the daily comedy of Moses Herzog. When Herzog used to hear the remarks of Ramona, he could not help putting his fingers to his lips. Then he used to laugh the whole things off. What actually bothered him was that she did not recognize him as an American. That hurt him. He would ask a question to himself, what else was he then? In the service, his mates had also considered him as a foreigner. The Chicagoans questioned him suspiciously. "What's on state and lake? How far west in Austin Avenue?" (198) Most of them seemed to come from suburbs. Moses knew the city much better than they, but even this was turned against him. They would blame him that he memorized everything. They would call him a spy, one of the smart Jews. Their charges made him groan. He would groan by saying, "we're lost! Fucked!"(198)

Herzog becomes a marginal man not only in the eyes of Madeleine but also in the eyes of Sandor. This can be taken for granted in the conversation held between Herzog and Sandor. Sandor speaks, "who told you, you were such a prince? Your mother did her own

wash; you took boarders; your old man was a two-bit moonshiner. I knew you Herzogs and your Yiches. Don't give me that hoity-toity" (109). These sayings of Sandor make Herzog feel subdued, much shaken. Herzog had no answer against these sayings. He had gone there for help but what he got was insult. The insult which was not limited to him but transcended to his whole clan.

Sandor not only insults Herzog but advises him too. Sandor advises Herzog not to be a rolling stone. He asks Herzog to lead a normal life. He points out the penniless condition of Herzog. He asks him not to be nuts but settle back to home town. He claims Herzog to be a West-side Jew. He used to see Herzog as a kid in the Jewish people's institute. As Sandor himself is a Jew so he opined that if Herzog had married a girl who survived the concentration camp, she would have been grateful for a good home. And he would have lived a much better and happier life going to Russian bath on North Avenue. Sandor's these sayings convince the reader that not only Herzog but also Sandor was facing discrimination in American society so he says, "and for our sins we were exiled from our land. You and me, a pair of old time Jew" (115).

Thus, Herzog has been appeared as a foreigner, but not pure American. His marginal status in the eyes of others shows his split identity.

Herzog's Personal Inner Sense of Marginality

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

His heart was filled with crises of sufferings. The remembered conversations between Moses and aunt Zelda shed new light on Madeleine and Moses' marriage. Till now we have

thought Madeleine was the one who wounded Moses, but here Zelda accuses Moses of womanizing and having affairs. Zelda also claims that Moses was a dictator and a tyrant. Moses says of himself, "I do seem to be a broken down monarch of some kind Like my old man the princely immigrant, an intellectual bootlegger" (53). This remark of Moses surfaces on the surface because he thinks himself to be a marginal man in the eyes of others. His inner sense of identity crisis can be sensed in the letter to Aunt Zelda.

Dear Zelda, of course you have to be loyal to your nice. I am just an outsider. You and Herman said I was one of the family. If I was patsy enough to be affected at my age but this sort of "heart felt" family garbage, why I deserve what I got? I was faltered by Herman's affection; because of his former underworld acquaintances. I was overcome with happy pride at being found "regular". It meant my muddled intellectual life, as a poor soldier of culture, hadn't ruined by human sympathies... But Herman is even more marginal to the syndicate than the poor Herzog to the practical world and both are at home in a pleasant heimish environment and love the Russian bath and tea and smoked fish and herrings afterward, with restless women conspiring at home (48).

Herzog's inner feeling of marginality has been assured through the words in the letter. He both feels and thinks that he is an outsider in America. He compares with Herman and finds that Herman is also a marginal fellow because he also belongs to the Russian root. He believes that both his and Herman's plight is alike to the practical world. His last statement blames that when they are busy in their outside work; their wives are busy conspiring against them as it had happened to his life with Madeleine. As long as he was Mady's good husband, he was a delightful person. Suddenly, because Madeleine decided that she wanted out, he was a mad dog. The police were warned about him and there was talk of committing him to an

institution. He had been asked by his friend and Mady's lawyer, Sandor Himmelstein, to be kept in an institution calling Dr Edvig to ask whether he was crazy enough to be put in Manteno or Elvin. Everybody took Madeleine's word as to his mental condition. Madeleine had convinced Zelda that she was too exceptional. Everyone close to Madeleine, everyone drawn into the drama of her life became exceptional, deeply gifted, and brilliant. It had happened also to him. His dismissal from Madeleine's life sent him back into the darkness to be a spectator again because he is a marginal man and can do nothing against her.

Herzog is impressed and influenced by the Indian writers, the dark men going on foot through India. In his vision, Herzog saw their shining eyes and the light of spirit within them, Herzog thinks that Bhave could write on problems like his so that it could be easier for him to solve out his problem of feeling marginality. So, Herzog says, "you must start with injustices that are obvious to everybody, but not with big historical perspectives" (63). If Herzog was supported by Dr. Bhave's writing, he would accept the challenges. The feeling of religious marginality can be sensed in Herzog's letter written to Dr Edvig. In this letter, he discusses about religious differences of his and his wife Madeleine's. He assumes that even religiously his converted Christian ex-wife dominated him. He writes:

My Dear Edvig, I have news for you. Admittedly, I came to you in a bad way. Madeline made psychiatric treatment a condition of our saying together... Especially since Madeleine, though Jewish, had a Christian phase as a Catholic convert and hoped you might help me to understand her. Instead, you went for her yourself. You did, it's undeniable, the more you learned from me that she was beautiful, had a brilliant mind, by no means sane, and was religious to boot.

By degrees, and I don't quite know how it happened, Madeleine became the principal figure in the analysis, and dominated it as she dominated me and came to dominate you...(69).

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

As soon as he was alone in the rattling cab, after having spent a night with his sexual priestess Ramona, he was again the inescapable Moses Herzog. While he was in the warm embrace to Ramona, he had forgotten all of his inescapable problems, that is, his marginal problems and his marginal plights everywhere. But they were inescapable problems so they begin to haunt him again in the cab. His monologue reveals it very obviously:

Oh, what a thing I am- what a thing I fall upon the throne of life, I bleed. And then? I fall upon the thorns of life, I bleed. And what next? I get laid, I take a short holiday, but very soon after I fall upon those same thorns with gratification in pain or suffering in joy-who knows what the mixture is? Is these nothing also between birth and death but what I can get out of this perversity-only a favorable balance of disorderly emotions? No freedom? Only impulses? And what about all the good I have in my heart doesn't it mean anything? Is simply a joke? A false hope that makes a man feels the illusion of worth? (254)

At the age of forty-seven, he was coming home after a night out with a lip made sore by biting and kissing but his problems as unsolved as ever. He had two wives and two children. He had once been a scholar, trying to complete his uncompleted manuscript. He wanted to complete it by being redeemed from personal drama and give the world example of

order. Thus, he wanted to make his own stand in the human community. But he proved to be failure and thus committed a sin against his own heart. "Herzog feels challenged but unable to struggle with social injustice, too weak, so he struggles with women, with children and with his unhappiness" (255).

When consciousness overlaps, he becomes more rational, his decision is motivated into his rationality. So he is the hero of mind not of heart. He is the master of experience not the slave of memory. Herzog is really greater one who knows that he knows nothing or he accepts his errors or weakness. Every decision he makes is conscious. From the very beginning of the novel dialogue takes place through the mental exercise of the protagonist. The flashback scene has been presented in the opening sentences of the novel which shows his disrupted and tired mind. He realizes that he is a broken, divided and culturally marginal man. Most of the book contains his monologic expression where Herzog feels his displaced, divided and split identity. Thus, Herzog's personal inner sense of marginality shows his identity crisis.

Herzog's Struggle for his Identity

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

Herzog has struggled during his whole life living within the society. He does not get solution of his problem though he addresses many personalities under the sun but he does not

get final answer of his problem from any field of knowledge. He has not lost the battle. He has understood the bitter reality of the society. Rather he has known that the society is so mysterious that the problems here are unsolved.

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

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

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

What a catalogue of errors! Take his sexual struggle, for instance completely wrong. Herzog going to brew himself some coffee, blushed as he measured the water in the graduated cup. It's the hysterical individual who allows his life to be polarized by simple extreme antithesis like strength-weakness, potency - impotence, health-sickness. He feels challenged but unable to struggles with women, with children, with his 'unhappiness'. (55)

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

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

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

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

Herzog admits that the source of Valentine's remarkable manner is the immense suffering he has endured, suffering hewn not only into his soul but his body as well as, with his amputated leg and natively rough features. Herzog admits his acceptance of this ethic of suffering, "recognizing that under his own rules the man who had suffered more and more

special" (81). Valentine's suffering left him stronger, more vibrant, more alive, emotionally and physically than Herzog. The relation of Herzog's view to Nietzsche's is brought out well in his letter to Nietzsche. He says, "I also know that you think that deep pain is ennobling, pain which burns slow, like green wood, and there you have me with you, somewhat" (388).

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

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

My research has tried to focus on the pains and sufferings of Herzog's due to his marginal status in the society in the eyes of others and even in his personal inner sense. As a migrated Jew in American society, he has to bear many difficulties during his lifetime. He has faced many problems in a society. Somewhere he is betrayed by his wife herself and becomes alone in a home but somewhere he has earned fame and prosperity. People address him 'professor Herzog' with inner heart, where he is among people. Even though he has blissful lifetime, he never arrives at authentic selfhood. But *Herzog* is the text, which teaches

us to live calmly in the difficult society, as Herzog further says; "It's all right with me". He accepts whatever positive or negative incidents he faces. For him, life is a coin, which has two faces; they cannot separate from the reality of life. An optimistic person always waits for light if he is struggling with dark personality at the moment, so is the character of Herzog.

In the course of life, he is facing many problems to create his stable identity. After the divorce with first wife, he is with his second wife; again, he is divorced with his second wife. But the situation is just opposite. Due to his misunderstanding with first wife when he has divorced is simple and ordinary: "As long as Moses was married to Daisy he had led the perfect life of an assistant professor, respected and stable" (13). Due to his ambitious nature to become tougher and more assertive creating his identity, he demands divorce from his wife but in the second he is demanded divorce by his second wife, Madeleine charging him a marginal man both culturally and religiously. Before divorce with Mady, he had already resigned from his profession. Now he is sufferer due to his selfless identity. He is starred in his life. In the course of his life he meets some people like Ramona his girlfriend, Sandar Hemelstain, his lawyer and Lucas Asphalter, his intimate friend. Not only his wife but his peers also treat him as a foreigner at work. His personality or whatever there is of it undergoes disorientation. His lucidity keeps decreasing day by day. A kind of darkness envelops him. His 'self' faces total dissolution.

Bellow's *Herzog* is a complicated and multifaceted novel. Moses Herzog, the protagonist, has a powerful thought meandering intellect, which does not seem to discriminate much in its choice of object. These myriad reflections can make the novel appear chaotic and undirected, a patchwork of closely associated letter fragments and thoughts or observations begun but never finished. There are, though, some deep concerns, which structure the novel, such as a concern with the nature and value of human suffering. Here I have argued for a reading of *Herzog* as a meditation on the role of suffering in the

cultural landscape in American society to come to term with Herzog's serves emotional and intellectual crisis. This shows his sufferings and miseries experienced in the expatriated land, which indicates his identity crisis.

Besides Herzog's identification with his parents, his identification with his little daughter, June, plays a significant role in the process of undergoing the experience of marginality. Herzog struggles, the hardest to gain the custody of his daughter, June, but again he gets failed. His daughter is very significant for him because Herzog is family-minded person. As he knows the verdict of the court and Madeleine's will, he cannot control himself. He becomes very aggressive and determines to take revenge against his ex-wife and her lover Gersbach. Herzog's justification is that he is not acting on his behalf but on behalf of his daughter to defend her from two psychopathic child abusers. There is frequent reference to child abuse in *Herzog*. Madeleine claims to have been sexually molested as a child, Herzog remembers being raped by a bum and the woman defendant in a murder trial was sexually abused as a girl. That trial, which spurs Herzog to fly to Chicago with violent revenge on his mind, is of a woman and her lover battering her son to death. The couple and the child are the obvious counterparts to Madeleine, Gersbach and June. They kept the child in a closet, just as Madeleine and Gersbach once shut June in the car. But the abused boy could Herzog as well as June, for he was beaten with "the heel of woman's shoe" and the bruises are heaviest "in the region of gentles" (237), just as Herzog writhed under Madeleine's heel and felt castrated by her. Mark Shechever writes, "As a man and injured husband, he has never acted to defend himself. It is as a battered child, however, and the name of his daughter, that he resolves to take revenge on his wife and her lover..." (144).

Here I have shown Moses Herzog's marginal status in the eyes of Madeleine and her lover, Gersbech. He has been as instrument to play with Madeleine's heel of shoes. Herzog struggles during his life to be a good father, a faithful son to his parents, a loving husband to

his wife and a best friend to his peers. However, Herzog never gets success to create his identity fulfilling such kinds of responsibilities. He is always suffering due to the feeling of marginality.

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

Existential Frame of Reference of *Herzog*

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

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

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

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

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

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

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

D.P.M Salter says on a criticism:

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

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

Ada Aharoni says: Bellow has long rejected the literary nihilism and defeatism ... Below struggles against the isolating and destructive forces of defeatism and nihilism and toward the attainment of meaning (4).

She finds the novel rejecting the pessimistic idea of nihilism and defeatism that the novel shows some possibility of attainment of meaningful life. The single figure of the protagonist is presented with varieties of characteristics: Herzog the victim. Herzog the would be lover. Herzog the man on whom the world depended for certain intellectual work, to change history, to influence the development of civilization (31).

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

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

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

Chapter Four

Displacement and Identity Crisis

Since the publication of *Herzog* in 1964, Saul Bellow has been generally regarded as America's most distinguished novelist, whose work is rooted in and significantly extends the literary traditions of his country. *Herzog* is a portrait of an introspective, troubled hero. Saul Bellow has expressed his fear that the human species is losing its foothold on sanity and that the individual person is losing his capacity to comprehend ideas and to feel genuine emotions. Lacking necessary, justifiable ideologies, we are thrown back upon ourselves only to discover our own emptiness. Without clear and rational explanations, of the meaning of life, modern man is deeply troubled. Moses Elkannah Herzog is Bellow's modern man. He has been exploring the possibilities of the individual in contemporary society. Continually, he is assailed by neuroses and forces beyond his control, and he must struggle to maintain his identity and his humanity. It is this crisis of identity which is at the heart of Bellow's novel.

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

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

disintegration of his marriage, his faith in people, and in philosophy itself. Everything Herzog believed in has proved false.

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

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

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

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

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

Herzog has been facing many problems to create his stable identity during his lifetime. He is neither able to revenge with his ex-wife nor gets the custody of his daughter, June. Even he rejects the pessimistic idea of nihilism and defeatism despite his split identity. He is suffering mentally still he does not take it as a tragic scene. He is hopeful and becomes optimistic in his struggle to create his stable identity.

Nevertheless, Herzog appears to have successfully been out of the crisis. At the end of the novel, he is living alone in his old house in the country and refuses his brother's offer to send him to psychiatric hospital to rest. The protagonist claims that he has known to live in the society. His expanded chest suggests that we can struggle in the unsystematized society. At last, Herzog is aware of his marginality, as a Jew, in American society and his severe emotional and intellectual crisis is the divorce. When he returns to visit his mother's grave, he feels that he has revived his past memories and cherished values of his Jewish culture. As a result he is capable of overcoming his guilt feelings and his obsessive passion for Madeleine. Now Moses Herzog is ready to embrace his responsibilities and to fully confront life again despite his split identity.

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

Works Cited

- Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. eds. *Key Concepts in Post Colonial Studies*. London: Routledge, 1998.
- Axford, Barrie. "Globalization". Ed. Haynes, *Third world Politics*. London: Blackwell, 1996. 238-245.
- Barker, Chis. *Cultural Studies: Theory and Practice*. London: Sage Publication, 2000.
- Bello, Saul. *Herzog*. New York: The Viking Press, 1964.
- "Culture". *Encyclopedia Britannica*. CD-ROM. New York: OUP, 2002.
- "Dislocation." *The Oxford Talking Dictionary*. CD-ROM. New York: OUP, 2002.
- Eisinger, E. Chester. "Saul Bellow". *Contemporary American Novelists*. 5th ed. Tesley Handersten. New York: James Press, 1991. 98-100.
- ..., ed. *T.S. Eliot*. Cambridge: Cambridge University Press, 1979.
- Erikson, Erik. *Identity and the Life Cycle*. New York: International Press, 1959.
- Fare, Antovella and Franco Meli, eds. *Modernization and Cultural Identity*. Via Tortona: Edizioni dell Arco, 1999.
- Fuchs, Daniel. "Saul Bellow in the 1980s". *A Collection of Critical Essays*. Eds. Cronin, L. Gloria & Goldman, New Delhi: East-West Press, 1992. 80-110.
- Gitenstein, R. Barbara. "Saul Bellow". *Reference Guide to American Literature*. Ed. Thomas Riggs. 4th ed. Farmington Hills: St. James Press, 2000. 70-85.
- Goode, William J. *Women in Divorce*. New York: Free Press, 1965.
- Gordon, Andrew. "Herzog's Divorce Grief". *A Collection of Critical Essays*. NY: The Viking Press, 1964.

- Gorer, Geoffrey. *Death, Grief and Mourning in Contemporary Britain*. London: Cresset, 1965.
- Haffman, Daniel. *Haward Guide to Contemporary American Writing*. New York: OUP, 1973.
- Hall, Stuart. "Cultural Identity and Diaspora". Ed. Mongia, *Contemporary Postcolonial Theory*. New Delhi: OUP, 1997. 110-121.
- ..., ed. "The Question of Cultural Identity". *Modernity and its Futures*. London: Polity Press, 1999. 273-326.
- Hart, D.James. *The Oxford Companion to American Literature*. 5th ed. New York: Oxford, 1983.
- Hoffman, Michael J. "From Cohn to Herzog". *The Yale Review*. Ed. J.E. Palmar. New York: Rutgers UP, 1968. 342-358.
- Kierkegaard, Soren. *Repetition in Kierkegaard's Writing*. 6 Vols. Princeton: University Press, 1983.
- Krantzler, Mel. *Creative Divorce: A New Opportunity for Personal Growth*. New York: Evans, 1974.
- MC Sweeney, Kerry. "Saul Bellow and the Life to Come". *Critical Quarterly* 18.1 (1976): 12-30.
- Mellard, James M. "Consciousness Fills the Void: Herzog, History and the Hero in the Modern World." *Modern Fiction Studies*. 1979. 75-91.
- Olsen, Marvin E. *Human Struggle in Societies*. New York: Macmillian, 1970.
- Paige, Michael E. *Education for Intercultural Experience*. Maine: Intercultural Press, 1993.
- Paris, Bernard J. "Herzog the Man: An Analytic View of a Literary Figure". *The American Journal of Psychoanalysis* 36 (1976):249-60.

- Park, Robert E. "Human Migration and the Marginal Man". *American Journal of Sociology* 33.2(1928): 833-842.
- Porter, M. Gibert. *Herzog: A Transcendental Solution to an Existential Problem*. Forum [Houston] 7.2 (1969):32-36.
- Rajehman, John. Introduction. *The Identity in Question*. Ed. Rajehman. New York: Routledge, 1995. vii-xiii.
- Ruland, Richard and Malcol M. Bradbury. *A History of American Literature*. New York: Penguin, 1972.
- Satre, Jean Paul. *Existentialism and Human Emotion*. Trans. Bernard Frenchman and E. Barnes. New York: Castle, 1969.
- Shechner, Mark. *After the Revolution: Studies in the Contemporary Jewish-American Imagination*. Bloomington: Indiana, 1987.
- Simon, Bertha G. "Grief Therapy to Facilitate Healthy Restitution". *Social Casework* 58 (1997): 337-42.
- Smith, Mark J. *Cultural Reinventing The Social Science*. New Delhi: Viva Books, 2002.
- Stonequist, Everett H. *The Marginal Man*. New York: Charles Scribner's Son, 1937.
- Vaughan, Diane. *Uncoupling: Tourning Points in Intimate Relationship*. New York: Oxford, 1986.
- West, Cornel. "A Matter of Life and Death". Ed. John Rajchman, *The Identity in Question*. New York: Hervester Wheatsheaf, 1993. 85-89.
- William, Raymond. "Dominant, Residual, and Emergent." *The Twentieth Century Literary Criticism*. Ed. KM Everton. 2nd ed. London: Macmillan, 1988.29-31.
- Wilson, Jonathan. *Herzog: The Limits of Ideas*. Boston: Wayne, 1990.

Yordon, Andrew. "Herzog's Divorce Grief". *Saul Bellow and the Struggle at the Centre*. Ed. Eugene Hollahan. New York: AMS Press, 1966.36-39.