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Bellow's Assimilated Protagonists: The Representation of Jewish Americanness and Identity in Saul Bellow's *The Victim*, *Seize the Day*, and *Herzog*

YÜKSEK LİSANS TEZİ

HAZIRLAYAN
İNANÇ PİRİMOĞLU

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Bellow'un Assimile Olmuş Ana Karakterleri: Saul Bellow'un *The Victim*, *Seize the Day* ve *Herzog* eserlerinde Amerikan Yahudiliği ve Kimliği Temsili

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HAZIRLAYAN
İNANÇ PİRİMOĞLU

TEZ DANIŞMANI
Yrd. Doç. Dr. DEFNE TUTAN

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Institute of Social Sciences

We certify that we have read this thesis and that in our combined opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in American Culture and Literature.

Assist. Prof. Dr. Defne Tutan (Başkent University)

(Advisor)

Prof. Dr. Himmet Umunç (Başkent University)

(Committee Member)

Assist. Prof. Dr. Ayça Germen (Hacettepe University)

(Committee Member)

Approved for the Institute of Social Sciences

28.02.2017

Prof. Dr. Doğan Tuncer

BAŞKENT UNIVERSITY

INSTITUTE OF SOCIAL SCIENCES

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Student's Name, Surname: **İnanç Pirimoğlu**

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ABSTRACT

Jewish-Americanness is an overwhelming and recurrent theme in Saul Bellow's fiction. Three of his novels — *The Victim* (1947), *Seize the Day* (1956), and *Herzog* (1964) — affirm the author's sustained interest in placing the stories of the protagonists within the context of their social and cultural in-betweenness. Asa Leventhal in *The Victim*, Tommy Wilhelm in *Seize the Day*, and Herzog in *Herzog* lack father figures, and they internalize American culture as they accept it as the moral authority. Yet they entrap themselves into their neurosis, which is brought about by their Jewish collective unconscious. Eventually they come to terms with their Jewish-American identity.

In exploring the representation of the assimilation process of the three Bellovian protagonists, this thesis applies Sigmund Freud's super-ego formation process and Carl G. Jung's concept of the collective unconscious and rebirth. By doing so, this thesis initially demonstrates how Bellow's three protagonists, namely Asa Leventhal in *The Victim*, Tommy Wilhelm in *Seize the Day*, and Herzog in *Herzog* deny their father's authority and internalize American culture. Thereafter, the aim is to present how these three protagonists are under the control of their Jewish collective unconscious. Ultimately, they achieve self-awareness. As they assimilate themselves into American culture and also embrace their Jewish heritage, they are finally reborn and they come to terms with their Jewish-American identity.

The Freudian concept of the super-ego provides the assimilation process of Bellow's protagonists in *The Victim*, *Seize the Day* and *Herzog* into the American culture by denying their father figure and internalizing the moral principles of American culture. Thus, the assimilated protagonists internalize the moral dictates of American culture that they accept as an authority, which have an impact on the development of their characteristics. Meanwhile, the Jungian concept of the collective unconscious provides compelling forces into the psychological trials the assimilated protagonists of Bellow undergo upon the loss of their

Jewish ancestors in the Holocaust. Finally, the Jungian concept of rebirth provides the framework in which the representation of Bellow's assimilated protagonists become meaningful. As they observe death and are, then, able to accept life as it is, thereby are reborn. They embrace both the values of American culture and their Jewish heritage in such a way that they celebrate their hybrid identities.

Keywords: Saul Bellow, *The Victim*, *Seize the Day*, *Herzog*, Jewish-American Identity

ÖZET

Yahudi-Amerikalı kimliği, Saul Bellow'un romanlarında baskın olan ve yinelenen bir temadır. Bellow'un romanlarından üçü —*The Victim* (1947), *Seize the Day* (1956), ve *Herzog* (1964) — yazarın ana karakterlerin hikâyelerini, onların arada kalmışlıkları bağlamına yerleştirerek anlatmasındaki devamlı ilgisini doğrulamaktadır. *The Victim*'da Asa Leventhal, *Seize the Day*'de Tommy Wilhelm ve *Herzog'*da Herzog, baba figüründen yoksundur ve dolayısıyla Amerikan kültürünü, ahlaki otorite olarak kabul ederek içselleştirirler. Fakat kendilerini bir sinir hastalığına sürüklerler çünkü kolektif Yahudi bilinçdışının kontrolü altındadırlar. Sonunda Yahudi-Amerikalı kimliklerini kabullenirler.

Bu tez, Bellow'un ana karakterlerinin asimile olma süreçlerinin temsilini incelerken, Sigmund Freud'un süper-ego oluşumu süreci ve Carl G. Jung'un kolektif bilinçdışı ve yeniden doğuş kavramlarını uygular. Bu amaç doğrultusunda, öncelikle Bellow'un üç ana karakterinin, *The Victim'*da Asa Leventhal'ın, *Seize the Day'*de Tommy Wilhelm'in ve *Herzog'*da Herzog'un babaların otoritelerini nasıl inkâr edip Amerikan kültürünü içselleştirdikleri ortaya koyulacaktır. Daha sonra, bu üç ana karakterin nasıl Yahudi kolektif bilinçdışının kontrolü altında oldukları tartışılacaktır. Son aşamada, karakterler gerçekliğe ulaşmakta ve eziyet hissinden kurtulmaktadırlar. Böylelikle Amerikan kültürünü özümsedikleri ve Yahudi mirasını benimsedikleri için, ana karakterler yeniden doğmakta ve Yahudi-Amerikalı kimliklerini kabullenmektedirler.

Freud'un süper ego kavramı, Bellow'un romanlarındaki ana karakterlerin baba figürlerini inkâr ederek Amerikan kültürünün ahlak ilkelerini içselleştirmelerini ve Amerikan kültürünü özümseme süreçlerini incelemeyi sağlamaktadır. Buradan hareketle, asimile olmuş ana karakterler, otorite olarak kabul ettikleri Amerikan kültürünün ahlak ilkelerini içselleştirmekte ve bu durum onların kişilik özelliklerinin gelişiminde etkili olmaktadır. Diğer taraftan Jung'un kolektif bilinçdışı kavramı, Bellow'un asimile olmuş ana karakterlerinin

atalarını Yahudi Soykırımı'nda kaybetmeleri üzerine, onları maruz kaldıkları psikolojik muhakemelere iten kuvvetleri ortaya koymaktadır. Son olarak, Jung'un yeniden doğuş kavramı, Bellow'un asimile olmuş ana karakterlerinin, ölümün varlığını kabullenmelerini, daha sonra Yahudi kolektif bilinçdışının baskısından, eziyet hissinden kurtulmalarını ve Yahudi-Amerikalı kimliklerini benimsemelerini incelerken, bir ruhsal yeniden doğuş yaşadıklarını ortaya koymaktadır. Bu karakterler, hem Amerikan kültürünün değerlerini benimseyerek hem de Yahudi mirasını koruyarak iki yönlü, Yahudi-Amerikalı kimliklerini ortaya koymaktadırlar.

Anahtar Kelimeler: Saul Bellow, *Kurban*, *Günü Yaşa*, *Herzog*, Yahudi-Amerikalı Kimliği

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To my father…

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INTRODUCTION

Saul Bellow (1915–2005) was one of the most prolific and versatile writers of twentieth century American literature. After the publication of his first novel, *Dangling Man* (1944), he wrote plays, short stories, and essays, as well as more than fifteen novels such as *Adventures of Augie March* (1953), *Mr. Sammler's Planet* (1970), and *Humboldt's Gift* (1975). Moreover, Bellow was also an editor in many different newspapers and journals. In his career, he won many literary awards including the Pulitzer Prize (1976), the Nobel Prize for Literature (1976), the National Medal of Arts (1988); he was also a three–time winner of The National Book Award for Fiction (1954, 1965, 1971). It is important to note that Bellow initially attended the University of Chicago but he graduated from Northwestern University with honors in anthropology and sociology with a special interest in psychoanalysis, which had a significant impact on his fiction.

In his fiction, Bellow frequently touches upon the perplexing nature of modern civilization and the ability of the protagonists to overcome their psychological fragility and to finally achieve awareness. Thus, his protagonists generally have a heroic potential that stands against the negative forces of modern civilization. Most frequently, Bellow's heroes are Jewish and have a sense of both alienation and Otherness outside Jewish culture, yet they embrace the values of American culture enthusiastically. As S.Lillian Kremer has pointed out, "living securely, enjoying personal freedom and a high standard of living, Bellow's American Jews are threatened by hollow criticism" (1996: 115). Kremer further states that "educated as a sociologist-anthropologist, Bellow is sensitive to the ambivalence accompanying Jewish adaptation to American life" (1996:115). Also, Steven J. Rubin argues that "American Jews became more and more assimilated into the majority culture and the Jewish American experience appeared less distinguishable from any other, American Jewish writing became more an expression of individual artistry than of ethnicity" (5). Stephen Wade also claims that

Bellow has written about the Jewish characters, but his characters can be identified as assimilated Jews (154). In other words, Bellow's protagonists are Jews who have internalized American culture, thereby presenting a Jewish-American consciousness.

A major aspect of Bellow's fiction is its emphasis on humanism. Michael K. Glenday suggests that "the reality to which he [Bellow] refers, and the suggestion that there is in American culture a desire to escape into an inauthentic version of reality are concepts which bear upon the central aesthetic and ethical tenets of his writing" (1). Bellow's notion of humanism is linked with this perspective; indeed, his "fiction takes as one of its explicit concerns the access to reality, the need to discover its essence" (Glenday 1). Bellow, therefore, is accepted as a humanist by critics, although many of them describe Bellow either as a civil humanist or as a theist-humanist. Glenday clarifies this by claiming that both civil-humanism and theist-humanism provide the same support; "personal freedom, distributive justice, citizen participation in social decisionmaking, and social discipline" (7) are the most valuable notions, and "the practice of both humanisms stresses the communitarian and social implications of individual potentiality" (7). In addition to this, Saul Bellow particularly gives importance to upholding Jewish history and culture. The historian Paul Ritterband suggests that Jews are dominant in the United States and they have become major figures in America in fields of business, academic, and intellectual life by protecting their Jewishness (1995: 377). This is also relevant for Bellow's protagonists as they appear in different areas of American life. Charles S. Liebman, who has an extensive work on American Jews, claims that Jews in America retain their Jewish tradition: "a collective group of Jews might retain their identity as Jews – a variety of political or social or economic reasons might encourage the maintenance of ethnic ties – but become assimilated that they are culturally unrecognizable as Jews" (1995: 436). This can be associated with Bellow's perspective; many of his protagonists can be regarded as assimilated protagonists but they protect their Jewish culture.

Viewed from this perspective, it can be suggested that Bellow's protagonists may be regarded as Americanized as most of them can realize the fact that they have capacity to direct their lives and they are not estranged from their Jewish culture as they identify themselves with their Jewish history. In this respect, Bellow's main aim is to demonstrate the individual's power to survive and that all people are equal. Bellow's own words also manifest his humanism:

> Even the Chinese, who know little of Jews, are Israel's enemies. Jews, yes, have a multitude of faults, but they have not given up on the old virtues. (Are there new ones? If so, what are they?) But at this uneasy hour the civilized world seems tired of its civilization, and tired also of the Jews. It wants to hear no more about survival. But there are the Jews, again at the edge of annihilation and as insistent as ever, demanding to know what the conscience of the world intends to do … The Holocaust may even be seen as a deliberate lesson or project in philosophical redefinition: 'You religious and enlightened people, you Christians, Jews, and Humanists, you believers in freedom, dignity, and enlightenment – you think you know what a human being is. We [the Jews] will show you what he is and what you are. Look at our camps and crematoria and see if you can bring your hearts to care about these millions.' (qtd. in Clayton 1979: 254)

Ultimately Saul Bellow defends the individual potentiality and humanity which prioritize the individual and its essence.

Bellow's three works of fiction, *The Victim* (1947), *Seize the Day* (1956), and *Herzog* (1964) represent the post-World War II period in the United States. Malcolm Bradbury suggests that "all Bellow's heroes in some way rise up against the constrictions of their environment and their society, and are concerned with moulding a morality, realizing their

humanity more intensely" (32). In this sense, many of Bellow's protagonists attempt to recognize the significance of their individual potential, and they become soul searching protagonists. Along with this, Peter Hyland suggests that Bellow's heroes are generally intellectual or sensitive (15). Malcolm Bradbury raises the same issue about Bellow's heroes:

> Their [Bellow's novels'] heroes tend to be in some sense intellectuals or sensitive and responsive to, or representative of, modern intellectual dilemmas, uncertain of their nature and their responsibility, remote from their traditional faith, and concerned with their relationships to their fellow men and to their society. (32)

As such, Bellow portrays protagonists who are under the influence of their inner dilemmas, and give priority to the senses rather than reason as they are labeled as childish. Furthermore, Jonathan Wilson also emphasizes that Bellow's protagonists are obliged to adapt to the world in order not to fall down: "Bellow's heroes are thus constantly obliged to adapt to a world that they find unaccommodating in preference to the risk of falling to the hellish world that waits for them with open gates" (61). Thus, Bellow's protagonists have self-imposed burdens that such as the fear of being alienated and persecuted. The word "hellish" is used metaphorically in order to underline the anxieties of Bellow's protagonists about losing everything they have.

This is also applicable to the novels under scrutiny. Leventhal in *The Victim*, Tommy in *Seize the Day*, and Herzog in *Herzog* are the heroes who demonstrate the Jewish communities' inner conflicts and dilemmas in New York City. These three protagonists are afraid of being effaced and of falling into poverty and mortification. The common point of these three heroes is that they all deny their parental authority, adapt to what America offers and they internalize the American way of life as none of them can take the risk of living in a devastated hellish world.

Thus, this thesis focuses on Saul Bellow's three works of post-World War II fiction, *The Victim* (1947), *Seize the Day* (1956) and *Herzog* (1964), to argue that Bellow's protagonists represent individuals who assimilate into the American way of living yet protect their Jewish identity and are reborn by achieving awareness, that of being Jewish-American.

While constructing the framework, this thesis will put into practice Sigmund Freud's concept of the super-ego formation process to demonstrate how Bellow's protagonists internalize the moral authority of America through denying their parental authority, especially their father's authority. Although they are assimilated into American culture, their Jewish collective unconscious leads them to doubt themselves; Leventhal, becomes paranoid, Tommy becomes masochist, and Herzog becomes a creative sufferer. Hence, these psychological problems prevent them from accepting the facts of life. However, all three of them observe death in a different way and they start seeing the reality; their Jewish collective unconscious manipulates them towards the idea of persecution and death as their Jewish ancestors experienced. However, through observing death, they recognize that death is a universal reality valid for all people. Hence, by the end of the novels these protagonists get rid of their anxiety and their denial of reality. Eventually, they are reborn as Jewish-American as they both assimilate into the American culture and embrace the values of Jewishness within themselves.

Many Bellovian critics claim Bellow had a great knowledge about Freud. For instance, Jonathan Wilson says that "Bellow sees the world much as Freud was beginning to see it when he outlined his bleak vision of the human predicament in *Civilization and Its Discontents*" (13). Daniel Fuchs suggests that "like many writers and intellectuals of his generation, Bellow was genuinely involved in psychoanalysis. Bellow himself tried a variety of approaches stemming from Freud" (27). Taking into consideration Bellow's interest in psychoanalysis and his humanist perspective, his protagonists can be analyzed through

psychoanalytic criticism to reveal how Bellow depicts his protagonists as reaching their individual potential.

In exploring the representation of the assimilation process of the three Bellovian protagonists, this thesis will benefit from Sigmund Freud's super-ego formation process and Carl G. Jung's concept of the collective unconscious and rebirth. By doing so, this thesis will initially demonstrate how Bellow's three protagonists namely Asa Leventhal in *The Victim*, Tommy Wilhelm in *Seize the Day*, Herzog in *Herzog* deny their father's authority and internalize American culture. Thereafter, the aim is to present how these three protagonists are under the control of their Jewish collective unconscious. Ultimately, they accept the reality and are released from the feeling of persecution. Thus, because they assimilate into American culture and carry on their Jewish heritage, they eventually come to terms with their Jewish-American identity.

Sigmund Freud is regarded as a pioneer of psychoanalytic theory as his approach is still prevalent in the field of psychoanalysis today. For Freud, the mind has three components: the id, the ego, and the superego. The id helps to avoid pain and pursues pleasure, and the ego mediates between the id and real life: "instead of the pleasure principle the ego is governed by the reality principle. The aim of the reality principle is to postpone the discharge of energy until the actual object that will satisfy the need has been discovered or produced" (qtd. in Hall 28). Thus, the ego acts as the mediator by suppressing and controlling the instinct, id. Freud defines the ego as follows:

> [I]n each individual there is a coherent organization of mental processes; and we call this his *ego*. It is to this ego that consciousness is attached; the ego controls the approaches to motility – that is, to the discharge of excitations into the external world; it is the mental agency which supervises all its own constituent processes, and which

> goes to sleep at night, though even then it exercises the censorship on dreams. (1962: 7)

The ego represents the reason and the common sense that provide order and stability whereas the id contains passions. Thus, the ego controls the passions and desires of the id. Freud identifies the id in relation to the ego as follows:

> The functional importance of the ego is manifested in the fact that normally control over the approaches to motility devolves upon it. Thus in its relation to the id it is like a man on horse-back, who has to hold in check the superior strength of the horse; with this difference, that the rider tries to do so with his own strength while the ego uses borrowed forces. (1962: 15)

As such, it can be claimed that the ego controls the id. Additionally, the third component of the psyche is the superego:

> The third major institution of personality, the *super-ego*, is the moral or judicial branch of personality. It represents the ideal rather than the real, and it strives for perfection rather than for reality or pleasure. The superego is the person's moral code. It develops out of the ego as a consequence of the child's assimilation of his parents' standards regarding what is good and virtuous and what is bad and sinful. By assimilating the moral authority of his parents, the child replaces their authority with his own inner authority. The internalization of parental authority enables the child to control his behavior in line with their wishes, and by doing so to secure their approval and avoid their displeasure. In other words, the child learns that he not only has to obey the reality principle in order to obtain pleasure and avoid pain, but that he also has to try to behave according to the moral dictates of his parents. (qtd. in Hall 31)

Explicitly, the three – the ego, the id, and the superego – are not separate from each other. The super-ego formation provides the idea that an infant's personality is shaped by the moral principles of the parents. Significantly Freud divides the super-ego into two parts: ego-ideal and conscience (qtd in. Hall 46-7). While the ego-ideal is composed of morally good rules and standards of the parents, conscience represents the child's conception of what his parents regard as morally bad, and these are experienced through reward and punishment. Hence, for Freud, the ego-ideal and conscience are the opposite sides of the super-ego (1962: 24). The moral principles which are internalized by the child are constructed by the authority of the father. The child generally reacts against the authority of the father because Freud thinks that the superego is formed on the dissolution of the Oedipus complex: "the child's parents, and especially his father, were perceived as the obstacle to a realization of his Oedipus wishes; so his infantile ego fortified itself for carrying out the repression by erecting this same obstacle within itself" (Freud 1962: 24). Thus, Freud places the strongest emphasis on Oedipal development in which the father figure bears the strongest influence in the formation of the infant's sexuality. Freud relates the origins of such psychological conflicts in early life to the infant's relationship with the father. In other words, the super-ego suppresses the desires of the id and controls the Oedipal development: "[I]t [superego] represents the most important characteristics of the development both of the individual and of the species; indeed, by giving permanent expression to the influence of the parents it perpetuates the existence of the factors to which it owes its origin" (Freud 1962: 25).

Freud's concept of the super-ego formation provides a comprehensive model of how the parents' role impacts the infant in developing the characteristics of an individual. As will be discussed in detail below, Freud's insights into the parents' role in the infant's development of characteristics essential to being an individual relate to Bellow's three

protagonists who lack father figures, internalize the values of American culture, yet accept it as an authority.

A Swiss psychiatrist and psychoanalyst, Carl Gustav Jung has been influential in the field of psychoanalysis in theory and practice, too. Although Jung and Freud were close friends and agreed in many ways, Jung's ideas differ from Freud's in that Jung claims there are two separate personalities: the ego and the self (qtd. in Stevens 8). These two significant figures in psychoanalysis also disagree on the issue of the personal unconscious. For Freud, the unconscious is personal and it is composed of the "repressed wishes and traumatic memories" (qtd. in Stevens 22). According to Jung, on the other hand,

> [B]eneath the personal unconscious of repressed wishes and traumatic memories, posited by Freud, Jung believed there lay a deeper and more important layer that he was to call the *collective unconscious*, which contained in *potentia* the entire psychic heritage of mankind. (qtd. in Stevens 22)

Jung posited this by analyzing himself: "its [collective unconscious's] existence was confirmed when he studied the delusions and hallucinations of schizophrenic patients and found them to contain symbols and images which also occurred in myths and fairy-tales all over the world" (qtd. in Stevens 22). Thus, Jung recognizes there are things in his dreams, and they come from somewhere beyond himself. Jung confirms his support through delusions and hallucinations.

Essentially, for Jung, the collective unconscious and its functional units are composed of archetypes: "archetypes are 'identical psychic structures common to all', which together constitute 'the archaic heritage of humanity'" (qtd. in Stevens 47). Thus, "[a]n individual's entire archetypal endowment makes up the collective unconscious, whose authority and power is vested in a central nucleus, responsible for integrating the whole personality, which

Jung termed the Self" (qtd. in Stevens 48). Jung dwells upon the differences between his theories and Freud's as follows:

> A more or less superficial layer of the unconscious is undoubtedly personal. I call it the *personal unconscious.* But this personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn. This deeper layer I call *collective unconscious*. I have chosen the term 'collective' because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behavior that are more or less the same everywhere and in all individuals. It is, in other words, identical in all men and thus constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us. (1968: 3-4)

Jung's emphasis on the distinction between the personal and the collective unconscious provides insights into the sufferings of Bellow's protagonists, as the Jewish archetype in their collective unconscious has impact on their psyche that drags them into suffering modes: paranoia, masochism, and creative suffering. The archetypes, as Jung claims, are coded in individual's collective unconscious. Thus, the Jewish collective unconscious of Leventhal, Tommy, and Herzog embrace the Jewish archetype. They are post-Holocaust protagonists; however, the motifs of the Holocaust are vivid in their collective unconscious and they fear to experience the same torture. Charles Liebman claims that the level of anti-Semitism is rising in the United States and that many Jews fear the increased loss of a sense of order; however, anti-Semitism helps Jews to strengthen their identity (1995: 440, 439). Thus, it can be claimed that Bellow's protagonists are in fear of being exposed to alienation and this fear brings about anxieties; however, it can be claimed that these three Bellovian protagonists strengthen their personalities, eliminating anxieties of prejudice and discrimination.

Along with the concept of the collective unconscious, Jung formulates the concept of rebirth; that is, the experience of the transcendence of life. Jung attests that an individual can enlarge his personality:

> The personality is seldom, in the beginning, what it will be later on. For this reason the possibility of enlarging it exists, at least during the first half of life. The enlargement may be effected through an accretion from without, by new vital contents finding their way into the personality from outside and being assimilated. In this way a considerable increase of personality may be experienced. We therefore tend to assume that this increase comes *only* from without, thus justifying the prejudice that one becomes a personality by stuffing into oneself as much as possible from outside. (1972: 62)

Jung's idea of rebirth provides an insight into the notion that an individual can experience personal changes throughout his life:

> This word [rebirth] has a special flavour; its whole atmosphere suggests the idea of *renovatio*, renewal, or even of improvement brought about by magical means. Rebirth may be renewal without any change of being, inasmuch as the personality which is renewed is not changed in its essential nature, but only its functions, or parts of the personality, are subjected to healing, strengthening, or improvement. (1972: 54-5)

In the light of the Jungian concept of rebirth, an individual's experiences, especially the things he embraces, can be the initial point of rebirth. Jung's psychoanalytical approaches will be adapted, therefore, to Bellow's three works of fiction in a way in which these approaches provide an analysis of the Jewish collective unconscious. Meanwhile, the three protagonists experience death in a different way and are reborn, and they ultimately come to terms with their Jewish-American identity.

The Freudian concept of the super-ego provides the assimilation process of Bellow's protagonists in *The Victim*, *Seize the Day* and *Herzog* into the American culture by denying their father figure and internalizing the values of American culture. Thus, the assimilated protagonists integrate some of the elements of American culture that they accept as an authority into their life, and this impacts the development of their characteristics. Meanwhile, the Jungian concept of the collective unconscious provides to manifest the compelling forces into the psychological trials that the assimilated protagonists of Bellow undergo upon the loss of their Jewish ancestors in the Holocaust. Ultimately, the Jungian concept of rebirth provides spiritual rebirth to Bellow's assimilated protagonists; they observe the death and are able to accept the reality: they are free from the psychological pressure of their Jewish collective unconscious, the feeling of persecution, and come to terms with their Jewish-American identity. They embrace both the values of American culture and their Jewish heritage in such a way that they celebrate the harmony within themselves.

Chapter I of this thesis will analyze *The Victim*, which depicts the story of an editor, Asa Leventhal who is concerned with freedom, social responsibility, the preservation of human dignity and individuality. Leventhal does not have a healthy relationship with his family because his mother has passed away, he denies his father's authority, and at the same time, he does not see his brother often. Leventhal is represented as an American man who gains social status through hard work. He lives in New York City and can be regarded as a New Yorker as he encounters the compelling forces of the city and adapts to its norms. However, because Leventhal encounters his old acquaintance, Kirby Allbee, his Jewish collective unconscious is triggered. That is, Allbee accuses Leventhal for his social corruption, and Leventhal starts being suspicious of himself; he thinks he could actually be the main reason of Allbee's corruption. However, because Leventhal's Jewish collective unconscious leads him to believe that Jews are not liked, he makes Allbee his scapegoat.

Thus, Leventhal's paranoid attitude causes his self-victimization. In other words, he victimizes himself: he comes to despise himself and to feel that his existence is invaluable. Thus, he has chaotic thoughts and emotions. However, Leventhal is able to complete the process of torturing himself finally through reconciliation with his enemy, Allbee. As this study aims to analyze the representation of Bellow's assimilated protagonists, Leventhal, in this respect, can be regarded an assimilated protagonist regarding American culture as his parental authority, thereby conforming to its norms. Nevertheless, he does not lose the values of Jewish culture. Consequently, he is able to see that there is no reason to fear death. In other words, through Allbee's attempt to commit suicide, Leventhal sees that Allbee does not want to kill Leventhal. Thus, as Leventhal eliminates the suffering mode, and enlarges his personality, he is reborn as an assimilated protagonist, embracing both the American and the Jewish culture within his identity.

Chapter II will examine *Seize the Day*, which bears certain similarities with *The Victim*. Its protagonist Tommy is also a New Yorker and he also rejects the authority of his father. Like Leventhal, Tommy lacks a mother, and he does not get on well with his father, Dr. Adler. Tommy does the opposite of what his father says. In this sense, he denies his father's authority and integrates his life into American culture. For example, he follows his American Dream and attempts at stardom in Hollywood. Furthermore, Tommy finds himself on the brink of a complete financial corruption. Like Leventhal in *The Victim*, Tommy undergoes a suffering process. While Leventhal has paranoid impulses, which cause him to be suspicious about everything, Tommy develops a masochist attitude by which he tortures himself, trusting the people around him. That is, his hidden Jewish collective unconscious controls him in a way that he does not want to lose everything he has. Because of this reason, he prefers to believe tricksters although he knows that they are not trustworthy. At the very end of the novel, when he is has lost his money, he recognizes the reality by observing the

existence of death. He sees the corpse of an unknown man, and he is able to see that death is a reality of life. Thus, he enlarges both his personality and his vision to seize the day. Consequently, he is reborn as a man who saves himself from his masochist attitude and comes to terms with his Jewish-American identity.

In *Herzog*, to be examined in Chapter III, the assimilated protagonist Moses Elkanah Herzog is in the foreground. Like *The Victim* and *Seize the Day*, *Herzog* is narrated in the third-person. Herzog is an intellectual who reads and writes a lot. Herzog has Americanized himself in a way in which he also denies the authority of his father. Like Leventhal and Tommy, Herzog has excessive love for his mother, and he does not have good memories about his father. Herzog denies the father's authority as Father Herzog is a bootlegger. Unlike Leventhal and Tommy, Herzog's assimilation comes through his thoughts. To exemplify, Herzog deals with Romanticism in a way that he stances against what modernism advocates: he tries to construct his own kind of romanticism that is not appropriate for the contemporary world as he believes that the nineteenth century Romanticism cannot be applicable to modern America. As such, Herzog isolates himself from the city life and goes to live in nature.

Thus, Herzog internalizes American culture by following American Romanticism and he also teaches it to his students at the university. Of all three novels, in terms of narration, *Herzog* is the most complex one. Unlike the former two, Bellow uses stream of consciousness technique *Herzog*. Bellow uses letters to demonstrate Herzog's reminiscences. The protagonist's letters move back and forth in time to parallel his skepticism. Hence, Bellow traces the inner life of Herzog who is also under the influence of his Jewish collective unconscious. Unlike the other two protagonists, Herzog is aware of his suffering mode, and he makes himself into a creative sufferer. That is, because Herzog is a post-Holocaust protagonist, he cannot neglect what he and his family had experienced: unlike Leventhal and

Tommy, Herzog was initially forced to run away from his country, Russia. Herzog immigrated to Canada first and then to Chicago, like Bellow himself. Thus, similar to the paranoid Leventhal and masochist Tommy, Herzog is a self-made creative sufferer, treating the people around him like scapegoats. However, at the very end of the novel, he achieves complete self-awareness just like Leventhal and Tommy. Herzog has a near-death experience: he has a car accident with his daughter and he sees that death comes to him in a natural way, not because of his Jewishness. Eventually, he stops accusing his ex-wife, Madeleine, and his friend, Gersbach for their betrayal, and accepts life as it is. Because he has Americanized himself and he is loyal to his Jewish heritage, at the end, Herzog comes to terms with his Jewish-American identity, too. Herzog starts regarding himself as valuable as the others. Martin Corner attests that "Herzog gropes toward the inclusive pattern of intellectual history; his mind works sequentially; he looks for a narrative that will set the history of developing human consciousness in clear order" (371).

Ultimately, Asa Leventhal, Tommy Wilhelm and Moses E. Herzog are protagonists who are in search of making sense of the world and of themselves. They are dragged into life as they are in-between their Jewishness and Americannes. All three of them are post-Holocaust survivors in modern America and attempt to find the meaning of life in a different way. Their in-betweeness brings about a chaotic life but they find the meaning by confronting reality: death. John J. Clayton emphasizes this by saying that Bellow's protagonists solve their chaotic psychological problems with the help of two teachers, "The Reality Teacher" and "The Savior":

> In solving the old problem in the light of the new condition, the hero is surrounded by teachers. These are of two kinds: The Reality Teacher, who shows the hero that reality is brutal, telling him to be tough, self-seeking, shrewd, to impose his power on the world or accept the reality situation; and the Savior, an eccentric who teaches the hero

> that there are possibilities for Man, that the hero should cast off the burdens of past and future, should live in the here-and-now, for seeing himself as merely human, he can be redeemed. Man can be redeemed. (1979: 289)

On the whole, Bellow's three protagonists accept reality and eliminate their suffering. They are reborn and able to see that they are only human, and that they should seize the day. Bellow, in this respect, gives hope to his readers that although life has compelling forces, there is a way to live happily.

CHAPTER I

The Victim (1947) is Saul Bellow's second work of fiction and it is about a Jewish-American man named Asa Leventhal, a middle-aged, insecure journal editor living in New York. Leventhal is the natural victim of Kirby Allbee who is Leventhal's old acquaintance as he is accused by Allbee who has real hatred against the Jews, of losing his job and wife. Allbee is an alcoholic and although he does not accept the reality, he loses both his job and his wife because of his excessive consumption of alcohol. Along with it, Allbee stalks Leventhal insidiously, and he applies psychological pressure on Leventhal by threating and humiliating Leventhal most of the time. Thus, Allbee's pressure leads to Leventhal's paranoid attitudes which his Jewish collective unconscious brings to the surface. Although Leventhal lives his life in accordance with the American way of living, he starts questioning his Jewishness to find out whether he is the main reason of Albee's social corruption. Leventhal can be analyzed as an assimilated protagonist for having adopted American culture; however, initiated by Allbee, Leventhal's Jewish collective unconscious makes him a paranoid man. Nevertheless, Leventhal is reborn in the end after coming to terms with his Jewish-American identity and accepting both the American and the Jewish values within himself.

Asa Leventhal, the American

The assimilation into the American way of living in *The Victim* can be analyzed according to Sigmund Freud's concept of the superego, which is the third major institution of personality. It develops with the exception of the ego and as a consequence of the child's assimilation of his parents' standards regarding what is good and virtuous, and what is bad and sinful (qtd. in Hall 31). Freud argues that "by assimilating the moral authority of his parents, the child replaces their authority with his own inner authority" (qtd. in Hall 31).

Hence, “the internalization of parental authority enables the child to control his behavior in line with their wishes, and by doing so to secure their approval and avoid their displeasure” (qtd. in Hall 31). Freud outlines the psychological development of individuals in terms of their fulfillment of the super-ego process since “the child learns that he not only has to obey the reality principle in order to obtain pleasure and avoid pain, but that he also has to try to behave according to the moral dictates of his parents” (qtd. in Hall 31). When Bellow’s *The Victim* is analyzed in terms of the Freudian superego, it can be argued that the protagonist, Asa Leventhal internalizes the American way of living. It can be said that the parents in Freud’s formulation are substituted by the moral authority of America and the child is Bellow’s protagonist, Asa Leventhal. The fact that he has lived without his parents, that his mother died in an insane asylum and that he does not have an ideal father figure may be taken to relate why he unconsciously internalizes the moral values of American society.

The novel takes place in New York City, a heterogeneous metropolitan embracing all kinds of people from different backgrounds. New York is significant in specifying Leventhal’s assimilation into the American society. Bellow describes New York as a world-famous compelling city, and says, “New York is stirring, insupportable, agitated, ungovernable, demonic” (1994: 217). However, although Bellow describes New York City negatively, it is obvious that Leventhal internalizes its mechanisms. From the very beginning of the novel, Leventhal is represented as an ordinary American man. For instance, at the very beginning of the novel, he is on the train but because his mind is full of thoughts, he almost misses the station where he should get off.

> On such a night, Asa Leventhal alighted hurriedly from a Third Avenue train. In his preoccupation he had almost gone past his stop. When he recognized it, he jumped up, shouting to the conductor, ‘Hey, hold it, wait a minute!’ The black door of the ancient car was already sliding shut; he struggled with it, forcing it back with his shoulder, and

> squeezed through. The train fled, and Leventhal, breathing hard, stared after it, cursing, and then turned and descended to the street. (*TV* 3)[1]

In this framework, the subway doors can be taken as a metaphor to suggest the rough life in New York City. Leventhal has to push them back with his shoulder in order to get out of the train. Hence, he struggles against the city to survive. Freud asserts that civilization disturbs people: "we are seeking to repudiate the first demand we made, we welcome it as a sign of civilization as well if we see people directing their care too to what has no practical value whatever, to what is useless – if, for instance, the green spaces necessary in a town as playgrounds and as reservoirs of fresh air are also laid out with flower-beds, or if the windows of the houses are decorated with pots of flowers. This useless thing which we expect civilization to value is beauty" (1961: 45). In relation to Freud's assertion, Leventhal accepts and affirms the civilized America in order to maintain his life. Jonathan Wilson emphasizes the effects of New York City on Leventhal's life. For Wilson, New York City puts pressure on "pressured Leventhal" (62). He claims that: "[l]ike a character in a comic silent movie, he is attacked by maleficent machines: personified subway cars who slam their doors shut on Leventhal and 'flee,' or trucks that 'encircle' him" (62). Yet, although this huge civilized city disturbs Leventhal, he integrates into the life of the city. Moreover, because his nephew is sick, Leventhal finds him a doctor and crosses to Staten Island where Elena, his sister-in-law, lives. While Leventhal is on the boat, he observes New York City and the machines.

> A tanker, seabound, went across the ferry's course, and Leventhal stared after it, picturing the engine room; it was terrible, he imagined, on a day like this, the men nearly naked in the shaft alley as the huge thing rolled in a sweat of oil, the engines laboring. Each turn must be like a repeated strain on the hearts and ribs of the wipers,

[1] *The Victim* is hereafter referred to, in parenthetical references, as *TV*.

> there near the keel, beneath the water. The towers on the shore rose up in huge blocks, scorched, smoky, gray, and bare white where the sun was direct upon them. The notion brushed Leventhal's mind that the light over them and over the water was akin to the yellow revealed in the slit of the eye of a wild animal, say a lion, something inhuman that didn't care about anything human and yet was implanted in every human being too, one speck of it, and formed a part of him that responded to the heat and the glare, exhausting as these were, or even to freezing, salty things, harsh things, all things difficult to stand. (*TV* 51)

Clearly life in New York City, the "civilized world," makes Leventhal tired. Wilson also notes that "[f]eeling, as he does, that he [Leventhal] is in conflict with a world that he has no choice but to affirm" (62). Hence, Leventhal has no other choice but to accept and internalize the American way of living.

It is important to note that the reader is not introduced to Leventhal as a Jewish man. Asa Leventhal is an American man who has moved gradually from failure to success in his career. The road to success makes Leventhal a suspicious and lonely man. Bellow underlines Leventhal's loneliness: "It came to him slowly that in New York he had taken being alone so much for granted that he was scarcely aware how miserable it made him" *(TV* 14). He feels unsafe and alone in this crowded city, and it can be claimed that he is afraid of being alienated only for the reason of his Jewish identity. Indeed, Leventhal's insecurity results from the irregularity of his career. That is, Leventhal loses his first job in New York City, and is then forced to become a clerk. He takes up a civil service job in Baltimore for a short time. However, he quits because of his fiancés' betrayal. Later, because of the harsh meeting – organized by Allbee – with Rudiger, the editor in New York, Leventhal fears that he would be blacklisted. For Keith Michael Opdahl, "Leventhal too, left alone in New York by his wife's visit with her mother, suffers from 'hypochondria' or a fear of imminent ruin" (53).

Feeling alone in this civilized world, he tries to stand on his own two feet. For instance, after his graduation, he goes to New York alone, and because his father does not protect or support him, Uncle Schacter's friend Harkavy –also a Jewish man – takes Leventhal under his protection: Harkavy encourages Leventhal to go to college at night and he also gives him money (*TV* 13). Wilson also points out to Leventhal's feeling unsafe in a civilized world despite the fact that he internalizes American culture: "Leventhal believes that he lives on the edge of chaos; disaster is around every corner, the civilized world inhabited by everyday, conative individuals like Leventhal can, within the space of a moment, be transformed into a terrifying place" (61). Hence, Leventhal feels unsafe because he believes any kind of crisis can find him in this city; yet, at the same time he knows that he has to struggle in order to survive. This can be associated with the idea of American individualism**.** That is, New York City provides the opportunity for a person who works hard and this is what Leventhal has adopted. Undoubtedly, this is the great dilemma of the civilized world which Freud emphasizes:

> One comes to learn a procedure by which, through a deliberate direction of one's sensory activities and through suitable muscular action, one can differentiate between what is internal – what belongs to the ego – and what is external – what emanates from the outer world. In this way one makes the first step towards the introduction of the reality principle which is to dominate future development. This differentiation, of course, serves the practical purpose of enabling one to defend oneself against sensations of unpleasure which one actually feels or with which one is threatened. (1961: 14-5)

When Leventhal is viewed from the lens of Freud's ideas, it is clear that Leventhal takes a step for himself by accepting the competition in New York City to gain success and wealth; he takes a step toward the reality principle which is also significant for his future

development. This can be related to the idea that although the civilized world is diametrically opposed to human beings, individuals have to keep pace with it. Leventhal is disturbed by this civilized world; yet, he internalizes the American way of living to achieve his American Dream, which is becoming an editor. There are many references to Leventhal's struggle. For instance, after Harkavy's death, Leventhal is left alone, and he tries to become self-reliant. Bellow underlines Leventhal's struggle in the novel as follows: "Leventhal, beginning to drift, was in a short time, a few months after Harkavy's death, living in a dirty hall bedroom on the East Side, starved and thin. For a while he sold shoes on Saturdays in the basement of a department store" (*TV* 14). Thus, because Leventhal is left alone by his parents, he has a fear of losing everything he has. It can be claimed that he has suffered, and he does not want to lose his current social position.

According to Freud, the individual both learns to obey the reality principle and behave according to the moral dictates of his parents: "It [the super-ego] represents the most important characteristics of the development both of the individual and of the species; indeed, by giving permanent expression to the influence of the parents it perpetuates the existence of the factors to which it owes its origin" (Freud 1962: 25). It can be claimed that because there is an absence of parents in Leventhal's life, he is influenced by American principles instead. In other words, Leventhal tries to complete the third major institution of personality, the superego, by experiencing the challenges of American life. He tries to achieve wealth and happiness by working a lot on his own since he is scared of falling back into unemployment and despair. In this sense, Bellow introduces Leventhal as an American man, an assimilated protagonist who internalizes the American ideal of moving from rags to riches.

Moreover, Leventhal has no close family ties. Leventhal is married to Mary, who is not presented in the novel, and although he has a brother named Max, Leventhal does not see him for a long time until Max's family needs him. In addition, Leventhal's parents passed

away and it can be suggested that Leventhal does not have an immediate family to look up to as an example. Significantly, social changes have an impact on the institution of family. It is claimed that the American family has lost its functions in the twentieth century. Sparr and Erstling note that "as the contemporary American family loses its function in economic and spiritual realms, parental authority has been eroded and the family has become more vulnerable to external social forces" (564). As a consequence, family members are not as closely attached as in the past. This is also depicted in *The Victim*. Leventhal's brother, Max can be interpreted as an adventurer who leaves behind his family and goes away to seek material wealth. For instance, when Max's son is sick and his wife is desperate, he is not there. Max comes to Staten Island only after he receives Leventhal's letter. Hence, Max can be regarded as a selfish man who gives priority to his will. In relation to individual's selfishness, Jean Baudrillard also touches upon American individualism, selfishness, and people's loneliness, and discusses them in his work *America*: "the number of people here who think alone, sing alone, and eat and talk alone in the streets is mind-boggling. […] Yet there is a certain solitude like no other – that of the man preparing his meal in public on a wall, or on the hood of his car, or along a fence, alone" (15). Thus, it can be argued that Leventhal is represented as an ordinary American man who is alone. Max's selfishness and the absence of parents make Leventhal a lonely man.

One could argue that there is a strong lack of communication among people. This is also true for Leventhal's family. In the general sense, Jewish people are known for their strong relations with their families. However, Leventhal, as an assimilated protagonist, is different. To exemplify, when Max's wife, Elena calls Leventhal seeking help, Leventhal goes to help her. He arrives at her house, knocks on the door and Philip, Leventhal's nephew, opens it. The point which should be underlined is that Philip does not recognize Leventhal since he has not seen his uncle before:

> Elena had not answered Leventhal's ring. The elder of his nephews came to the door when he knocked. The boy did not know him. Of course, Leventhal reflected, how should he? He glanced up at the stranger, raising his arm to his eyes to screen them in the sunny, dusty, desolate white corridor. (*TV* 6)

Throughout the novel, there are not many references to Leventhal's family. Leventhal meets his brother's family only for the reason of the illness and the funeral of his youngest nephew. Arthur Asa Berger claims that "no sign is also a sign" (159). Hence, the nonexistence of Leventhal's family represents that his family ties are weak and Leventhal only concentrates on what he himself is doing. In this respect, it can be argued that he becomes an American individual, who gives priority to himself and not his family. This does not mean that Leventhal is a selfish man, but life in New York City leads him to live this way. Freud says that "[d]emolitions and replacement of buildings occur in the course of the most peaceful development of a city" (1961: 19). Hence, like the development of a city, Leventhal also demolishes some of the characteristics of his Jewish culture and he internalizes American culture. For instance, he is not depicted as going to a synagogue, or dressing in the Jewish fashion. It cannot be said that Leventhal rejects his Jewish identity; however, he is demonstrated primarily as an American, thereby becoming an assimilated protagonist.

Asa Leventhal, the Paranoid

Bellow's post-Holocoust protagonist, Leventhal becomes paranoid, thinking the people around him loathe Jewish people. Although he internalizes what America offers to him, Leventhal feels that his presence in New York City is redundant. Steve J. Rubin claims that many Jewish writers such as Cynthia Ozick and Hugh Nissenson deal with Jewish immigrants in their writings. Especially Nissenson has self-consciously placed himself within a Jewish literary sphere. For instance, Rubin claims that "his [Nissenson's] work is concerned

with Jewish themes and issues, for he has carefully and purposefully created an image of a totally Jewish universe" (9). Unlike Nissenson's, Bellow's works and protagonists are concerned with American themes, and although his characters are originally Jewish, they are presented as American Jews. For instance, until Leventhal comes across Kirby Allbee, there is not any clue about Leventhal's Jewishness. Because of a man named Allbee, and others such as Elena's mother who also hates Jews, Leventhal's Jewishness comes to the foreground. It is clear that when the protagonist comes across any kind of alienation and abasement, he protects his Jewish origin by trying to preserve his humanism. With relation to this, Leventhal has indeed a fear of being persecuted. That is to say, as a man of Jewish origin in America, he feels insecure and worthless (Clayton 1975: 148).

The most significant character who leads Leventhal to the feeling of worthlessness and insecurity, suddenly appears in the novel is Kirby Allbee. From the very beginning of the novel, Allbee stalks Leventhal insidiously. Leventhal is accused by Allbee, who has a real hatred against the Jews, for losing his job and wife. Allbee is an alcoholic, and although he does not accept it, he loses his job, his wife, and his social status for his excessive consumption of alcohol. However, Allbee accuses Leventhal of being responsible for his suffering and he applies psychological pressure on Leventhal because of his Jewish origin. It should be indicated that Allbee is introduced gradually and before Allbee settles into Leventhal's house, there are four encounter scenes which manifest Allbee's anti-Semitism and reveal Leventhal's paranoid attitudes. For Wilson, anti-Semitism is the vital element in establishing and altering the relationship between the two central figures (56). It can be claimed that Allbee's anti-Semitism functions a tool in gaining self-awareness for both of these characters.

Analyzing the encounter scenes through Jung's concept of the collective unconscious, it can be argued that Allbee functions in revealing Leventhal's Jewishness and

in leading Leventhal to question his own identity. To put it differently, Leventhal's collective unconscious makes him believe that Jews are not well-liked. Since the novel was written after World War II, it can be suggested that Leventhal is familiar with the Holocaust and aware of the anti-Semitism prevalent in the post-war period. Thus, because Leventhal is a post-Holocaust protagonist, his collective unconscious is full of the suffering of the Jews. Although the novel is interpreted from various points of views, anti-Semitism is widely discussed by the critics. To exemplify, Peter Hyland relates the novel with anti-Semitism: "[T]he novel [*The Victim*] reflects upon the roots of anti-Semitism, and although it does not treat the Holocaust directly, it is haunted by those six million deaths and the irrational hatred that caused them" (23). Therefore, it can be claimed that Allbee's irrational hatred against the Jews is associated with the Jewish archetype that causes Leventhal's questioning of himself, as Leventhal himself is also convinced that Jews are evil. C. G. Jung defines the collective unconscious as the deeper layer of the conscious since the superficial layer of the unconscious is personal unconscious. Hence, the collective unconscious is universal rather than individual:

> It [collective unconscious] has contents and modes of behavior that are more or less the same everywhere and in all individuals. It is, in other words, identical in all men and thus constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us. (1968:3-4)

Jung extends the concept of the collective unconscious by saying that it is never acquired personally; on the contrary, it is directly associated with heredity:

> While the personal unconscious is made up essentially of contents which have at one time been conscious but which have disappeared from consciousness through having been forgotten or repressed, the contents of the collective unconscious have never been individually acquired, but owe their existence exclusively to heredity. […] The

> content of the collective unconscious is made up essentially of *archetype*. (Jung 1968: 42)

For this reason, Leventhal is under the control of his collective unconscious; he is not independent from it. Thus, his Jewishness and paranoia emerge through the antagonist, Albee, who also acts in accordance with his collective unconscious and regards Leventhal as responsible for social corruption. To this end, the encounter scenes between the protagonist and the antagonist are significant in terms of achieving self-awareness by accepting the real social status of themselves. In other words, the conflict between Leventhal and Allbee aids them to relieve from their anxieties.

Leventhal's first encounter with Allbee is quite ambiguous as Leventhal does not recognize him despite having met him before. While Leventhal is at the park, Allbee approaches him, making Leventhal stressed and bewildered:

> Some such vague thing was in Leventhal's mind while he waited his turn at the drinking spout, when suddenly he had a feeling that he was not merely looked at but watched. Unless he was greatly mistaken a man was scrutinizing him, pacing slowly with him as the line moved. 'He seems to know me,' he thought. Or was the man merely lounging there, was he only a bystander? Instantly Leventhal became reserved, partly as a rebuff to his nerves, his busy imagination. But it was not imagination. When he stepped forward, the man moved, too, lowering his head as if to hide a grin at the thin-lipped formality of Leventhal's expression. There was no hint of amusement, however, in his eyes – he was now very close; they were derisive and harsh. (*TV* 26)

Leventhal has anxiety that his mind get confused. The words "derisive" and "harsh" significantly suggest that the unknown stalker's eyes do not imply good intentions. For this

reason, Leventhal starts planning how to protect himself if the unknown man attacks him, and this is what makes Leventhal paranoid:

> 'If he starts something,' Leventhal thought, 'I'll grab his right arm and pull him off balance … No, his left arm and pull towards my left; that's my stronger side. And when he's going down I'll give him a rabbit punch. But why should he start anything? There is no reason.'(*TV* 26)

Before Allbee approaches Leventhal, the tension increases in the mind of Leventhal, and this can be associated with both Allbee's and Leventhal's collective unconscious. Because Leventhal feels unsafe in New York City, he is ready to protect himself in the case of an assault. What is more, through Allbee, Leventhal's latent aggressive instincts are revealed. This can be linked with Leventhal's paranoia. His paranoid thoughts make him more skeptical. Wilson also touches upon Leventhal's paranoia:

> Leventhal believes that Allbee can have him blacklisted, although his friend Harkavy tells him that this is nonsense; he believes that his brother Max's mother-in-law hates him and holds him responsible for her grandchild's sickness, although his brother Max tells him it is nonsense; […] he even comes to believe that his wife […] may be deceiving him. (62)

Leventhal is obviously quite suspicious about everything he comes across. He believes that he is responsible for every unfavorable consequence. Furthermore, some of the critics advocate that Leventhal's paranoia is inherited from his mother. For Wilson, "Leventhal is obsessed with his mother's insanity; terrified that it may be hereditary; and worried that the madness may already be in him, he remains constantly on the watch for signs of its emergence" (61). Along with Wilson, Opdahl also suggests the same argument: "Part of Leventhal's hypochondria is his fear that he is tainted by his mother's madness" (61). It is possible to

associate Leventhal's paranoia with his mother's madness; however, Leventhal's collective unconscious dictates that Jews are not well-liked. Therefore, he is always ready to protect himself in case of any assault. Freud claims that "in mental life nothing which has once been formed can perish – that everything is somehow preserved and that in suitable circumstances (when regression goes back far enough) it can once more be brought to light" (1961: 16-7).

In this respect, although Leventhal does not directly experience the Holocaust, he has already acquired the sense of hatred against the Jews from his ancestors and history. For this reason, in Leventhal's psyche, nothing that has once come into existence will have passed away and all the earlier phases of Holocaust effects continue to exist in his mind. On the other hand, the same process also applies to Allbee. Although Allbee does not have a specific reason, his collective unconscious tells him that Jews can be responsible for all things related corruption and evil. In other words, Allbee has no specific reason to detest the Jews; however, the Jewish stereotype leads him to hate them. In addition, some of the critics, like Opdahl, claim that Allbee blames Leventhal since Allbee thinks his white ancestors established this new world and now the Jews and the other immigrants have invaded his land: "a member of a venerable New England family, Allbee blames his ruin on the displacement of his class by the Jews, the 'new' people who are 'running everything' and believes Leventhal is the particular Jew who deposed him" (Opdahl 54).

It can be suggested that Allbee is familiar with the Jewish identity because he observes the Jewish community living in New York City. Therefore, Allbee's anti-Semitism can be related to the stereotypes or assumptions as he associates his failure with the proliferation of the Jews in New York City:

> 'I've lived in New York for a long time. It's a very Jewish city, and a person would have to be a pretty sloppy observer not to learn a lot about Jews here. You know

> yourself how many Jewish dishes there are in the cafeterias, how much of the stage – how many Jewish comedians and jokes, and stores, and so on, and Jews in public life and so on. You know that. It's no revelation.' (*TV* 73)

As such, Jews are part of New York City and for Allbee, Jews have invaded New York City. Allbee's hatred and anger toward the Jews is manifested in his own words:

> 'Well, you look like Caliban in the first place,' Allbee said, more serious than not. 'But that's not all I mean. You personally, you're just one out of many. Many kinds. You wouldn't be able to see that. Sometimes I feel – and I'm saying this seriously – I feel as if I were in a sort of Egyptian darkness. You know, Moses punished the Egyptians with darkness. And that's how I often think of this. When I was born, when I was a boy, everything was different. We thought it would be daylight forever. Do you know, one of my ancestors was Governor Winthrop. Governor Winthrop!' His voice vibrated fiercely; there was a repressed laugh in it. 'I'm a fine one to be talking about tradition, you must be saying. But still I was born into it. And try to imagine how New York affects me. Isn't it preposterous? It's really as if the children of Caliban were running everything. You go down in the subway and Caliban gives you two nickles for your dime. You go home and he has a candy store in the street where you were born. The old breeds are out. The streets are named after them. But what are they themselves? Just remnants.' (*TV* 145-46)

It is obvious that Allbee assumes America to belong to white Anglo-Saxons but is discomforted now that it is invaded by the Jews. He regards the Jews as "remnants," reflecting his anti-Semitism explicitly. Indeed, Allbee has no direct problem with Leventhal. On the contrary, Allbee's hatred is completely against the Jews and he criticizes the system which throws him out because of his irresponsible behavior. For Opdahl, the common

problem of Allbee and Leventhal is not accepting the reality (63). Therefore, it can be claimed that Allbee and Leventhal are the characters who complement each other. Wilson suggests that "Leventhal's own violent disposition imaginatively matches Allbee's vituperative outbursts" (59). In this respect, it can be argued that they are the ego and the alter ego complementing each other. As Opdahl also suggests "Leventhal and Allbee appear to be opposites, the secure and the ruined, the victim and the oppressor, but both suffer from a sense of persecution based on the fear that they don't deserve the social position they claim" (55). Hence, both are the victims of "social displacement" (Opdahl 58). However, this does not prevent Allbee from blaming and victimizing Leventhal. Obviously, Leventhal is dragged into turmoil because of Allbee's anti-Semitism. As such, these two characters can be approached through Jung's concept of the collective unconscious. As Anthony Stevens indicates, "[a]n individual's entire archetypal endowment makes up the collective unconscious, whose authority and power is vested in a central nucleus, responsible for integrating the whole personality" (48). Thus, the archetypal heredity of both Leventhal and Allbee drag them into chaos, and Allbee ironically thinks he has been the victim, while he has actually been victimizing Leventhal.

Through Jung's concept of the collective unconscious, the "pre-existent" form of the Jews – the Jewish archetype – leads them to not like each other. The first encounter scene with Allbee manifests this idea thoroughly:

> He [Leventhal] was squared and resolute; nevertheless there was a tremor in his arms, and during all of it he felt that he himself was the cause of his agitation and suspicion, with his unreliable nerves. Then in astonishment he heard the stranger utter his name.
>
> 'What, do you know me?' he asked loudly.

> ‘Do I? You’re Leventhal, aren’t you? Why shouldn’t I know you? I thought you might recognize me, though.
>
> ‘Oh, Allbee, isn’t it? Allbee?’ Leventhal said slowly, with gradual recognition.
>
> ‘Kirby Allbee. So you do recognize me?’
>
> ‘Well, I’ll be damned,’ said Leventhal, but he said it rather indifferently. What if it were Kirby Allbee? And he certainly looked changed, but what of that? (*TV* 26-7)

Thus, Leventhal tries to remain indifferent towards Allbee. He recognizes Allbee; however, seeing Allbee is not significant for him since Leventhal has no good memories of him. Hence, Leventhal does not like Allbee. Bellow further underlines this point in the novel: “He [Leventhal] had never liked this Allbee, but he had never really thought much about him” (*TV* 27). Ellen Pifer also suggests that:

> [g]oaded by Allbee’s anti-Semitic jibes and personal affronts, Leventhal tries to meet them with a mask of indifference. But impassivity quickly gives way to inner turmoil, to spells of ‘confusion and despair.’ Unable to ‘clarify his thoughts or bring them into focus,’ Leventhal nevertheless finds himself, at odd moments, feeling strangely reassured. (45)

The inner turmoil of Leventhal makes him more desperate and paranoid, and he starts questioning his own identity just after the first encounter. He requests help from God to understand Allbee’s aim because he knows that he has not done anything to hurt him. In this respect, Leventhal remembers the unpleasant memories about Allbee after the first encounter. Allbee does not hesitate to declare his hatred against the Jews and regularly humiliates them. According to Freud;

> It is always possible that even in the mind some of what is old is effaced or absorbed – whether in the normal course of things or as an exception – to such an extent that it cannot be restored or revivified by any means; or that preservation in general is dependent on certain favourable conditions. (1961: 20)

In this respect, Allbee's hatred toward the Jews is revived on the grounds of certain circumstances. That is, Allbee accuses Jewish Leventhal and, this is mainly based on Allbee's past experiences. The extract from the novel proves both Allbee's hatred towards Jews people and Leventhal's abasement:

> He [Leventhal] had met Allbee several times at Williston's house. In those unsettled days when he was jobhunting, the Willistons used to give parties frequently. […] Because they were roommates, he and Harkavy were usually invited together. Allbee had shown an antipathy toward Harkavy, and Leventhal recalled that he, as a matter of fact, had been offended by several of Allbee's remarks and by his attitude generally. (*TV* 38)

Thus, Leventhal is aware of Allbee's anti-Semitism, and remembering these instances, he tries to vindicate himself from the accusations of Allbee. However, Leventhal's collective unconscious leads him to question himself. Although it is obvious that Allbee loathes the Jews, Leventhal is skeptical about himself and he contemplates whether he is the main reason of Allbee's corruption as he feels insecure and worthless. If he had not given importance to Allbee's accusation, he would have continued to live without being suspicious of himself; however, Leventhal's insecurity, rooted in his Jewishness, does not allow him to manage the external force, Allbee. Successfully, Allbee turns his social corruption into an advantage as he condemns Leventhal in pangs of conscience, as the conversation between Leventhal and Allbee manifests:

> ‘Did I get you an appointment with Rudiger? I fixed you up with an interview, didn’t I?’
>
> ‘Yes, you did. Yes…’
>
> ‘Then you went in and deliberately insulted Rudiger, put on some act with him, called him filthy names, deliberately insulted him to get me in bad. Rudiger is hot blooded and he turned on me for it. You knew he would. It was calculated. It worked out just as you thought it would. You were clever as hell. He didn’t even give me a week’s notice. He turned me out.’
>
> ‘That’s all wrong. I heard you weren’t with Dill’s any more. Harkavy told me. But it couldn’t have been my fault. I’m sure you’re mistaken. Rudiger wouldn’t blame you for the run-in we had. It was his fault, too.’ (*TV* 33)

In this case, it can be argued that Leventhal is not to be blamed for Allbee’s corruption but Allbee makes excuses to blame Leventhal. Thus, the title of the novel also gains significance as Leventhal is victimized by Allbee. Leventhal is originally a Jewish man, but he does not do anything to Allbee. He only tries to protect his rights and to gain success through hard-work. As Bellow also underscores, Leventhal is a “job hunter” (*TV* 38) who tries to survive. In this respect, Leventhal is an American Jew who has assimilated into American culture, and he only becomes defensive when someone assaults his identity. Leventhal’s self-suspicion surfaces as Allbee’s collective unconscious as the Jewish archetype victimizes Leventhal. In contrast to this idea, Hyland suggests that the victim is not directly represented in the novel:

> In the world of *The Victim* hierarchical patterns are not properly perceived, for while it may be a misinterpretation for ‘the victim’ (Leventhal or Allbee) to see a conspiracy behind his suffering, the fact is that, like any who are powerless, Jewish *or* anti-Semitic, he *is* a victim of certain social realities. (29)

Along with Hyland, Opdahl also puts forth that "each man victimizes the other because he is a victim of himself: Jew and Gentile, victim and bigot, both men suffer from the self-persecution of imaginary fears" (56). Hence, it is obvious that Allbee's Jewish archetype brings about both Leventhal's and Allbee's paranoia: Allbee finds a person to blame since he is unable to bring himself to accept the increase in the number of the Jews. In other words, Allbee is uncomfortable because of the social displacement in the American society, which makes him an ordinary man. On the other hand, Leventhal is perturbed since he fears losing what he has gained. As a result, Leventhal does not see the situation that Allbee, indeed, needs and requires help. On the contrary, Leventhal becomes more suspicious of himself. So, these two men bring out each other's paranoia. As Opdahl suggests "[e]ach of the characters, Bellow shows, views the other as a symbol of the evil he would deny" (59). Thus, both men can be interpreted as the victims of the civilized world. That is why the protagonist and the antagonist are regarded as double:

> The novel is built upon the conflict between the Jewish protagonist and his anti-Semitic persecutor, but as it progresses it blurs the distinctions between the two, making Allbee into a kind of alter-ego or double for Leventhal, and creating a puzzle out of the question of who is the 'victim' of the title. This relationship is carefully, even schematically developed, as the paranoid vision of the anti-Semitic Allbee (whose obsession with Jews has given him a greater understanding of Jewish culture than Leventhal appears to have) duplicates Leventhal's own paranoia. (Hyland 24-5)

From Pifer's perspective, Leventhal and Allbee complete each other: "Leventhal and Allbee, each in his own way, erect a network of blame and suspicion that keeps them - in lieu of any affirmation or faith - from sliding into the abyss" (49). Along with Pifer, Wilson also suggests that: "*The Victim* belongs to that group of novels that, since the Romantic period, has thematically centered on 'doubles,' a combination of the hero and his 'darker' self, who

nevertheless assumes an autonomous personality" (53). Therefore, the Jewish archetype in Allbee's mind and Leventhal's collective unconscious which leads him to think he would have been effaced, affect them in a different way. At this point, both of them have a problem with seeing and accepting the conditions of life. While Allbee does not accept the reality and does nothing to change himself, Leventhal questions his own identity and turns into a paranoid man, blaming himself for Allbee's failure.

Just before the second encounter, Leventhal is at home alone and is writing a letter to Mary as he questions God's fairness because of Allbee's attitudes toward him. It is quite significant, since, for Leventhal, there is an inequality among people: "[b]ut he [Leventhal] continued to wonder about it. They said that God was no respecter of persons, meaning that there were the same rules for everybody. Where was that? He tried to remember" (*TV* 65). Obviously, the author represents Leventhal's mind through third person narration to depict how Leventhal complains about the inequality in life. The second encounter between Leventhal and Allbee manifests the idea that Leventhal tries to escape from Allbee because of his abasement of Jewish people.

> 'Now who in the name of hell would ring like that?' he said. But he already knew who it was. It was Allbee. It must be. He opened the door and listened to the regular sibilance and knocking of the footsteps in the hollow stair well. It occurred to him that he could escape Allbee by going to the roof. If he went out stealthily he could still get away. And if he were followed, the next rooftop was only a matter of six inches away, an easy step over. Then he could get into the street and good-by. He could go even now. Even *now.* (*TV* 67)

In his mind, Leventhal would like to escape from Allbee. This desire to escape can be linked with the idea that Leventhal wants to be free from the paranoia which leads him to question

himself. The bid for freedom can also be associated with the idea that Leventhal tries to protect his social position. To exemplify, just after comes to Leventhal's house, Allbee starts directly to talk about his corruption, and he comes to the conclusion that Leventhal is the only one responsible for it:

> When they reached the lower hall, Allbee stopped and said, 'You try to put all the blame on me, but you know it's true that you're to blame. You and you only. For everything. You ruined me. Ruined! Because that's what I am, ruined! You're the one that's responsible. You did it to me deliberately, out of hate. Out of pure hate!' (*TV* 77-8).

Leventhal, in this case, is victimized only because of his Jewish identity. Obviously, Allbee accuses him for what he has lived through. It can also be claimed that Allbee's anti-Semitism encompasses Leventhal in a way that he struggles to understand why Allbee has chosen him. The words Allbee uses – "deliberately" and "pure hate" – raise doubts in Leventhal's mind:

> To think up such a thing! The senselessness of it perturbed him most of all. 'Why me?' he thought, frowning. 'Of course, he has to have someone to blame; that's how it starts. But when he goes over everybody he knows, in that brain of his, how does he wind up with me?' That was what was puzzling. (*TV* 79)

Hence, Leventhal finds Allbee's accusation meaningless. It can be argued that Leventhal questions himself just because of his Jewish identity and he complains about the American justice system: "'Where's their Anglo-Saxon fairness … fair play'" (*TV* 89). This also attests to Leventhal's internalization of American culture. That is to say, Leventhal has a strong belief in the American justice system. Because Leventhal embraces American standards, he believes that fair play should protect all people from all ethnicities, including the

Jews. So, Bellow criticizes the system through Leventhal. However, at the same time, he cannot get rid of Allbee's presence and this makes him more paranoid:

> Leventhal felt that he was watched and he endured it passively. […] Leventhal, […] was so conscious of Allbee, so certain he was being scrutinized, that he was able to see himself as if through a strange pair of eyes: the side of his face, the palpitation in his throat, the seams of his skin, the shape of his body and of his feet in their white shoes. Changed in this was into his own observer, he was able to see Allbee, too, and imagined himself standing so near behind him that he could see the weave of his coat, his raggedly overgrown neck, the bulge of his cheek, the color of the blood in his ear; he could even evoke the odor of his hair and skin. (*TV* 107)

Leventhal believes that he is always being observed by Allbee. That is, when he is out, he always watches out: "as a matter of fact he was thinking of Allbee – he was not sure that he had stopped spying on him – and with the thought came a faint sick qualm" (*TV* 94). Jung claims that "modern man has suffered an almost fatal shock, psychologically speaking, and as a result has fallen into profound uncertainty" (1933: 200). In this respect, Leventhal becomes paranoid as the uncertainty makes Leventhal suspicious. In great shock, ultimately, Leventhal starts believing that he is responsible for Allbee's downfall.

It is clear that Allbee brings about Leventhal's paranoia since he regards himself to be superior. Hyland puts emphasis on Allbee's distruption and arrogance: "Allbee makes a claim to 'nobility': he comes from a patrician family, claiming Governor Winthrop as one of his ancestors, and has been brought up to assume the right to the privileges of power" (26). Along with Hyland, Opdahl also supports the same view: "Allbee complains of the masses – he feels he has been usurped by an immigrant horde" (60). Allbee is disturbed by the Jewish people since they are becoming economically more powerful in the twentieth century, and Allbee

assumes that he, as a white man, has privileges in the United States since his white and Protestant ancestors established this nation and the Jews have no right to live in this land. Thus, Allbee has such a strong belief in white, Christian superiority that he cannot bear feeling inferior complex. Thus, Allbee's inferiority complex disparages Jews who have been excluded from Europe after World War II and migrated to other countries including America because of the Holocaust. From this perspective, Allbee's unconscious mind leads him to regard the Jews as evil; therefore, he does not accept the existence of the Jewish community in the United States and that is why he unconsciously puts pressure on Leventhal. Hannah Arendt claims that "[l]egalized discrimination had been practiced by all Balkan countries, and expulsion on a mass scale had occurred after many revolutions. It was when the Nazi regime declared that the German people not only were unwilling to have any Jews in Germany but wished to make the entire Jewish people disappear from the face of the earth that the new crime, the crime against humanity – in the sense of a crime 'against the human status', or against the very nature of mankind – appeared" (92). It can be claimed that Bellow uses Allbee for criticizing this kind of crime. As a spokesman of anti-Semitism, Allbee tries to dehumanize Leventhal by blaming and victimizing him.

The third encounter also demonstrates how Allbee continues to stalk and to apply psychological pressure on Leventhal. This time, Allbee appears when Leventhal takes Philip to the famous places in New York City such as Fifth Avenue in order to make him happy, as Philip's brother is about to die. While Leventhal and Philip are at a café, Leventhal sends Philip to buy soft drinks and then suddenly, a chaos occurs in the restaurant and Leventhal loses sight of Philip. While Leventhal is trying to find Philip, Philip shouts at him: "'Here is my uncle. Uncle!" (*TV* 104). In great shock, Leventhal sees Allbee next to his nephew trying to grasp Philip's arm:

'What are you doing?' he [Leventhal] said. In his astonishment he spoke

neither to Philip nor to Allbee, but, as it were, to them both.

'I took the mustard from the table and this man grabbed me,' Philip cried.

'That's right, I did. You put it back.'

Leventhal flushed and pulled Philip away from Allbee.

'Oh, so this is your uncle?' Allbee smiled, but his eyes did not rest long on Leventhal. He was playing to the crowd and, standing there, his head hung awkwardly forward, he could hardly keep from laughing at the sensation he was making. And yet there was the usual false note, the note of impersonation in what he did.

[…]

'You keep on following me around,' said Leventhal in a low voice, tensely, 'you keep it up and see what happens. I'll get out a warrant. I'm not joking.'

'Oh, I could get a warrant out for you on a battery charge. Very easily. There was a witness.' (*TV* 104-5)

It is clear that Allbee tries to provoke Leventhal to assault him in order to find a reason to blame and get rid of him. However, Leventhal preserves his humanist attitude and does not hit Allbee despite being disturbed by him. According to L. H. Goldman, Bellow has two ways to criticize the Nazi philosophy and its pioneers:

> First there is an attack on German culture per se, a generally critical, sometimes hostile, attitude towards most people and things that are Germanic in origin. […] Then, Bellow's overall humanistic presentation, with its emphasis on the sanctity of life and the brotherhood of peoples, is an implied attack on those who wanted to eradicate humanism from twentieth-century thought and practice. (72)

It can be suggested that Bellow has utilized the second approach in depicting a protagonist who protects his humanism although he is victimized by his enemy. This argument can be linked with history as the Jews are excluded and victimized by the Holocaust, a crime towards

humanity. Therefore, Bellow gives a message through Leventhal's naïve attitudes: the Jews are not different from other people and are not diabolic. In other words, although anti-Semitism is an international malady, Bellow insistently represents his assimilated protagonist as a humanist. Therefore, while Leventhal tries to clear his name by visiting Williston who is also an anti-Semitist, to find out the real reason of Allbee's corruption, he sees that he is victimized only for the reason of his Jewish identity. This idea is manifested through Leventhal's dialogue with Williston:

> 'If you believe I did it on purpose, to get even, then it's not only because I'm terrible personally but because I'm a Jew.'
>
> […]
>
> 'You think that he burned me up and I wanted to get him in bad. Why? Because I'm a Jew; Jews are touchy, and if you hurt them they won't forgive you. That's the pound of flesh. Oh, I know you think there isn't any room in you for that; it's superstition. But you don't change anything by calling it superstition. Every once in a while you'll hear people say, 'That's from the Middle Ages.' My God! We have a name for everything except what we really think and feel.' (*TV* 116)

Evidently, anti-Semitism is articulated by Williston, a friend of Allbee as well. To exemplify, Williston also believes that Leventhal is responsible for Allbee's failure, which leads Leventhal to accept this accusation: "but he saw that it was necessary for him to accept some of the blame for Allbee's comedown" (*TV* 119-120). However, Leventhal emphasizes the Jewish stereotypes that are commonly upheld: that the Jews are represented as demonic, vindictive, and resentful people. For Leventhal, there is an unfair judgment against the Jews, and this is what both Allbee and Williston have done. Both of them are stereotyping in the same manner, depicting that the Jewish archetype is engraved in their minds.

The fourth encounter between the assimilated protagonist and the antagonist takes place in the street: "he [Leventhal] turned west on Eighteenth Street and saw Allbee waiting for him on the corner. He had to look twice in the wavering, longitudinal grays and shadows of the watery street to identify him" (*TV* 139). Indeed, Leventhal's fear of being watched by Allbee is not ungrounded since Allbee appears out of nowhere. The fourth encounter is partly different from the others because Allbee puts away his offensive manners toward Leventhal and starts pitying himself:

> 'I don't have a real sense of honor or I wouldn't put myself in such a position. I mean real honor. There's no getting away from it, I suppose, honor is honor. Either you've got it up to here,' he drew a line across his throat, 'or you haven't got it. It doesn't make you happier to tell yourself you ought to have it. It's like anything else that counts. You have to make sacrifices to it. You know, I'm from an old New England family.' (*TV* 141)

Allbee initially admits that he victimizes and sacrifices Leventhal for regaining honor in the society. Seemingly, Leventhal inherits all the pain and sufferings from his Jewish ancestors, thereby becoming a scapegoat for Allbee. Yet, Michael K. Glenday thinks otherwise. He regards Leventhal a coward, who uses his Jewish identity in a destructive way: "Leventhal is the worst kind of Jew who uses his identity in an irresponsible, churlish and damaging way. Because he is weak as an individual, he tries to aggrandize himself by hiding behind the powerful stereotypes of persecution" (30). Although Glenday advocates that "Bellow undermines Leventhal's sense of his Jewishness" (30), in accordance with Jung's concept of collective unconscious, Leventhal's timid attitude toward Allbee is linked with his fear of corruption. Because Leventhal knows that millions of Jews have been killed and excluded, he fears experiencing the same struggles. Hence, Leventhal's paranoia should not be interpreted independently of history. When Bellow's knowledge of history and

anthropology is taken into account, Leventhal's behavior toward Allbee is interpreted as humanist rather than timid. As Judie Newman points out, Bellow deals with "universal than with the particular, with the timeless than with the historical" (1). Thus, the issue of the Holocaust is formed in the unconscious of Leventhal as he is perturbed by anti-Semitic Allbee and the troubled history of the Jews.

Overall, Leventhal's paranoia is brought about by his Jewish collective unconscious as he feels unsafe within the society. Along with Leventhal, the antagonist Allbee is also under the control of his collective unconscious as he believes that the hegemony of White, Anglo-Saxon, and Protestant culture still exists in the United States. The main problem of the double is that they do not accept the reality of their social conditions; both Leventhal and Allbee try to find someone to cast the blame of their anxieties.

Asa Leventhal, the Jewish-American

Asa Leventhal who both integrates into American society and has Jewish collective unconscious, ultimately comes to the terms with his Jewish-American identity. Jung claims that the personality of the individuals can be healed, renewed, and strengthened in the span of their live (2003: 54-5). In this framework, Leventhal's rebirth process starts with his reconciliation with Allbee. That is**,** because Allbee is under hard economic conditions, Leventhal lets him move into his apartment. As Leventhal's paranoia leads him to think that he has a part in Allbee's corruption, he tries to vindicate himself by helping Allbee. Opdahl interprets Leventhal's help as acting morally: "Leventhal is called upon not to be kind or decent, but to be moral – to risk his own interest for the sake of another who is not only obnoxious but who may be beyond help" (69). It can be claimed that Leventhal's sense of humanism helps him in being reborn. It can be regarded that Leventhal aims at reducing his

feeling of guilt by helping Allbee as he sees his helplessness. Through this, they reconcile as they recognize and accept their social status and capacity.

> 'Oh, hold on,' said Allbee. 'Let's be sensible and open. I didn't come to complain to you. Why should I? I only said what's obvious. Nothing to wrangle about. I'm on the bottom. You don't want to deny that, do you?' He extended his arms as if to offer himself for examination, and although he did it wryly Leventhal saw that he was really in earnest. 'Whereas you…'
>
> 'It's a fact, a hard fact,' said Allbee. 'I'm the best judge of the facts. I know them intimately. This isn't just theoretical with me. The distance between you and me is greater than between you and the greatest millionaire in America. When I compare myself with you, why you're in the empyrean, as they used to say at school, and I'm in the pit. And I have been in your position but you have never been in mine.' (*TV* 68-9)

Hence, Bellow's humanism can be seen in Leventhal in his relationship with Allbee. Allbee admits he is in a pitiful condition and accepts Leventhal's success, and Leventhal's sense of humanism encourages him to help Allbee. As such, the relationship between the protagonist and antagonist moves from hostility to reconciliation. As John J. Clayton points,

> The theme of this book is the casting-off of his self-imposed burdens by learning to accept himself and others rather than to judge and blame, by learning to have open heart. […] Bellow wishes to reveal the true beauty and dignity of the human being; but this beauty and dignity can be realized only by admitting that you are merely human, by accepting rather than blaming yourself and others. (1975: 139)

Through Allbee's confession, Leventhal starts getting rid of from his paranoia. It is explicit that Allbee now admits, both to himself and to Leventhal, that he is the only one who is responsible for his own corruption. In this respect, Clayton's emphasis on "casting-off of his

self-imposed burdens" is of great significance in understanding the protagonist's psychology. Leventhal accepts the fact that blaming or judging someone does not help him to change the reality. Jung claims that "[t]he revolution in our conscious outlook, brought about by the catastrophic results of the World War, shows itself in our inner life by the shattering of our faith in ourselves and our own worth" (1933: 203). Within the context of Jung's statement, Leventhal's consciousness is shattered by the results of the World War, one of which was slaughtering of many Jews.

The inner worlds of these two men are shaken by different reasons, and as a result, they stop believing in themselves. However, through the reconciliation between the protagonist and the antagonist, Leventhal is reborn and comes to terms with his Jewish-American identity since he sees that he is not the cause of Allbee's corruption. Thus, he is relieved from the anxiety of his Jewish collective unconscious.

The actual problem of the two men is they have lost their faith in themselves. However, Leventhal achieves a new perception about himself. For Wilson, "[i]f Allbee's behavior precipitates an affirmative reaction in Leventhal, it also acts as a catalyst to his achieving a new clarity of perception" (60). Hence, Leventhal gains self-awareness, as a Jewish-American with the help of the psychological forces of his "symbolic double." M. Gilbert Porter points out that Leventhal sees himself through his "symbolic double" (30). Thus, Leventhal does not regard himself worthless. Just because Leventhal is unsure and suspicious about himself, he acts cowardly; yet, thanks to his great opposition Leventhal comes to the terms with his Jewish-American identity by getting rid of his paranoia as he both embraces Americannes and Jewishness within himself. The suicide scene of Allbee can be taken as the turning point for Leventhal as he understands he is not the reason for Allbee's corruption. As a result, Leventhal is rescued from his suspicions and gain self-awareness. Towards at the very end of the novel, Leventhal feels the odor of the gas; however, he

assumes that it is a game of his sick imagination. When he gets out of bed, he sees Allbee in a squatty position near the oven:

> His [Leventhal's] heart nearly burst with fear, for the chair was down and the front door gaping. There were movements in the kitchen. He hunched forward in the gathered bed-clothes, listening, and the wires of the spring sang out. His terror, like a cold fluid, like brine, seemed to have been released by the breaking open of something within him. […] His nerves again, his sick imagination. But why nerves – as an excuse for his cowardice? […] But suddenly he rushed from bed, dragging the sheets in which his foot had caught. He kicked free and ran into the kitchen. He collided with someone who crouched there, and a cry came out of him. The air was foul and hard to breathe. Gas was pouring from the oven. 'I have to kill him now,' he thought as they grappled. He caught the cloth of his coat in his teeth while he swiftly changed his grip, cluthing at Allbee's face. He tore away convulsively, but Leventhal crushed him with his weight in the corner. Allbee's fist came down heavily on his neck, beside the shoulder. 'You want to murder me? Murder?' Leventhal gasped. The sibilance of the pouring gas was almost deafening.
>
> 'Me, myself!' Allbee whispered despairingly, as if with his last breath. 'Me …!' (*TV* 282-3)

Leventhal suspects that Allbee is in his house to kill him; however, Allbee is actually trying to commit suicide. This can be taken as a turning point for Leventhal since he starts becoming aware of the fact that Allbee's problem is with himself, which leads him to achieve self-consciousness. It is true that Leventhal internalizes the American way of living but he is always skeptical about himself and has an inner conflict because of his Jewish collective unconscious. Ultimately, Leventhal comes to a realization by destroying his inner voice.

Kyung-Ae Kim points out Leventhal's conflicting notions: "[t]he Bellow hero is haunted by conflicting notions of the self: on the one hand, he is an anonymous mass man threatened by external forces. On the other hand, he does seem to possess the original self, an inner being that transcends the human conditions" (42). It is true that Leventhal is threatened by an external force; however, he eliminates his inner conflicts and acquires salvation, merging his dual selves into one. For Kim, "[h]e is a dual personality oscillating between a false self and an essential self, between 'the technocratic mind' and 'the divine mind', or between 'an artificial soul' and 'a created soul'" (43-4). In this respect, it can be claimed that Leventhal, who is under the pressure of both internal and external forces, becomes now aware of himself by realizing Allbee is not an enemy. Everything goes well for Leventhal in the following few years. That is, Leventhal learns to accept life as it is; he gets rid of the stress of the unremitting daily fight:

> And, as time went on, he [Leventhal] lost the feeling that he had, as he used to say, 'got away with it,' his guilty relief, and the accompanying sense of infringement. He was thankful for his job at Antique Horizons; he didn't underestimate it; there weren't many better jobs in the trade field. He was lucky, of course. (*TV* 285)

Leventhal comes to accept what life offers him as Leventhal enlarges his personality. Bellow himself, as a person of Jewish origin, had similar fears to those of Leventhal. He admits them in his conversation with Gordon Lloyd Harper:

> I had a good reason to fear that I would be put down as a foreigner, an interloper. It was made clear to me when I studied literature in the university that as a Jew and the son of Russian Jews I would probably never have the right *feeling* for Anglo-Saxon traditions, for English word. I realized even in college that the people who told me this were not necessarily disinterested friends. But they had an effect on me, nevertheless.

This was something from which I had to free myself. I fought free because I had to. (9)

It is clear that, like Bellow, his protagonist Leventhal also fears falling, yet, he succeeds in freeing himself. In this framework, Leventhal gets rid of his paranoid attitude and experiences rebirth. Clayton also points to Leventhal's rebirth: "Asa himself newborn: doubled over, unable to breathe or cry; at the same time it Asa *giving* birth, giving birth to the elusive truth" (1975: 163).

He now embraces both the Jewish and the American identity within himself. He never puts his Jewishness aside when internalizing the American way of living. Leventhal's discussion of Benjamin Disraeli, who was a British politician and the only British Prime Minister of Jewish birth, reveals this: Leventhal strongly criticizes Disraeli as he thinks that Disraeli assimilates into and affirms the British culture and becomes an Anglican at the age 12, rejecting his Jewish identity. It can be claimed that Leventhal insistently emphasizes that one can integrate into a different culture without rejecting his/her origins:

'Disraeli an Italian?' said Goldstone. 'Wasn't he English born?'

'But his father.'

'Not even his father. His grandfather. He was an authentic Englishman, if citizenship stands for anything.'

'He wasn't an Englishman to the English,' Leventhal said.

'Why, they loved him,' said Goldstone.

'Then who said he was the monkey on John Bull's chest?'

He had enemies, naturally.'

'I understand they never took him in,'Leventhal declared.

'Wrong!' Harkavy cried. 'He was a credit to them and to us.'

'I don't see that,' Leventhal slowly shook his head. 'It didn't make any difference to them that Victoria was a German. But Disraeli …?'

> ‘He showed Europe that a Jew could be a national leader,’ said Goldstone. […]
>
> ‘Why do you have it in for Disraeli?’ demanded Harkavy.
>
> ‘I don’t have it in for him. But he wanted to lead England. In spite of the fact that he was a Jew, not because he cared about empires so much. People laughed at his nose, so he took up boxing; they laughed at his poetic silk clothes, so he put on black; and they laughed at his books, so he showed them. He got into politics and became the prime minister. He did it all on nerve.’
>
> […]
>
> ‘That’s great, I’ll give you that. But I don’t admire it. It’s all right to overcome a weakness, but it depends how and it depends what you call a weakness…’ (*TV* 128-130)

It can be claimed that Leventhal emphasizes dignity. He regards Disraeli successful; yet, he also thinks that Disraeli denies his origins to achieve success. Leventhal does not regard Disraeli’s approach respectable as the English make of fun of him. At this point, Leventhal, as an assimilated protagonist, does not deny his Jewish identity. On the contrary, he tries to protect his Jewish rituals; when his younger nephew, Mickey passes away, he is entombed in accordance with the Catholic belief because Max’s wife Elena is Catholic. However, Leventhal is strongly opposed to it:

> Leventhal fell to thinking that to his father what had happened in Staten Island today would be incomprehensible. […] How strange if he could know that his own grandson was one of these, buried in a Catholic cemetery. With flowers, like the others. And baptized. It occurred to Leventhal for the first time that Elena must have had him baptized. (*TV* 184)

In this respect, Leventhal comes to terms with both the Jewish and the American aspects of his identity, thereby coming to terms with being Jewish-American. When Jung’s concept of rebirth is applied to Leventhal’s individuation process, it can be argued that the American and Jewish cultures are amalgamated in Leventhal; he embodies the American values in himself, and at the same time, he protects his Jewish origin.

Ultimately, Leventhal achieves self-awareness through his relation with the other, Allbee. In this respect, Dutton puts forth that "Allbee forces Asa to look deeply into himself, into his confused and frightened frustrations" (47).Thus, Leventhal is reborn and gains self-awareness by the help of his binary opposition, Allbee. John Farrelly states that "[p]laced in relation to each other, the victim victimizing the victimizer, their opposite problems define their characters and contain their solution" (31). From this point of view, reconciliation puts an end to this alienation and therefore, to his paranoia.

Not only does Leventhal gain new a consciousness about himself but Allbee also affirms his social condition. When Leventhal and Allbee come across at the theater three years after the suicide attempt, Allbee seems to have also come to terms with his own life.

> What do you do out there, are you an actor?'
>
> 'An actor? No, I'm in radio. Advertising. It's a middle-sized job. So you see? I've made my peace with things as they are. I've gotten off the pony – you remember, I said that to you once? I'm on the train.'
>
> 'A conductor?'
>
> 'Conductor, hell' I'm just a passenger.' His [Allbee's] laugh was short and faint. 'Not even first class. I'm not the type that run things. I never could be. I realized that long ago. I'm the type that comes to terms with whoever runs things. (*TV* 294)

It can be argued that Allbee also "frees himself from a state of victimization" (Dutton 50). That is, he is not the old Allbee; he is no longer miserable and offensive since he accepts himself as he is. In other words, rather than finding ifs and buts, Allbee has put his life back on track. Pifer states that "Leventhal and Allbee, each in his own way, erect a network of blame and suspicion that keeps them – in lieu of any affirmation or faith – from sliding into the abyss" (49). On the other hand, Clayton stresses that "the burden of guilt and so of struggle is lighter now" (1975: 32). At the theater, both of them are represented as relieved characters. Clayton says that "Asa no longer sees him as the Persecutor. They have both changed. Allbee is externally happy and semi-successful but essentially same; Asa is

externally the same but essentially changed" (1975: 32). Thus, both Leventhal and Allbee are reborn as Allbee stops accusing Leventhal and goes his own way, and Leventhal, does not feel worthless anymore and finds dignity.

On the whole, "[i]t is never clear what *The Victim* is about" (Opdahl 52). However, there are many references in the novel to anti-Semitism, to which Leventhal is strongly opposed although some of the critics regard both the protagonist and the antagonist as victims. Although Leventhal gains a new consciousness by assimilating into the American way of living, this does not mean he rejects his origins. That is, Leventhal tries to preserve his strong belief in the American system and humanism despite anti-Semitic attitudes towards him. This assimilation can be supported by Freud's concept of the super-ego, which controls the child's attitude on the grounds of his/her parents' standards. Therefore, Leventhal integrates the part of the American culture into his life as he is second-generation immigrant and lacks of father. As it is indicated, although Leventhal is not represented as a Jewish man, his Jewishness comes to the surface through Allbee, Leventhal's double. In this respect, the Jewish stereotype in Allbee's collective unconscious brings about Leventhal's self-questioning process. This idea is supported through Jung's concept of the collective unconscious, which asserts that the structures of the unconscious mind are the same in all individuals since they are universal. Rather than his personal unconscious, Leventhal's Jewish collective unconscious controls him just after he comes across Allbee since, as Jung suggests, the collective unconscious has great influence on the lives of the individuals. The experiences of European Jews are formed in the unconscious mind of Leventhal and although he knows he has not done anything to Allbee, he doubts himself only because of his Jewish identity. S. Lillian Kremer stresses Leventhal's and Allbee's collective unconscious:

> Leventhal believes himself a victim of social and economic manifestations of American anti-Semitism. Allbee's antagonism toward Jews stems from his feeling of

> being a member of an older order, traditionally bred to rule and influence American society but now being displaced by the descendants of non-English immigrants. (1995: 42)

Therefore, the collective unconscious of the two men lead them to think they are right; yet, both of them see life as it is in the end. As such, Leventhal is an assimilated protagonist that he adapted some of the elements of American culture into his life. It can therefore be argued that Leventhal does not put aside his Jewishness, and he tries to protect his Jewish identity when he comes across any kind of humiliation, isolation, or abasement. Ultimately**,** Leventhal comes to terms with being Jewish-American, which is supported by Jung's concept of rebirth. Undoubtedly, this complex relationship between the protagonist and the antagonist is the essence of the novel since it can be identified as "an ironic struggle of self-encounter" (Dutton 50).

CHAPTER II

Seize the Day (1956) depicts one day in the life of the over-sized, second-generation Jewish immigrant protagonist, Tommy Wilhelm who is an ex-actor, ex-salesman now living in a Hotel Gloriana at Upper West Side of New York City. The story of Tommy is told through third-person omniscient narration. Tommy confronts failure in life and suffers agony individually. That is, Tommy's failure is represented through his being a college drop-out, fired from his job as a salesman, and failing at both Hollywood and the commodities market. Following this, Tommy has been recently separated from his wife, and he is a man on the brink of a financial disaster. Although Tommy, in his forties, is under economic and social downfall, he has refused financial assistance from his father for a long time as he tries to be self-reliant. In this respect, it can be argued that Bellow's protagonist, Tommy upholds the American value of self-reliance. In other words, Tommy Wilhelm is originally a Jewish man who internalizes and assimilates the American standards and adapts them into his life and comes to the terms with Jewish-American identity.

Tommy Wilhelm, the Individualist

Tommy's internalization of the American way of living can be analyzed according to Freud's concepts of the super-ego and internalization. Freud asserts that an individual internalizes the parental authority in order to maintain his/her life to complete the super-ego formation process. It can be suggested that Tommy denies his parental authority and he internalizes the American way of living, which can be manifested by his actions. In parallel to that, from the very first pages of the novel, it is clear that Tommy's assimilation into the American way of living comes with rejecting his parental authority and rules. For Taymur and Boratav, "[t]he reality of the individual that is experienced and transmitted to the external world mainly stems from one's internal reality" (330). The internal reality of Tommy is

directly opposed to his parental authority in such a way that he rejects what his eighty-year-old hardhearted father, Dr. Adler suggests. Thus, the internal reality of Tommy can be examined and manifested through his external actions.

Tommy upholds the American value of self-reliance that he rejects his father's authority For instance, although his parents do not approve of his decision, he drops out of college: "And so Wilhelm had never returned to Penn State. His roommate sent his things to New York for him" (*SD* 22).[2] If he had followed his parents' advice, he would have graduated from the university and become a successful businessman. However, despite his parents' strong persistence, he drops out of Penn State and follows his American Dream: to be an actor in Hollywood. It can be argued that Tommy is against the parental authority and he is open to trying new things to be recognized as an individual by his father: "He wanted to try something new and quarreled with his parents about his career" (*SD* 15). In this context, Tommy is completely against the rules of his father as he does not want to be a man who is governed by them. Eichelberger points to Tommy's psychology: "Wilhelm longs for affirmation of the importance, the instrinsic value, of his life, for he sees that his is a life his culture does not recognize" (67). Like Leventhal, Tommy seeks dignity as Tommy's life and choices are not recognized by his Jewish father.

Maurice Venice is key the factor for Tommy to realize his dream. Venice, who is a talent scout, gives Tommy a screen test and puts ideas into Tommy's head, convincing him to be a successful and popular actor in Hollywood but in a short time, Tommy finds out that Venice is an imposter. Although Dr. Adler finds Tommy's attempt at stardom to be irrational, Tommy accepts Venice's offer and moves to California. It is clear that Tommy is a stubborn man, who does not pay attention to his parents' advice. Indeed, Dr. Adler does not approve of

[2] *Seize the Day* is hereafter referred to, in parenthetical references, as *SD.*

or believe in Tommy's attempt to be an actor because he thinks that "in Los Angeles all the loose objects in the country were collected" (*SD* 14). However, although Dr. Adler regards going to California nonsensical, Tommy does not listen to his father. Tommy's efforts to be recognized as an individual through Hollywood can also be linked with the idea that if he achieved fame, Tommy would also be accepted as an individual by his father.

In the light of Tommy's revolt against his father, it can be argued that Tommy integrates what American Romantics claim rather than his parental authority. Tommy's revolt against his parental authority can be associated with Ralph Waldo Emerson's idea of trusting one's self. Tommy believes in the Emersonian cult of self-invention to take a second chance, and a new start (Frank 75). Viewed from this perspective, Tommy prefers to believe in and trust his feelings rather than obeying the rules of his parents. Jonathan Wilson also emphasizes Tommy's inclination towards American Romanticism: "Wilhelm's personality is governed by two sets of beliefs, which, appropriately enough, are often aligned with the term Romantic" (96). As Eichelberger has noted: "Bellow argued that literature in the twentieth century ought to remind readers of their potential as individuals rather than of their powerlessness in a highly industrialized, institutionalized society" (62). As such, Bellow portrays a protagonist who regards himself as an individual free from the forces of the industrialized society.

Therefore, on the one side is Tommy's freedom and on the other side is the parental authority like the institutionalized society of Tommy's father. Dr. Adler finds Tommy irrational because he thinks that an individual should deal with real business in order to become a successful man: "In stark contrast to Wilhelm, old Dr. Adler is presented as a ruthless, hard-nosed realist who berates and batters his son, accusing him of irrationality" (Wilson 97). It is clear that Dr. Adler and Wilhelm are diametrically opposite characters. It can be argued that while Tommy is the representation of American Romantics, Dr. Adler is a

Realist. However, despite Dr. Adler's psychological pressure, Tommy prefers to stand by American values that make him an assimilated protagonist. For instance, Tommy prefers to be independent and self-reliant by taking responsibility for the consequences and going his own way. In this respect, he internalizes the approach of American Romantics because he gives priority to feelings rather than the mind. Many of the critics, including Wilson, stress that Tommy acts with respect to his feelings rather than his mind, and he is not a "recognizable brand of adult American male" (98).

> Bellow certainly seems to want to affirm the value of 'feelings'; his heroes derive their positive conceptions of the world from their sentiments rather than from their experience […] and they are constantly reassuring both themselves and the reader that truth comes more often from the heart than the head. (Wilson 73)

This is also true for Tommy as he is motivated by his feelings. Although he is depicted as a "hippopotamus" (*SD* 15) in terms of his physical appearance, he is quite sentimental. Hence, his inner softness is compensated for his masculine huge size (Opdahl 100). For Opdahl, "[h]e [Bellow] also needs a Tommy Wilhelm, dirty and despicable as he may be, to achieve an affirmation of something higher" (100). Thus, Tommy is an ordinary man who is not educated, has not got a job, and stays at a hotel; however, he prefers to live like this, believing his free will will lead him to the true way of living. Furthermore, Tommy represents an American lifestyle; he drinks Coca-Cola before breakfast, smokes, and lives in a hotel rather than a house. That is to say, Tommy's huge size and idiosyncratic lifestyle are essential keys to represent his rejection of his father's authority as although Dr. Adler does not like his son's lifestyle, Tommy does not pay attention: "for the old man kept thinking, You'd never guess he had a clean upbringing, and what a dirty devil this son of mine is. Why does he want to drag himself like this? and he makes himself look so idealistic" (*SD* 42). It can be claimed that he does this because he cuts himself off of his father's obstinate authority. Under normal

circumstances, a 40 year-old man is not expected to act sentimentally, but because he would like to be a man who pursues his dreams. In other words, Tommy acts on the grounds of his feelings because he believes that this is the only way to survive. Clayton emphasizes this:

> Bellow is concerned with the need for selfhood; he wants to show the desperate desire of an individual to separate himself from the masses which suffocate his uniqueness, from the city which negates his importance, from the natural world which is indifferent to him […] from the death which finally cancels him as a 'simple separate person.' (1979: 106-7)

From Bellow's viewpoint, it can be argued that Tommy separates himself from the masses and tries to prove his uniqueness as he believes all individuals are unique. Freud also asserts that "reality as the sole enemy and as the source of all suffering, with which it is impossible to live, so that one must break off all relations with it if one is to be in any way happy" (1961: 31). Thus, it can be regarded that Tommy is against the reason as he supposes it makes him unhappy. Ultimately, Tommy is an assimilated protagonist that gives more importance to his freedom than his father's thoughts. For Eichelberger, "the hidden truth of modern society is the domination of the individual" (62). In parallelism, it can be argued that Tommy tries to reveal his own individual being by integrating the American value of self-reliance.

Moreover, Tommy's adherence to feelings and freedom can also be associated with the absence of a mother figure. Wilson, for instance, also makes an association between Tommy's sensuality and the absence of female characters in Bellow's novels. He argues that "Bellow's 'real women' are firmly settled inside his 'real men'. They are, in fact, 'internal mothers'" (Wilson 74). From this point of view, like Asa Leventhal, Tommy also lacks a mother figure – as she has passed away – and his sensuality can be related to the absence of his mother. Because Tommy is far away from the reality, he also does not accept the death.

Wilson comments on Bellow's sentimental protagonists with their relation to women: "The 'female' inside Bellow's heroes, like the child in them, seems to represent elements in the heroes' being – their 'feelings,' their 'love,' their 'naivete' – that give them pleasure and offer them insight into the true and beneficent nature of the world they inhabit" (74-5). Thus, the absence of mother brings about Tommy's dependence on feelings and his naivete as he turns his face to his insight.

Along with being sentimental, Tommy can be described as a self-determined man who takes responsibility for his choices and makes decisions on his own. Herbert Gold stresses that "Wilhelm can go on to some sort of self-determination in the world" (69). In this respect, Tommy is a self-made man despite the fact that he has faced strong psychological pressure from his father. His preferences make him a free individual in such a way that he trusts and discovers himself by rejecting his parental, especially paternal, authority and internalizing American values.

Another example which manifests Tommy's assimilation into the American way of living and directly represents his characteristic of self-determination is that although his parents, especially his father, do not approve of Tommy's divorce, he leaves his wife, Margaret who abuses him economically. While Tommy and Dr. Adler are staying at the hotel, Dr. Adler hurts his son's feelings by being sarcastic: "'Well, Wilky, here we are under the same roof again, after all these years'" (*SD* 27). Dr. Adler insinuates that he does not respect his son's actions. It is obvious that Tommy is aware of his father's aim: "Wasn't his father saying, 'Why are you here in a hotel with me and not at home in Brooklyn with your wife and two boys? You're neither a widower nor a bachelor. You have brought me all your confusions. What do you expect me to do with them?" (*SD* 27). Tommy perceives his father's insinuations; therefore, it is clear that Dr. Adler does not approve of Tommy's separation from his family. Tommy is also aware that his father does not understand him: "He thinks I

want to take away his money or that I envy him" (*SD* 50). Thus, he expects to be understood by his father because Margaret only wants to abuse Tommy. That is, she only demands increased support payments from Tommy in order to supply the needs of her children, Tommy and Paul:

> His wife Margaret would not give him a divorce, and he had to support her and the two children. She would regularly agree to divorce him, and then think things over again and set new and more difficult conditions. No court would have awarded her the amounts he paid. One of today's letters, as he had expected, was from her. For the first time he had sent her a postdated check, and she protested. She also enclosed bills for the boys' educational insurance policies, due next week. (*SD* 29)

As such, Margaret only demands financial support from Tommy. However, Dr. Adler does not want to see it. Dr. Adler's refusal of Tommy's divorce can be linked with the social norms he was brought up by. According to Dr. Adler, divorce is not acceptable, so Tommy should maintain an unhappy marriage. However, it is interesting to note that Tommy is a nonconformist who does not follow the norms of the society or his parental authority. For Freud, "[t]here is no golden rule which applies to everyone: every man must find out for himself in what particular fashion he can be saved" (1961: 34). Thus, it can be claimed that Tommy finds a way to be free and happy by rejecting his father's ideas.

Furthermore, Tommy is a character who is willing to take responsibility for his own actions. To exemplify, Tommy is separated from his wife Margaret, but he does not feel remorse. Although he is separated, he supports his family financially. Actually, he is under hard economic conditions, but he tries to do his best for his family. In this respect, Tommy does not escape from his responsibilities. This can also be supported through his involvement in the commodities market. Tommy gives his last savings to the psychologist, Dr. Tamkin

who is Tommy's "substitute father" (Opdahl 107; Wilson 96; Clayton 1979: 71) in order to increase the amount because Tommy has no experience in running money. For Eichelberger, for example, "the narrative diagnoses individualism, the belief that the individuals shape their own destiny by seeking a favorable position in hierarchy" (61). Thus, Tommy prefers to shape his own destiny:

> He invariably took the course he had rejected innumerable times. […] He had decided that it would be a bad mistake to go to Hollywood, and then he went. He had made up his mind not to marry his wife, but ran off and got married. He had resolved not to invest money with Tamkin, and then had given him a check. (*SD* 23)

Although, Tommy knows that his choices were not wise, he bears the consequences, thereby acting like a self-reliant individual, as would be preferable in the American society.

> Hot and bitter, Wilhelm said with pride, while his feet moved angrily under the table, 'I don't have to be told about my obligations. I've been meeting them for years. In more than twenty years I've never had a penny of help from anybody. I preferred to dig a ditch on the WPA but never asked anyone to meet my obligations for me.' (*SD* 37-8)

Thus, he tries to survive individually and he does not want to be controlled by someone else. For Eichelberger, "[n]ot only do forces outside the individual control the individual's material well-being; they also shape the way we perceive ourselves. Thus many individuals are not even aware of how thoroughly they are molded by external forces, even institutions which purport to safeguard the individual's freedom" (62). Therefore, Dr. Adler can be taken as the representative of the institution or an external force, who eagerly would like to control Tommy. However, Tommy does not allow Dr. Adler to attack his individual right, that of free will. That is, Bellow gives significance to human rights and the individual's freedom in his

fictional works. Hence, Tommy can be taken as a man who is completely against the pressure of any outside force, including his father. From this point of view, in each incident Tommy acts against his father and his better advice as he is sick and tired of being infantilized by his father. In other words, he struggles against his father's animosity toward him. Thus, his rejection of parental authority and assimilation into American culture can be linked with his controversy with his father. Actually, Tommy is a man who is in between his "pretender soul" and "real soul," which is revealed by Dr. Tamkin: "there isn't just one soul. There's a lot of souls. But there are two main ones, the real soul and a pretender soul" (*SD* 70). The pretender and the real souls are significant in understanding Tommy's great conflict with his father. Clayton explains Tamkin's concepts: "The pretender soul – the 'presentation self' – is the betrayer, who makes a man work to appease its need for social approval. The love it gives forth is not real love but disguised vanity. The true soul wishes to 'kill the pretender'" (1979: 94). From this point of view, "Tommy" is his real soul, the amiable part of him, that wants to be independent, and Wilhelm is his pretender soul, which is his inescapable self. In this framework, through assimilating into the American way of living, Tommy tries to kill his pretender soul that is managed by his father. Essentially, Tommy rejects his family name. Indeed, Tommy changes his name from Wilhelm Adler to Tommy Wilhelm. The change of his name also manifests the idea that Wilhelm denies his parental background and heritage, and tries to kill his pretender soul. It can be said that Tommy does this in order to achieve a fuller identity.

> He had cast off his father's name, and with it his father's opinion of him. It was, he knew it was, his bid for liberty, Adler being in his mind the title of the species, Tommy the freedom of the person. But Wilky was his inescapable self. (*SD* 25)

In addition, Tommy has Americanized his name (Richmond 16), in his effort to be freed from his father authority. The American name "Tommy" is also the representation of Tommy's

assimilation into American culture. Although Tommy believes that Wilhelm is his inescapable self, it can be argued that Tommy tries to be survive by changing his name. However, it is essential to note that Tommy uses Wilhelm as his surname which infers he does not actually break off from his father. That is, in some instances he acts on the grounds of his pretender soul, which is controlled by Dr. Adler. For instance, Tommy is forced to tell lies by his father even though he does not want to:

> Wilhelm respected the truth, but he could lie and one of the things he lied often about was his education. He said he was an alumnus of Penn State; in fact he had left school before his sophomore year was finished. His sister Catherine had a B.S degree. Wilhelm's late mother was a graduate of Bryn Mawr. He was the only member of the family who had no education. This was another sore point. His father was ashamed of him. (*SD* 13)

In this respect, it can be said that Tommy is under the pressure of his father as Dr. Adler's intolerant and depreciatory attitudes toward Tommy force him to pretend and disguise his real soul by telling lies.

It is interesting observe add that Dr. Adler is aware that his son is governed by his feelings: "Dr. Adler felt that his son was indulging himself too much in his emotions" (*SD* 47). However, because Dr. Adler is man of science, he is against Tommy acting according to his feelings. For instance, Dr. Adler treats Tommy like his patient: "He [Dr.Adler] behaved toward his son as he had formerly done toward his patients, and it was a great grief to Wilhelm; it was almost too much to bear" (*SD* 11). While Dr. Adler represents science, Tommy represents emotions and instincts. As a man of science Dr. Adler is well-known and highly respected:

> He [Dr.Adler] was idolized by everyone. This was what people said. 'That's old Professor Adler, who used to teach internal medicine. He was a diagnostician, one of the best in New York, and had a tremendous practice. Isn't he a wonderful-looking old guy? It's a pleasure to see such a fine old scientist, clean and immaculate. He stands straight and understands every single thing you say. He still has all his buttons. (*SD* 12)

Hence, Dr. Adler and Tommy are direct opposites: "Dr. Adler's rational discourse and hard-nosed realism are set in direct opposition to his son's 'feelings'" (Wilson 102). Dr. Adler believes that if Tommy acted reasonable, he would also be respected. However, Tommy prefers to be different from his father, and Dr.Adler does not understand Tommy's desire to be independent. It is quite ironic that although Dr. Adler teaches medicine, he does not understand his son's psychology and he persistently underestimates Tommy and his choices. Wilson also supports this argument: "The fact that he [Dr. Adler] is a 'fine old scientist' aligns him with a rationalistic world view that cannot tolerate Tommy's 'feelings'" (102). Along with Wilson**,** Lee J. Richmond also claims that "[t]he smiting irony of his [Dr. Adler's] role as physician is pervasive: he can treat the body, but he has no powers to heal a fractured psyche. His advice to Tommy […] is to retain a solid business post with Rojax Company; to mend matters with his grasping, vulgarian wife; and to present a more pleasing semblance to the commercial community" (17). Thus, Dr. Adler's advice to his son is against the Tommy's identity.

Despite his father's psychological pressure, Tommy achieves to become a self-made man who only trusts himself: Tommy has worked for Rojax Corporation; however, he quits job because his long-deserved promotion to Vice Presidency is granted to the son-in-law. Not regarding this to be morally true, Tommy quits the job. Dr. Adler finds Tommy's attempt ridiculous and infantile (*SD* 35), and that is why Dr. Adler accuses Tommy of being a child:

"'Nonsense,' said his father. 'Just nonsense and kid's talk, Wilky'" (*SD* 37). From an overall perspective, Dr. Adler does not regard his son as an individual. Moreover, Dr. Adler, addresses Tommy as Wilky. It is a kind of evidence that Dr. Adler does not regard his son as an adult. It can be suggested that Tommy tries to keep away from the phoniness as it does not exist in his nature.

Freud claims that "[t]he complicated structure of our mental apparatus admits, however, of a whole number of other influences" (1961: 28). Dr. Adler tries to affect Tommy's character insulting him, and Tommy tries to protect his identity and happiness by rejecting his parental authority and assimilating into American culture. "Just as a satisfaction of instinct spells happiness for us, so severe suffering is caused us if the external world lets us starve, if it refuses to sate our needs" (Freud 1961: 28). Tommy is deprived of his father's love and understanding, and he reduces the effects by rejecting his father's authority. As Dr. Tamkin explains, Tommy's attempts are just "for simplification purposes" (*SD* 71). Daniel Fuchs underscores Tommy's aim in rejecting the parental authority: "Most of Bellow's main characters are engaged in the American act of declaring their independence" (80). Thus, Tommy's main problem is not his father; his problem is dependence. Through integrating the American value of self-reliance, Tommy is partly relieved, and freed from his burdens.

New York is also significant in specifying Tommy's adaptation into American life. For Freud, "[c]ivilization describes the whole sum of the achievements and the regulations which distinguish our lives from those of our animal ancestors and which serve two purposes – namely to protect men against nature and to adjust their mutual relations" (1961: 42). In the light of Freud's definition of civilization, it can be said that civilization protects humans against nature by its regulations and also distinguishes people's life from that of the animals. However, it is explicit that civilization has discontents and that Tommy does not keep pace with. For instance, Tommy believes that he does not belong to New York City. He utters it

many times throughout the novel: “But even though I was raised here, Dad, I can’t take city life any more, and I miss the country. There’s too much push here for me. It works me up too much. I take things too hard” (*SD* 44). It is clear that Tommy does not live prosperously in New York City as it forces him too much and he does not feel comfortable in his present day civilization. At the very middle of the novel, Tommy starts remembering his old days in Roxbury:

> He closed his strained, greatly earnest eyes briefly and nodded his Buddha’s head, too large to suffer such uncertainties. For several moments of peace he was removed to his small yard in Roxbury.
>
> He breathed in the sugar of the pure morning.
>
> He heard the long phrases of the birds.
>
> No enemy wanted his life.
>
> Wilhelm thought, I will get out of here [New York City]. I don’t belong in New York anymore. (*SD* 81-2)

Like an American Romantic, Tommy remembers and adores his life in Roxbury, Boston. The significant point is that the mechanisms of New York are not suitable for Tommy, and he adores nature. In New York, Tommy needs to be on the defense, and it disturbs him.

> Whenever at the end of the day he was usually fatigued he attributed it to cynicism. Too much of the world’s business done. Too much falsity. He had various words to express the effect this had on him. Chicken! Unclean! Congestion! he exclaimed in his heart. Rat race! Phony! Murder! Play the Game! Buggers! (*SD* 17)

It is clear that Tommy finds life in New York City phony, and he does not approve of the rat race as he does not like money either:

> How they love money, thought Wilhelm. They adore money! Holy money! Beautiful money! It was getting so that people were feeble-minded about everything except money. While if you didn’t have it you were a dummy, a dummy! You had to excuse

yourself from the face of the earth. Chicken! that's what it was. The world's business. If only he could find a way out of it. (*SD* 36)

Bellow obviously restates what Freud states in *Civilization and Its Discontents* that "[t]he development of civilization imposes restrictions on it [liberty], and justice demands that no one shall escape those restrictions" (1961: 49). Thus, Tommy's liberty and free will are restricted by the demands of civilization that cause his unhappiness. Dr. Adler, in this sense, can be interpreted as a representative of civilization: "The interest of the pretender soul is the same as the interest of the social life, the society mechanism. This is the main tragedy of human life" (*SD* 70). Hence, Bellow presents Dr. Adler as the spokesman of Freud's ideas. Obviously, because Tommy is far away from the reality, he does not keep pace with the demands of civilization and Tommy may be regarded a nonconformist.

In addition to this, Tommy believes that money kills humanity. He says: "When I have the money they eat me alive, like those piranha fish in the movie about the Brazilian jungle" (*SD* 76).Although Tommy believes that money dehumanizes people, he knows that he has to be included in the rat race until he provides adequate money to fulfill his family's needs:

> The doctor opened his small hand on the table in a gesture so old and so typical that Wilhelm felt it like an actual touch upon the foundations of his life. 'I am city boy myself, you must remember,' Dr. Adler explained. 'But if you find the city so hard on you, you ought to get out.'
>
> 'I'll do that,' said Wilhelm, 'as soon as I can make the right connection.' (*SD* 44)

Thus, Tommy does not completely isolate himself from the social mechanisms that would meet his requirements. According to Freud, an individual cannot escape from suffering completely because the individual's own body and mind can be a source of suffering for himself (1961: 30). When taking into consideration Freud's method of analyzing an individual's suffering, it is clear that an individual causes his/her own sufferings. In this respect, Tommy causes his own suffering as he is not aware of the fact that he cannot escape

everyday facts of life. In addition to his, Freud also claims that "[w]e shall never completely master nature; and our bodily organism, itself a part of that nature, will always remain a transient structure with a limited capacity for adaptation and achievement" (1961: 37). As such, Tommy knows that he has to do something to maintain his life, and that is why he cannot abandon New York City. As Eichelberger notes "[h]e seeks to make money and achieve status because he does not believe there are other means of affirming himself" (69). This is a complete discontent and dilemma of the civilization, which Tommy is under the influence of. From these perspectives, it can be deduced that Tommy Wilhelm establishes his own life by rejecting his parental authority and assimilating into American culture as an individualist.

Tommy Wilhelm, the Masochist

Tommy Wilhelm is a man in search of humanism and dignity, like Asa Leventhal in *The Victim*. Tommy is a protagonist who is also originally Jewish, and represents a second-generation immigrants. It can be claimed that Tommy's Jewish identity is almost invisible in the novel as Bellow aims at portraying a universal character rather than a particular protagonist. However, Jewishness is embedded in Tommy. Clayton also emphasizes this element: "Bellow refuses to confront his own ideology, which, in the name of spiritual truth and human dignity, defends a status quo Bellow knows to be anything but sacred. It is easy for the class in power to appear neutral, to make the class out of power look like ideologues" (1979: 261). Therefore, Tommy's Jewishness is not revealed thoroughly, but it can be claimed that his Jewish collective unconscious controls him. That is to say, in his collective unconscious, his Jewish ancestors were tortured and dehumanized, and therefore Tommy's Jewish collective unconscious leads him to believe people to demolish the Jewish stereotype. Bellow draws naïve protagonist to end up judgments against the Jews. However, Tommy's naïve nature victimizes him: "Wilhelm is . . . a victim of himself" (Opdahl 109). In other

words, because his Jewish ancestors were exposed to torture and genocide, he takes on the task of acting on the grounds of humane principles. In the novel, there are explicit references to Tommy's strong belief in humanism:

> He was going through an underground corridor, a place he had always hated and hated more than ever now. On the walls between the advertisements were words in chalk: 'Sin No More,' and 'Do Not Eat the Pig,' he had particularly noticed. And in the dark tunnel, in the haste, heat, and darkness which disfigure and make freaks and fragments of nose and eyes and teeth, all of a sudden, unsought, a general love for all these imperfect and lurid-looking people burst out in Wilhelm's breast. He loved them. One and all, he passionately loved them. They were his brothers and his sisters. He was imperfect and disfigured himself, but what difference did that make if he was united with them by this blaze of love? And as he walked he began to say, 'Oh my brothers – my brothers and my sisters,' blessing them all as well as himself. (*SD* 84-5)

It is clear that Tommy is of a loving and compassionate character. However, he fears falling into a hellish world just because of his collective unconscious, and this makes him a masochist, like Asa Leventhal in *The Victim* who has paranoia and self-destructive impulses. He would like to trust people; however, he becomes his own victim: "Wilhelm is related to the sacred sufferers of mythology and Jewish literature […] He suffers not in the ancient world or a Polish village but on Columbus Circle" (Opdahl 99). Tommy, the masochist, is deceived and abused by the people around him. In addition to his father's hard-nosed realism and recklessness, Tommy is deceived by both Maurice Venice and Dr. Tamkin. Tommy's collective unconscious leads him to seek approval within New York City in order not to fall into the hellish world..

Tommy is initially subjected to a dehumanization process by Maurice Venice. Tommy's collective unconscious leads him to believe and trust Venice because he would like to be respected within the society. Firstly, Tommy is encouraged to be involved in Hollywood and later is left in the lurch by the trickster, Maurice Venice, who sees Tommy's photograph – and finds it "remarkable" (*SD* 20) – in the school paper and encourages Tommy to be a star in Hollywood: "'Let yourself go. The part should take a hold of you. Don't be afraid to make faces and be emotional. Shoot the works. Because when you start to act you're no more an ordinary person, and those things don't apply to you. You don't behave the same way as the average'" (*SD* 22).

Hence, Tommy believes that he can make himself into someone extraordinary (*SD* 23). In this framework, Tommy's collective unconscious leads him to believe in Venice as he does not want to be a man who is exposed to alienation as a Jew. It is interesting to note that Venice gains Tommy's confidence by saying:

> 'If you're not sure, you can call the distributor and find out who I am, Maurice Venice […] Because I can see the way you size me up, and because this is a dinky office. Like you don't believe me. Go ahead. Call. I won't care if you're cautious. I mean it. There's quite a few people who doubt me at first. They can't really believe that fame and fortune are going to hit them. (*SD* 18)

Tommy prefers to believe him as he regards this offer to be a shortcut to salvation, which would free him from the perturbed life. However, when Venice sees the result of screen tests, he changes his mind and he does not regard Tommy as capable as he has thought:

> He [Venice] had approached him [Tommy] but the results of the screen tests had not been good. After the test Wilhelm took the initiative and pressed Maurice Venice until

> he got him to say, "Well, I suppose you might make it out there." On the strength of this Wilhelm had left the college and had gone to California. (*SD* 14)

As a result, he would like to get rid of Tommy: "Venice refused to encourage him. He tried to get rid of him" (*SD* 23). What is more important is that Venice is not a proper talent scout and Tommy understands this too late:

> [H]e [Tommy] saw Venice's picture in the papers. He was under indictment for pandering. Closely following the trial, Wilhelm found out that Venice had indeed been employed by Kaskaskia Films but that he had evidently made use of the connection to organize a ring of call girls. (*SD* 24)

Thus, Tommy accepts that his first great mistake was moving to California after believing in Venice: "Like, he sometimes thought, I was going to pick up a weapon and strike myself a blow with it" *(SD* 17). This makes him a masochist since he does not investigate the reliability of Venice before leaving everything behind, including his education. Moreover, Tommy finds himself having "a soft heart, a brooding nature, a tendency to be confused under pressure" (*SD* 25). This can be associated with his Jewish collective unconscious. Because he has naïve world of nature and as a post-Holocaust protagonist, he is anxious about falling down, he prefers to trust people.

In addition to Tommy's soft heart, "Wilhelm was especially horrified by the cynicism of successful people. Cynicism was bread and meat to everyone And irony, too" (*SD* 16-7). Thus, he has never been sure of the sincerity of the people around him. Although he is both suspicious and fearful of cynical people, he gets carried away easily. It is clear that Tommy believes Venice because he "struggles against the alienation that threatens to engulf him" (Fuchs 79). Ruined by Venice, Tommy is abject to Venice's support again: "He [Tommy] had begged Venice not to give him up. He had said, 'Can't you help me out? It would kill me to

go back to school now'" (*SD* 24). As such, Tommy causes his own suffering. For Ralph Freedman, Bellow reexamines an alienated Jewish consciousness through Tommy Wilhelm (55). Freedman claims that: "[i]n this short novel, the issue of Jewishness itself is no longer central but primarily acts as background for an individual's search for maturity and awareness" (55). Hence, although Tommy's Jewishness is not central in the novel, his Jewish collective unconscious is influential on his decisions.

In addition to Venice, Tommy is also ruined by Dr. Tamkin. It can be said that the most significant element in Tommy's life is Dr. Tamkin. Tommy lacks what the vigilant capitalism demands; therefore, he does not know how to make money in the commodities market. Thus, Tommy gives his last savings to Dr. Tamkin, his substitute father, to be managed in the commodities market. Richmond assigns significance to the meaning of Tamkin's name: "In Hebrew the word *tam* means 'perfect'; and Tamkin is more *kin* to Tommy than his own self-preserving father, Dr. Adler" (22). In this respect, Tommy regards Tamkin as his substitute father. Tommy does not want to be a millionaire; he only wants to fulfill the demands of his family. Unfortunately, Tommy is easily deceived, although he admits to himself that Dr. Tamkin is not a reliable man: "I guess I am a sucker for people who talk about the deeper things of life, even the way he does" (*SD* 69). Although Tommy is suspicious about Tamkin's cynical behavior, he has chosen to believe him just because he is afraid of falling into a hellish world:

> Tamkin was a charlatan, and furthermore he was desperate. And furthermore, Wilhelm had always known this about him. But he appeared to have worked it out at the back of his mind that Tamkin for thirty or forty years had gotten through many a tight place, that he would get through this crisis too and bring Wilhelm, to safety also. (*SD* 96)

There is no reason to doubt that Dr. Tamkin confuses Tommy's mind. He thinks that Tamkin is "like a benevolent magician" (*SD* 81) and he is "the confuser of the imagination" (*SD* 93). Eichelberger claims that "[h]e uses a professed belief in freedom and individual dignity, and an apparent repudiation of materialistic values, to disguise his selfish behavior" (71). As Tamkin likens himself to a psychologist, he appeals to Tommy by motivating his great wish to be free. It can also be claimed that Tamkin exploits Tommy psychologically by using his Jewish identity: "'A lot of them don't like Jews, either, I suppose?'" (*SD* 81).

With relation to Tommy's suspicion about Tamkin's cynical attitudes, at very end of the novel, Dr. Tamkin suddenly disappears from the scene after losing all of the savings. It is true that Tommy has made a mistake by trusting Dr. Tamkin; however, his strong belief in humanism leads him to believe people: "Wilhelm's behavior displays a certain recklessness, and paradoxically a trust in humanity" (Wilson 100). Indeed, Tommy is able to see his mistakes, and he is angry at himself because of his irrational attitudes: "Ass! Idiot! Wild boar! Dumb mule! Slave! Lousy, wallowing hippopotamus! Wilhelm called himself as his bending legs carried him from the dining room. His pride! His inflamed feelings! His begging and feebleness!" (*SD* 55). As such, Tommy has masochistic urges by which he unmercifully persecutes himself. Thus, Tommy can be identified as a sufferer who tries to protect himself from falling into hollow malice. Clayton argues that "Bellow's heroes are not only alienated; they alienate *themselves*. Filled with guilt, they loathe themselves and, in most of the novels, need to heap suffering and indignity on their own heads. Joseph, Asa, Tommy, Henderson, Herzog – all are moral (social) masochists" (1979: 61). It is true that Tommy alienates himself but he does this because he is unconsciously under the influence of the history of Jewish culture. He only attempts to be recognized by gaining financial success, thereby proving he is valuable. Nevertheless, it can also be argued that Tommy believes all individuals deserve to be respected and valued, so he tries to shape his own fate to be respected as an individual

through believing in people around him. However, this strong belief in humanism makes him a masochist which causes his own failure. Like Leventhal, Tommy also suspects his self-destructive impulses and sees himself a victim of the society: "It isn't my faul . . ." (*SD* 53). Clayton argues that "Tommy needs to destroy himself and wants to see himself as a victim" (1979: 71). Like the first-generation Jews, Tommy would like to see himself as a victim; however, he victimizes himself through his masochistic attitudes. Like the Jewish Leventhal, Tommy's Jewish collective unconscious leads him to believe that all Jews are victimized by external forces. Thus, Tommy exhibits a typical Jewish suffering. Jung claims that when "the collective unconscious contents are concerned we are dealing with archaic or – I would say – primordial types, that is, with universal images that have existed since the remotest times" (4-5). Linda Nochlin states that,

> The minds of Jews who are not particularly 'self-hating' themselves may share some of the Anti-Semites' attitudes about Jewish 'Others.' […] The almost universal opprobrium felt by Christian Europe for Jews and Jewishness, epitomized in the stereotypical construction of 'The Jew,' seeps into the most hidden layers of even the most enlightened and self-confident psyche, where it lies dormant until stimulated. (8)

Hence, Jews are also under the influence of the anti-Semitism as the effects of extermination are hidden within the layers of their psyche. In other words, the Jews in the mid-twentieth century live in the shadow of the Holocaust. Hence, Bellow's representation of Tommy Wilhelm is that of a second-generation Jew whose collective unconscious is full of post-Holocaust effects. The idea of victimization settles into Tommy's psyche and he assumes that he should eradicate his essential identity as a Jew. For instance, in Jewish culture and religion, eating pork is forbidden. However, Tommy is encouraged to sell lard oil in the commodities market by Dr. Tamkin. In this respect, along with making a fool of Tommy, Dr. Tamkin also forces him into what his essential identity rejects. There are not any references to Tommy's

complaint or entreaty toward Tamkin's attitude; however, it can be argued that Tommy's silence tells more. That is, Bellow could choose a different element than lard oil. However, as many of the critics have indicated, Bellow prefers to hide his Jewish ideology in latent and mirror elements.

On the whole, Tommy Wilhelm's Jewish identity brings about his masochism which causes his failure in business life. It is,therefore, obvious that Tommy is not business-oriented. Nevertheless, Tommy's Jewishness is hidden in his acts as he is a man who regards himself as the "Other," and is deceived by external forces. Most essentially, the shadow of the Holocaust in his collective unconscious creates the idea of victimization in his psyche and, as such, Tommy victimizes himself rather than being victimized by others. Hence, analyzing Tommy's masochistic attitudes within the framework of the Jungian concept of the collective unconscious, then, not only provides insight into Tommy's psychology but also into the novel's subtle issue of Jewishness itself.

Tommy Wilhelm, the Jewish-American

Bellow's Tommy is not alienated from the society by external forces; he alienates himself. However, although Tommy's collective unconscious leads him to act in a masochistic way and suffers much from it, he purifies himself at the end from the conflicts of his pretender soul and is reborn, which is revealed through the symbolic drowning scene. When Tommy loses his last savings in the stock market because of Dr. Tamkin, he desperately walks in the streets and suddenly comes across an unknown man's corpse and approaches it slowly:

> Presently he too was in this line, and slowly, slowly, foot by foot, the beating of his heart anxious, thick, frightening, but somehow also rich, he neared the coffin and paused for his turn, and gazed down. He caught his breath when he looked at the

> corpse, and his face swelled, his eyes shone hugely with instant tears. […] Standing a little apart, Wilhelm began to cry. He cried at first softly and from sentiment, but soon from deeper feeling. He sobbed loudly and his face grew distorted and hot, and the tears stung his skin. (*SD* 116-7)

Tommy's tears can be taken to signify relief as he realizes that death is a fact of life. Thus, Tommy's acceptance of himself as an individual in the final scene suggests that he is able to abandon his pretender soul for his real one. Tommy's problem is that he is struggling with the idea of being accepted as an individual. However, through the strange corpse, he witnesses the reality of the inevitable death and he develops empathy. That is, he finally sees that he does not need to fear collapse, and he should start living as he is. Thus, he takes a step from self-pity to self-recognition. It can be claimed that he identifies himself as a Jewish-American and prefers to abide by his preferences, which makes him a free individual. Allan Chavkin suggests that:

> Wilhelm experiences an emotional catharsis and is transformed in the final scene of the novel. Absorbed in self-pity, Wilhelm accidentally stumbles into the funeral of a stranger. When he looks at the corpse, he breaks down and cries not merely out of self-pity, but for all humanity. For the first time Wilhelm transcends his self-absorption and recognizes his solidarity with the brotherhood of man, whose undeniable common bond is that they all must suffer and die. (1982: 92)

When Tommy confronts the corpse, he realizes that death and suffering are inevitable parts of the human condition. Thus, he finally rescues himself from his self-destructive masochism. In other words, he admits to himself that everything is temporary except death, and what is real in the world is humanism and love. Ultimately, the final scene can be regarded as a spiritual

rebirth for Tommy. Although he is a man on the verge of ruin, he manages to see the uselessness of proving himself to others.

For Jung, "Rebirth is not a process that we can in any way observe. We can neither measure nor weigh nor photograph it. It is entirely beyond sense perception. We have to do here with a purely psychic reality, which is transmitted to us only indirectly through personal statements" (2003: 57). In the light of the Jungian view, Tommy, ultimately, recognizes the in-between designation of his identity. As has been discussed, Tommy internalizes the characteristics of the American way of living; however, he also embodies the characteristics of Jewishness. For instance, although Tommy's father does not regard him as a proper Jew, Tommy thinks of the opposite: "Wilhelm often prayed in his own manner. He did not go to the synagogue but he would occasionally perform certain devotions, according to his feelings. Now he reflected, In Dad's eyes I am the wrong kind of Jew. He does not like the way I act. Only he is the right kind of Jew" (*SD* 86-7). In that sense, Tommy finds his own way of performing his Jewish identity but his approach to Judaism is different from his father's. It cannot be said that while Tommy is rejecting the parental authority, he also rejects his Jewish identity. That is, Tommy adapts his religion to contemporary life. Tamar Garb points out that the Jews are "[v]isibly different through their dress, language, occupations, and religious practices, most Jews seemed like an alien and strange people to their Gentile neighbors" (21). Contrary to Garb's diagnosis, Tommy Wilhelm prefers to dress like a modern man. Thus, Tommy does not appear as a Jew. Ultimately, he combines the Jewish and the American aspects of his identity.

Another example which manifests Tommy's loyalty to his Jewish identity is revealed through the conversation between Tommy and Dr. Tamkin. Tommy says: "'In the Bible, the Jews wouldn't allow you to count them [the Jews]. They knew it was sadistic'" (*SD* 69). It is obvious that Tommy makes references to the Bible to show the humanist attitude of the Jews.

What is more, Tommy also says, “They [others] don’t care about individuals, their rules come first” (*SD* 94). As such, Tommy manifests the strictness of the Christian belief. This suggests the idea that Tommy does not deny his Jewish identity and he integrates some values of American culture. As a consequence he is loyal to his Judaism.

It is essential to touch upon a significant and obscure element which aids Tommy in his rebirth. Many of the critics have different claims about Dr. Tamkin’s dual allegiances: “We do not know whether he [Dr. Tamkin] is a business charlatan out to milk Wilhelm, or a Romantic philosopher helping him to penetrate life’s truths” (Wilson 104). Along with Wilson, Richmond also regards “Dr. Tamkin as the archetypal figure of the shaman, a primitive charlatan who, nevertheless, had a kind of medicine-power in the psychologic sense” (21). Moreover, Cohen claims that: “he [Dr.Tamkin] is a realistic portrayal of a modern Jewish type […] broadly drawn caricature plucked from the traditions of Yiddish folklore” (350-1). It is interesting to note that Tommy is also not sure about Tamkin’s real personality:

> He [Dr. Tamkin] knew dozens of people and was continually engaging in discussions. Was he giving advice, gathering information, or giving it, or practicing – whatever mysterious profession he practiced? Hypnotism? Perhaps he could put people in a trance while he talked to them … He spoke of things that mattered, and as very few people did this he could take you by surprise, excite you, move you. Maybe he wished to do good, maybe give himself a lift to a higher level, maybe believe his own prophecies, maybe touch his own heart. Who could tell? (*SD* 82)

Although his impulses to break free from his father and deceptions by the people around him seem to be an inevitable end for Tommy, it can also be regarded as a triumph which brings

about his rebirth. Halfway into the novel, the conversation between Tommy and Dr. Tamkin reveals the idea. Tommy asks: "'When do we get free?'" and Tamkin answers:

> 'The purpose is to keep the whole thing going. The true soul is the one that pays the price. It suffers and gets sick, and it realizes that the pretender can't be loved. Because the pretender is a lie. The true soul loves the truth. And when the true soul feels like this, it wants to kill the pretender. The love has turned into hate. Then you become dangerous. A killer. You have to kill the deceiver.' (*SD* 71)

As Opdahl notes, "[t]here is no doubt that Wilhelm is weak and masochistic, but there is even less doubt that his final grief is a triumph of greater depth than purgation or self-knowledge" (98). The final grief can, therefore, be taken as a triumph of self-recognition as Tommy is freed from his pretender soul and achieves spiritual rebirth with the help of Dr. Tamkin. That is to say, Tommy kills his pretender soul when he ends up in failure. He initially contemplates that his existence is a burden; however, he finally achieves relief:

> The peculiar burden of his existence lay upon him like an accretion, a load, a hump. In any moment of quiet, when sheer fatigue prevented him from struggling, he was apt to feel this mysterious weight, this growth or collection of nameless things which it was the business of his life to carry about. That must be what a man was for. (*SD* 39)

Clayton also emphasizes that Tommy kills his pretender soul through seeing the corpse: "the man's corpse represents the death of this false soul and the possibility of new life, liberated from this soul" (1979: 133). Tommy is, at the end, liberated as he kills his pretender soul. Tommy goes to his father to appeal for aid at the end; however, Dr. Adler's attitude toward Tommy is again depreciatory: "'Well, have you taken my advice, Wilky?'(*SD* 108); 'Well, I won't remind you how often I warned you. It must be very painful' … 'I don't know how many times you have to be burned in order to learn something. The same mistakes, over and

over'" (*SD* 109). In addition to this, Margaret also rejects empathizing with Tommy; thus, neither of them is interested in Tommy's problems. At the end, Tommy is represented as a man who both comes across failure in business and is rejected by his father and his wife. However, through the drowning scene, Tommy achieves self-realization and freedom. As Clayton argues,

> *Seize the Day* does not end in Tommy's masochistic acceptance of his role as victim; it ends in hope for a new life. For if, on the one hand, Tommy is heading toward defeat, acceptance of suffering, perhaps literal death by suicide or heart attack, on the other hand, he is also committed to life. And if the final scene is a symbolic drowning, it is also a symbolic rebirth out of water. (1979: 128-9)

The symbolic drowning can also be taken as a "hint of new life for Tommy's true soul, an image of spiritual hope. It is the wail of a baby at his birth" (Clayton 1979: 134). Hence, analyzing *Seize the Day* within the framework of the Jungian concept of rebirth provides useful to decipher Tommy's achievement of self-recognition, that of his Jewish-American identity. Accordingly, Tommy's rebirth can also be associated with the title of the novel. He recognizes the importance of life rather than suffering as life is too short to suffer, which echoes the motto, 'carpe diem.' Through bursting into tears, Tommy is purified from all his suffering, accepting life's transience and seizing the day.

CHAPTER III

Herzog (1964) is one of the most famous novels of Saul Bellow, and it is constructed through the letters of its Jewish protagonist, Moses Elkanah Herzog, a middle-aged college professor, and the father of two children, June and Marco. He has been twice married and twice divorced. He lives in New York City but he has also lived in Berkshire, Massachusetts, Chicago, and Philadelphia. The novel is based on Herzog's thoughts and reminiscences: "Herzog does his internal labor: the novel consists of the compulsive reworking of the past by a man who has been deeply hurt. The action which Herzog remembers – the actual present of the novel – is also simple and direct" (Opdahl 140). Hence, all of the action in the novel takes place in Moses Herzog's mind through which the reader is able to observe his past. On the surface, Herzog tries to free himself from the obsession with his second wife, Madeleine, who cheats on him with his close friend, Valentine Gersbach. The protagonist experiences betrayal, lies, bad friends, poverty, and misery in his life, and these lead him to turn inward. However, he is inbetween the real world and his ideal world, and he endeavors to find the meaning of his existence. Moses Herzog can be interpreted as an assimilated protagonist as he internalizes American standards. Like Leventhal and Tommy, Herzog also lacks an ideal father figure, with his mother having passed away when he was sixteen. Consequently, although Herzog grows up in accordance with Jewish culture, he internalizes the American way of living, which constitutes his super-ego formation process. However, although he adapts to the American way of living, his Jewish collective unconscious makes him a creative sufferer and a masochist as he victimizes himself just like the other Bellow protagonists. Through the combination of his American way of living and his Jewishness, Herzog is reborn and comes to terms with his Jewish-American identity in such a way as to save himself from nervousness and suffering. Analyzing Herzog's internalization, suffering, and rebirth processes through Freud's super-ego formation and internalization, and Jung's collective

unconscious and rebirth manifests the acquisition of his hybrid identity and his acceptance of reality.

Moses E. Herzog, the American Romantic

Unlike Asa Leventhal (*The Victim*) and Tommy Wilhelm (*Seize the Day*), Herzog's internalization of the American way of living is represented philosophically and theoretically. That is to say, while Bellow's other assimilated protagonists' actions represent their assimilation into the American lifestyle, Herzog's assimilation surfaces through his thoughts. Herzog's adapts the American value of individualism that he rejects his Jewish father's authority. As has been discussed before, the super-ego formation process is related to the child's relation to his/her parents. The child learns the moral principles from his parents and adapts them to his life. Hence, the super-ego formation process is directly linked with becoming an adult. When Herzog's life is taken into consideration, it becomes clear that he has no ideal father figure. Herzog's father is unsuccessful in business as he is a bootlegger. It is hard to find references to Herzog's emotional bond with his father in the novel; however, he has bad memories about Father Herzog:

> They [Father and Moses Herzog] had had lunch on the back porch that day, and that was where the quarrel began. It had seemed to Moses, perhaps, that he was here as a prodigal son, admitting the worst and asking the old man's mercy, and so Father Herzog saw nothing except a stupid appeal in his son's face – incomprehensible. 'Idiot!' was what the old man had shouted. 'Calf!' Then he saw the angry demand underlying Moses' look of patience. 'Get out! I leave you nothing! Everything to

> Willie and Helen! You…? Croak in a flophouse.' Moses rising, Father Herzog shouted, 'Go. And don't come to my funeral.' (*H* 256)[3]

It is explicit that Herzog does not have a healthy relationship with his father. Father Herzog insults and threatens his son. Like Bellow's other protagonists, Leventhal and Wilhelm, Herzog also has strong loyalty to and love for his mother. Many critics argue that Herzog's love for his mother has Oedipal implications (Clayton 1979: 198). Although she has passed away, her memory visits Herzog frequently. For instance, while Herzog is at the train station, he remembers his mother: "Leaving the cab, he thought how his mother would moisten her handkerchief at her mouth and rub his face clean. […] he had not forgotten the odour of his mother's saliva on the handkerchief" (*H* 39). At some moments, Herzog continues to remember his mother. To exemplify, when Herzog arrives at Vineyard where his friend Libbie lives, he remembers how his mother used to boast about him: "He [Herzog] smiled a little as he remembered his mother boasting to Aunt Zipporah about him. 'What a little tongue it has. Moshele could talk to the President'" (*H* 102-3). It can be claimed that Herzog was appreciated by his mother most of the time, and he has not forgotten her. Moreover, while Madeleine and Herzog are walking down the street, Herzog suddenly gets the smell of fish and is reminded of his mother again:

> 'Aren't you coming? What are you doing?' said Madeleine. […]
>
> Herzog was loitering for a moment near the fish store, arrested by the odour. […]
>
> "I can't wait for you, Moses,' said Madeline, peremptory, over her shoulder. They went into the restaurant and sat at the yellow formica table.
>
> 'What were you dawdling for?'
>
> 'Well, my mother came from the Baltic provinces. She loved fish.' (*H* 119-120)

[3] *Herzog* is hereafter referred to, in parenthetical references, as *H*.

This example also manifests the idea that Herzog is deprived of love and compassion in his life because of his mother's absence. Many critics advocate that Herzog is full of feelings (Wilson 75) and his humane feelings are regarded childish (*H* 238, 266). This can be linked with the idea that Herzog is in need of compensating for the parental void in his soul. In other words, he is unable to accept the reality of his mother's death.

It can therefore be suggested that because Herzog lacks an ideal parental figure, and has problems confronting the facts of life, he gravitates towards Romanticism. Many critics claim that Bellow himself is drastically against modernism and he creates his own kind of romantic humanism (Chavkin 1984: 163). For Chavkin, what Bellow is strongly opposed to about modernism is "its rejection of the romantic concept of the Self and romantic humanist values" (1984: 164). In this sense, Herzog is disturbed by actual social conditions as he gives importance to individual self and he thinks that the self is ignored by the modern age. Wilson points out that "Herzog's ultimate goal is a kind of transcendental peace" (133). Hence, it can be claimed that Herzog assimilates what American Romantics advocate, although there are explicit references to English Romantics in the novel. For instance, when he graduated, he became a class orator at the McKinley high school and he chose to use Emerson's text as a source:

> *The main enterprise of the world, for splendor… is the upbuilding of a man. The private life of one man shall be a more illustrious monarchy… than any kingdom in history. Let it be granted that our life, as we lead it, is common and mean… Beautiful and perfect men we are not now… The community in which we live will hardly bear to be told that every man should be open to ecstasy or a divine illumination.* (*H* 167)

It is explicit that Herzog believes that the self should be of utmost significance. He supports his argument by comparing the kingdom with the self. He thinks that the self is more

important than any kingdom. Therefore, it is not surprising that he writes a book entitled *Romanticism and Christianity*. However, Herzog is aware of the fact that nineteenth-century romanticism is old fashioned, and it does not work in the twentieth-century. For this reason, he endeavors to produce a new version of romanticism which complies with the modern age. He says: "We must be what we are. That is necessity. And what we are? […] *I* am Herzog. I have to *be* that man" (*H* 72-3). Moreover, he thinks the self is ignored by the bourgeoisie: "*Circumstances of bourgeois privacy in the modern age deprived individuals of scope for Grand Passions, and it is here that one of the most fascinating but least amiable tendencies of the Romantic develops"* (*H* 82). Hence, Herzog is disturbed by the system that underestimates the self of the individuals. To that extent, Herzog also thinks that people are trapped and they are victims of the disastrous modern age:

> *We are survivors, in this age, so theories of progress ill become us, because we are intimately acquainted with the costs. To realize that you are a survivor is a shock. At the realization of such election, you feel like bursting into tears. As the dead go their way, you want to call them, but they depart in a black cloud of faces, souls.* (*H* 81)

Hence, Herzog sees both himself and others as survivors since, for him, the twentieth century world is about to collapse. He asks himself: "*Has the filthy moment come when moral feeling dies, conscience disintegrates and respect for liberty, law, public decency, all the rest, collapses in cowardice, decadence, blood?"* (*H* 80-1). Because of his strong belief in the self, Herzog accepts Madeleine's offer, which is to move to Massachusetts, Ludeyville. Herzog buys an old house in this village and isolates himself from the phoniness of the civilized world. It is significant to note that he resigns from his academic position at the university to find transcendental peace. Kulshrestha supports this by saying that "his aim is almost always to reject theories that decry modern society and to affirm man's possibilities of transcendence by hinting at a system of values that, in his view, characterizes – or ought to characterize –

human life" (121). Thus, Herzog demonstrates his revolt against the contemporary society by accepting American Romanticism. Herzog's statements suggest that Romanticism protects people from the hollowness of the industrialized world: "Romanticism guarded the 'inspired condition', preserved poetic, philosophical and religious teachings, the teachings and records of transcendence and the most generous ideas of mankind, during the greatest and most rapid of transformations, the most accelerated phase of modern scientific and technical transformation" (*H* 172). Thus, Herzog thinks that Romanticism provides philosophical and religious teachings to people and it protects them from being mechanized.

Jonathan Wilson advocates that Madeleine uses Herzog as a housekeeper (134-5); however, he is pleased with his situation in Ludeyville as he finds time to write and think. In other words, he isolates himself from the city life:

> For a big-city Jew he was peculiarly devoted to country life. He had forced Daisy to endure a freezing winter in eastern Connecticut while he was writing *Romanticism and Christianity*, in a cottage where the pipes had to be thawed with candles and freezing blasts penetrated the clapboard walls while Herzog brooded over his Rousseau or practiced on the oboe. (*H* 125)

As such, Herzog was content with his choice of living in the country even before he did so with Madeleine in Ludeyville. He partly feels the peace in his soul as he becomes part of country life:

> Herzog learned masonry, glazing, plumbing. He sat up nights studying the *Do-It-Yourself Encyclopedia*, and with hysterical passion he painted, patched, tarred gutters, plastered holes. Two coats of paint counted for nothing on old, open-grained wood. In the bathroom the nails hadn't been set and their heads worked through the vinyl tiles, which came loose like playing cards. The gas radiator was suffocating. The electric

> heater blew fuses. The tub was a relic; it tested on four metal talons, toylike. You had to crouch in it and sponge yourself . . . Mornings he tried to reserve for brainwork. (*H* 126-7)

In this sense, the American can-do spirit is also adapted by Herzog as he does everything on his own. This may be another indicator of his status as an assimilated protagonist.

Having adopted and internalized a romanticized view of American life and culture, Herzog refuses to be engaged in regular practices of Jewish culture. When he goes shopping, for instance, he rejects buying traditional Jewish clothes: "In the Old Country his family had worn black gabardines down to the ground" (*H* 26). Moreover, while Herzog is looking at himself in the mirror, he realizes that he looks like his father's cousin, Elias Herzog, and he is pleased. It is significant as Herzog defines Elias as Americanized (*H* 28). Therefore, like Elias, Herzog has also Americanized himself. In other words, Elias does not regard his identity primarily as Jewish. Herzog, therefore, compares himself with his father's cousin and he also regards himself as assimilated. For instance, Herzog's mother wants Herzog to become a rabbi; however, Herzog thinks that he is far from it (*H* 28). It cannot be said that Herzog ignores his Jewishness, but he believes that he is a great American as "[h]is American credentials were in good order" (*H* 167). In contrast, Herzog's girlfriend Ramona and his friends from the military do not recognize Herzog as an American (*H* 167), and this leads Herzog to disappointment:

> What else was he? In the Service his mates had also considered him a foreigner. The Chicagoans questioned him suspiciously. Most of them seemed to come from the suburbs. Moses knew the city much better than they, but even this was turned against him. 'Ah you just memorized everything. You're a spy. That proves. One of them

> smart Jews. Come clean, Mose – they're gonna drop you by parachute – right?' (*H* 167)

Although the people around Herzog do not regard him as an American, Herzog regards himself as superior to and wiser than them. Therefore, he looks down upon them for their prejudice against his Jewishness and regards himself more American than them.

Furthermore, New York is a vital element in Bellow's novels, and in *Herzog*, too. Herzog complains about the hard inhuman conditions of city life. In other words, he regards the city to be exhausted and degenerated:

> In the cab through hot streets where brick and brownstone buildings were crowded, Herzog held the strap and his large eyes were fixed on the sights of New York. The square shapes were vivid, not inert, they gave him a sense of fateful motion, almost of intimacy. Somehow he felt himself part of it all – in the rooms, in the stores, cellars – and at the same time he sensed the danger of these multiple excitements. (*H* 33)

Although Herzog lives in New York City, he does not find peace in city life because he thinks that it is corrupted and also that it corrupts people. He does not feel that he belongs in this city as he feels metaphorically suffocating. For instance, while he is in a cab, Herzog feels entrapped:

> Then the traffic opened and the cab rattled in low gear and jerked into second. 'For Christ sake, let's make time,' the driver said. They made a sweeping turn into Park Avenue and Herzog clutched the broken window handle. It wouldn't open. But if it opened dust would pour in. They were demolishing and raising buildings. The Avenue was filled with concrete-mixing trucks, smells of wet sand and powdery grey cement. Crashing, stamping pile – driving below, and, higher, structural steel, interminably and hungrily going up into the cooler, more delicate blue. Orange beams hung from the

> cranes like straws. But down in the street where the buses were spurting the poisonous exhaust of cheap fuel, and the cars were crammed together, it was stifling, grinding, the racket of machinery and the desperately purposeful crowds – horrible! He had to get out to the seashore where he could breathe. (*H* 38)

Obviously, Herzog feels trapped in the city because there are "purposeful crowds," and the mechanic and industrial constructs are hazardous for people. Furthermore, like Leventhal, Herzog also observes the city. While at the subway station, he observes individuals who, he thinks, are mechanized and corrupted:

> Innumerable millions of passengers had polished the wood of the turnstile with their hips. From this arose a feeling of communion – brotherhood in one of its cheapest forms. The more individuals are destroyed (by processes such as I know) the worse their yearning for collectivity. Worse, because they return to the mass agitated, made fervent by their failure. Not as brethren, but as degenerates. Experiencing a raging consumption of potato love. Thus occurs a second distortion of the divine image, already so blurred, wavering, struggling. The real question! (*H* 183-4)

Because the most significant thing is the self for Herzog, he wants to see brotherhood, intimacy among people in New York City. However, for him, the people have degenerated and they lost their desire. In this respect, Herzog lays emphasis on civilization and its discontents. It can therefore be claimed that Herzog becomes Bellow's spokesman in discussing the corruption of the civilized world, represented by New York City. Obviously, Herzog sees the drawbacks in the civilized world. He writes a letter to his friend about the rules of civilization manifesting his discomfort:

> *Dear Mack. Dealing with poor jerks every day. Male pride. Effrontery. Conceit. Yourself obliged to be agreeable and winsome, hard job if you happen to be a*

> *grudging, angry fellow. The candour of people in New York! Bless you, you are not nice. But in false situation, as we all are. Must manage some civility. A true situation might well prove unendurable to us all. From civility I now have some pain in my belly. (H* 26)

On the whole, by writing this letter, Herzog satirizes modernism and its obligations, but he also accepts its norms, which represent his assimilation into American culture. The striking point is that Herzog adapts to the world he lives in but, at the same time he does not feel safe or protected, like other Bellovian protagonists who are in fear of falling into a hellish world. The super-ego formation states that a child learns the moral principles to be an adult. Because he lacks an ideal father figure and misses his mother, Herzog adopts American standards. When Herzog's assimilation is analyzed, it can be said that he gives priority to the self. Thus, he relies on his intuition. For this reason, he is against modernism and rejects to accept realism, which he thinks mechanizes individuals. It is inescapable that Herzog is exposed to civilization and its discontents; however, he prefers to be romantic both in theory and in practice. Moreover, he also regards himself as primarily American since he does not practice the mores of Jewish culture. As a result, Herzog acquires the moral principles of American culture to complete the phases of individuation, which make him an assimilated protagonist.

Moses E. Herzog, the Creative Sufferer

"'If I am out of my mind it's all right with me'" (*H* 1). The well-known discourse of Herzog is a kind of key to reveal his approach to his creative suffering and masochism. That is to say, Herzog employs masochism as he attempts to put pressure on himself. Because of his Jewish collective unconscious, he assumes what he has lived through is related to his Jewishness. In his collective unconscious, he knows that the Herzog family suffered too much, and misery is inescapable for the Jews:

> I suppose, he was thinking, that we heard this tale of the Herzogs ten times a year. Sometimes Mama told it, sometimes he. So we had a great schooling in grief. I still know these cries of the soul. They lie in the breast, and in the throat. The mouth wants to open wide and let them out. But all these are antiquities – yes, Jewish antiquities originating in the Bible, in a Biblical sense of personal experience and destiny. What happened during the War abolished Father Herzog's claim to exceptional suffering. We [the Jews] are on a more brutal standard now a new terminal standard, indifferent to persons. Part of the programme of destruction into which the human spirit has poured itself with energy, even with joy. These personal histories, old tales from old times that may not be worth remembering. I remember. I must. (*H* 155)

Here, Herzog implies that he was brought up hearing stories of Jewish suffering frequently. He thinks that "[t]he Jews were strange to the world for a great length of time, and now the world is being strange to them in return" (*H* 178). It is explicit that Herzog thinks the Jews cannot adapt to the world they live in as they are alienated. Hence, it makes him suffer to remember the challenges from his past, which eventually makes him a masochistic protagonist. The Herzog family, including Moses Herzog, encountered many difficulties because of their Jewish identity. Initially, they had to escape from Russia to Montreal, and then they immigrated to America. Kremer suggests that "Bellow employs simple flashback presented through the narrator's consciousness to disclose Herzog's Jewish past" (1996: 103). Therefore, Herzog's reminiscences reveal the agony of being Jewish. When they migrated to America, the Herzog family was under poor circumstances like many other immigrants; however, the main issue is that Herzog relates his problems to his Jewish history, and this makes him a creative sufferer:

> *whether justice on this earth can or cannot be general, social, but must originate within each heart. Subjective monstrosity must be overcome, must be corrected by*

> *community, by useful duty. And, as you indicate, private suffering transformed from masochism. But we know this. We know, we know, know it! Creative suffering, as you think… at the core of Christian belief.* (*H* 227)

It is interesting that Herzog is aware of his masochistic attitudes. John J. Clayton suggests that "Moses Herzog is extremely clever; he recognizes his tendency to play the victim – and he laughs at 'that suffering joker' (*H* 11), or feels *'immonde'* about his self-pity (*H* 157)" (1979: 193). It is true that Herzog consciously leads himself to suffer: "Moses suffering, suffered in style" (*H* 22). Hence, Herzog does not want to eliminate his memories; on the contrary, he prefers to live by them and he makes himself consciously a masochist: "(How he doted on his memories! What a funny sensual bird he was! Queer for recollections, perhaps?" (*H* 31). Therefore, Herzog wants to sacrifice himself and suffer deeply as his Jewish ancestors did. In other words, Herzog's Jewish collective unconscious leads him to anger and the tendency to torment himself.

Kremer claims that "[t]he Jews of Bellow's fiction are enriched by historic memory" (1996: 115). This is also true for Herzog as his memory is full of his Jewish past, which leads him to take revenge on history. At this point, Herzog's habit of writing letters should be taken into account. Herzog's letters are constituted by his reminiscences which reveal his past. Kulshrestha states that *Herzog* is a form of psychoanalysis:

> Obviously Bellow wants the reader to see Herzog in the position of a mental patient who is trying to create some order out of personal chaos. Thus, Herzog's mind is the setting for the action, much of it backward moving. Many of the events, scenes, and characters are thus, in terms of good psychiatric dogma, abstractions or symbols of forces that play upon his mind. (111-2)

As such, Herzog can be regarded as a mental patient who goes to a psychologist and talks about his past to solve his current problems. In other words, Herzog makes up for the void in his soul by writing letters. Herzog is lying on the sofa at the beginning of the novel and he starts narrating his past:

> Lying on the sofa of the kitchenette apartment he had rented on 17th Street, he sometimes imagined he was an industry that manufactured personal history, and saw himself from birth to death . . . Considering his entire life, he realized that he had mismanaged everything – everything . . . He went on taking stock, lying face down on the sofa. (*H* 9)

He considers his past on the sofa frequently, and immediately decides to write letters. "When some thought gripped his heart he went to the kitchen, his headquarters, to write it down" (*H* 7). Thus, Herzog digs into his past to come to terms with his present.

It is essential to note that Herzog is an intellectual as he reads and writes unsent letters to German intellectuals Friedrich Nietzsche, Karl Marx, Martin Heidegger and Oswald Spengler. When Herzog is writing or reading texts from these German intellectuals, he is both depressed and outraged:

> But I was poring over Spengler now, struggling and drowning in the oceanic visions of that sinister kraut. First there was antiquity, for which all men sigh – beautiful Greece! Then the Magian era, and the Faustian. I learned that I, a Jew, was born a Magian and that we Magians had already had our great age, forever past. No matter how hard I tried, I would never grasp the Christian and Faustian world idea, forever alien to me. Disraeli *thought* he could understand and lead the British, but he was totally mistaken. I had better resign myself to Destiny. A Jew, a relic as lizards are relics of the great age of reptiles, I might prosper in a false way by swindling the *goy*, the labouring

> cattle of a civilization dwindled and done for. Anyway, it was an age of spiritual exhaustion – all the old dreams were dreamed out. I was angry; I burned like that furnace; reading more, sick with rage. (*H* 241)

Herzog seems to be so deeply involved in his Jewish history that he cannot help thinking about it. He describes the Germans as "sinister kraut" which reveals his hatred of the Germans, and he also believes that there is no chance for the Jews to achieve happiness. In this respect, Bellow's naturalism can be traced in Herzog. That is to say, Herzog can be regarded as a naturalist who believes that he cannot change his fate. Thus, in association with his Jewish heritage, Herzog thinks he is condemned to lose everything he has. It is obvious that Herzog is quite desperate, and that he thinks whatever he does, he cannot change his destiny. The word destiny is written in capital letters to emphasize the miserable history of the Jews ending in death. Actually, just like Leventhal and Tommy, Herzog is also afraid of living in a hell-like world, losing everything he owns and dying, which makes him a creative sufferer. Barbara E. Embry defines creative suffering as follows:

> [S]uffer means, 'to feel or bear with painful, disagreeable, or distressing effects; to undergo, as pain; to be affected by; to allow; to feel or undergo pain of body or mind; to undergo punishment, esp. capital punishment; to be injured; to sustain loss or damage. The word 'suffering' or 'suffer' comes from the Old Latin word *suffero* which is a compound of sub – 'under,' and *fero* – 'to bear." (19)

In this respect, Herzog is a character who bears painful Jewish memories and he punishes himself voluntarily. Embry claims that "[s]uffering is more than physical pain" (24). Thus, Herzog's suffering is not physical he suffers mentally and emotionally as he forces himself into pain. In other words, Herzog's suffering is self-created.

Furthermore, Bellow criticizes Disraeli many times in his novels. In *Herzog*, Bellow does not approve of Disraeli's policy as he criticizes him through Herzog. Herzog says that "he [Disraeli] was totally mistaken," (*H* 241) because although Disraeli became the Prime Minister of England, he did not have power to change anything just because he was a Jew. Ultimately, Herzog's Jewish collective unconscious leads him to be desperate for himself, thereby making him a creative sufferer. Although Herzog seems to have an ideal life (he is an academic, he is healthy, and economically powerful) he makes his own life miserable.

Herzog's Jewishness brings forth his humanism like other Bellovian Jewish protagonists. In *Herzog,* the point of humanism is also revealed. That is to say, Herzog tries to do his best to save the world. It can be argued that Herzog imagines order, brotherhood, harmony, love and truth in life. Because of the misery in his Jewish family and the psychological pressure of Madeleine, Herzog is in search of the ideal world and devotes himself to its goodness: "Moses wanted to do what he could to improve the human condition" (*H* 113). In other words, Herzog dedicates himself to doing good for the world. In relation to this, the narrator suggests that: "Young Jews, brought up on moral principles as Victorian ladies were on pianoforte and needlepoint, thought Herzog. And I have come here today for a look at something different. That evidently is my purpose"(*H* 238). It can be claimed that Herzog regards himself a savior. Because his Jewish collective unconscious is full of agony and suffering, he believes he can save the people from the phoniness of the modern world. Kremer claims that Herzog's name reveals his making himself responsible for the good of the people:

> Moses Elkanah Herzog, named for the first prophet and Jewish lawgiver (Moses) and the state of being possessed of God (Elkanah) is a man of feeling, loving God, as is written in Hebraic liturgy, with all his heart (Herzog). His faith tested, Herzog

> proclaims his allegiance in the Hebrew of the biblical patriarchs, '… here I am. *Hineni.*' (1996: 109)

It is, therefore, not surprising that Herzog calls himself a savior. Like the first prophet Moses, Herzog would like to provide the world with peace. "Herzog's insistence on ethical and charitable behavior reflects the Judaic teaching that the way to God is through the world" (Kremer 1996: 110). What is more, Herzog's humanism also connotes brotherhood. "'I really believe that brotherhood is what makes a man human. If I owe God a human life, this is where I fall down. Man liveth not by Self alone but in his brother's face . . . . Each shall behold the Eternal Father and love and joy abound'" (*H* 280). Thus, Herzog's Judaism suggests the idea that all people are responsible for others, and this makes the individual human.

However, Herzog believes that, like the Jews who were isolated, humiliated, and agonized by the Europeans, he is interrupted in achieving his aim by his wife, Madeleine: "I understood that Madeleine's ambition was to take my place in the learned world. To overcome me" (*H* 82). His thoughts are revealed through third-person narration:

> The revolutions of the twentieth century, the liberation of the masses by production, created private life but gave nothing to fill it with. This was where such as he came in. The progress of civilization – indeed, the survival of civilization – depended on the successes of Moses E. Herzog. And in treating him as she did, Madeleine injured the great project. (*H* 131-2)

In many of Bellow's novels, there is a power struggle. That is, Bellow depicts an antagonist and in *Herzog*, that is his second wife Madeleine. It is true that Herzog exaggerates his wife's betrayal; however, he regards this kind of divorce as a crime against humanity or a crime against his Jewishness. Madeleine converts to Christianity and casts aside her Jewishness, and then insults Herzog and his Jewish identity frequently. For instance, when

Herzog is talking to Simkin, his lawyer, Herzog remembers Madeleine's contempt: "But then when she was converted by that dude monsignor I tried to talk to her; and she called me a hypocrite and crook. She said I was a social climber, using her father's connexions, and nothing but an ignorant Jew. Ignorant!" (*H* 219-20) Madeleine also forces Herzog to abide by Christianity. She says: "'You and I have got to marry in the Church, otherwise I quit. Our children will be baptized and brought up in the Church'" (*H* 123). Although Herzog is not Christian, he is compelled by his wife to obey Christian principles. Obviously, Madeleine is too selfish to pay attention to Herzog's beliefs, and she keeps him under psychological pressure by abusing his love for her.

Furthermore, Madeleine continues to humiliate and accuse Herzog: "'The last priest bawled hell out of me about you. He asked me how long had I been in the Church? Why was I baptized if I was going to act like this within a few months!'"(*H* 121) Clayton believes that Herzog is damaged by Madeleine:

> He is the outcast, the outsider, and more – he is the 'victim.' His sexual powers have been damaged by Madeleine the Bitch. She has her heel in his groin. She wishes to do him in, she votes for his nonexistence, she (like Margaret, Tommy Wilhelm's wife) wants to bleed him, to take all his money or, symbolically, to castrate him. (1979: 192)

It is explicit that there is a Jewish misery in Herzog's mind and Madeleine adds to Herzog's suffering and masochism. Hence, this relationship can be discussed as a power struggle. Madeleine can be regarded as the Christian antagonist as she deeply hurts Herzog by using his feelings; she not only humiliates Herzog but also abuses him. She spends Herzog's money extravagantly, persuades him to buy a house, and finally shows him the door. What is more, because Madeleine wants to be an academic, she exploits Herzog's academic knowledge. In this respect, it can be claimed that Madeleine is not an ideal wife. Furthermore, Madeleine

cheats on Herzog with his close friend Gersbach, which feeds Herzog's fear of losing everything and makes him further suffer. However, the underlying idea is that although anyone can experience betrayal, Herzog relates all the things he has gone through to his Jewish history. Clayton points out that "[h]is ideas [Jewishness] enable him to feel a victim of sweeping cultural trends – and therefore not responsible: he is victim of the debased romanticism found in Gersbach and Mady; his self-contempt is the result of cultural self-contempt. If his problems are universal, they are easier to live with" (1979: 205). In this respect, it can be claimed that Bellow underlines Jewish suffering by saying that Jews are good at the art of tears (*H* 283).

All in all, Herzog has suffered too much and his collective unconscious has made him believe that he deserves this suffering. Bellow portrays a protagonist who is bound to his past. Herzog's Jewish collective unconscious controls him. It is true that Herzog assimilates into American culture and lives in abundance; however, his Jewish collective unconscious makes him a creative sufferer and drags him into the hellish world. Herzog is unable to see that all of his experiences are completely humane; and therefore, he sacrifices himself to make up for all of them. Newman touches upon the same argument:

> By adopting the role of helpless victim, Herzog seeks to forestall real punishment, to cast himself as a non-aggressor. He therefore projects his guilt onto others, making Madeleine and Gersbach the scapegoats for his own guilty sexuality. In character he is therefore classically sado-masochist, alternating between the posture of victim, inviting blows from others, and that of sadist, seeking a revenge upon others which is not really commensurate with their actual guilts. (98-9)

Within this framework, Jung's concept of collective unconscious provides a platform to argue that Herzog is not a victim; on the contrary, he is adopting the role of the victim by trying to

find an excuse to accuse the people around him. He actually takes the revenge of his Jewish ancestors on the people around him. The savior role which he portrays can also be part of this revenge to which his Jewish collective unconscious leads him.

Moses E. Herzog, the Jewish-American

For Chavkin "Maturity comes about only as a result of experience, and experience always involves suffering" (1984: 162). This is also true for Herzog as he matures and is reborn as a Jewish-American at the end. Through confrontations in his life, Herzog achieves his identity in a way that he is free from his self-doubts and masochism. Dutton also supports this idea by saying that "after confrontations that call for intensive soul-searching examinations, [Herzog] will reach a viable position from which he can live a life founded on a measure of dignity and integrity" (119). Jung argues that a man could achieve a new identity: "Rebirth may be a renewal without any change of being, inasmuch as the personality which is renewed is not changed in its essential nature, but only its functions, or parts of the personality, are subjected to healing, strengthening, or improvement" (2003: 55). Hence, in the light of Jung's concept of rebirth, Herzog's achievement of salvation can be interpreted as a kind of rebirth. That is, at the beginning, Herzog is depicted as a Romantic protagonist who assimilates into American culture and rejects everyday reality. Then, Herzog suffers too much because of his masochist impulses that emerge from his Jewish collective unconscious. However, he reaches dignity and recognizes his identity at the end. In this respect, it can be argued that Herzog is in between his fears and the reality, and he feels insecure. However, Herzog is reborn as an American Jew. That is, he is reborn gradually. There are three significant incidents which lead Herzog to acquire self-awareness. At the very end of the novel, Herzog is in Berkshire, Ludeyville again after he attempts to murder Madeleine and Gersbach but before this there are three significant scenes that can be taken as turning points in leading him to self-awareness. Herzog believes that Gersbach and Madeline do not look

after his daughter and he wants to kill them to take his daughter's custody from Madeleine. He talks to Sandor Himmelstein, his lawyer, on the phone and goes to the court house to meet him. The first scene which leads him towards rebirth is the court scene. In the court house, Herzog enters a courtroom randomly and there is the case of a woman who murdered her son:

> A young couple, a woman and the man she had been living with in a slum hotel, uptown, were being tried for the murder of her son, a child of three. […] She came from Trenton, born lame. Her father was a garage mechanic. She had a fourth-grade education, I.Q. 94. An older brother was the favourite; she was neglected. Unattractive, sullen, clumsy, wearing an orthopaedic boot, she became delinquent at an early age. […] An angry uncontrollable girl, from first grade. There were affidavits from teachers. There were also medical and psychiatric records, and a neurological report to which the lawyer particularly wished to call the court's attention. […] She was known to have violent epileptoid fits of rage; her tolerance for emotions controlled from the affected lobe was known to be very low. Because she was a poor crippled creature, she had often been molested, later sexually abused by adolescent boys. (*H* 243)

Herzog's humanism surfaces when he hears about the unknown woman's murder of her own child since Herzog cannot stand seeing children suffering. Thus, Herzog's attempts at murdering Madeleine and Gersbach because he thinks they are not trustworthy. Herzog is suspicious about Gersbach as one of his students, Geraldine Portnoy, writes a letter to Herzog to warn him about Gersbach's attitude toward Junie, Herzog's daughter:

> *But I have to report one disagreeable thing, […] This is that, coming to Harper Avenue the other night, I heard the child crying. She was inside Gersbach's car, and couldn't get out, and the poor little thing was shaking and weeping. I thought she has*

> *shut herself in while playing, but it was after dark, and I didn't understand why she would be outside, alone, at bedtime.* Herzog's heart had pounded with dangerous thick beats at these words. *I had to calm her, and then I found out that her Mama and Uncle Val* [Gersbach] *were having a quarrel inside, and Uncle Val had taken her by the hand and led her out to the car, and told her to play a while. He shut her up and went back in the house.* I can see him mount the stairs while Junie screams in fright. I'll [Herzog says] kill him for that. (*H* 107)

The letter Herzog receives foreshadows the murder attempt, which brings about Herzog's anger. Besides Gersbach's tendency to mistreat Junie, Herzog believes that Madeleine has paranoia and she does not look after his daughter:

> *I took a list of the traits of paranoia from a psychiatrist recently*
>
> *-I asked him to jot them down for me. It might aid my understanding, I thought.* He did this willingly. […] It read 'Pride, Anger, Excessive "Rationality", Homosexual Inclinations, Competitiveness, Mistrust of Emotion, Inability to Bear Criticism, Hostile Projections, Delusions'. It's all there – all! I've thought about Mady in every category, and though the portrait isn't yet complete I know I can't abandon a tiny child to her. (*H* 83-4)

Herzog associates Madeleine's paranoid impulses with the unknown woman's problematic psychology. He thinks that Madeleine can damage his daughter. For these reasons, Herzog immediately goes to Chicago to murder both Gersbach and Madeleine and take back his daughter. First, Herzog stops by his family house in Chicago and takes his father's revolver. The father's gun could be a phallic symbol since Madeleine is undermining Herzog's masculinity. Hence, Herzog aims at proving his masculinity by his father's gun. Father Herzog's revolver is also referred to at the very beginning of the novel as Bellow uses foreshadowing. Herzog's monologue reveals this: "You thought I might kill Mady and Valentine [Gersbach]. But when I found out, why didn't I go to the pawnshop and buy a gun?

Simpler yet, my father left a revolver in his desk. It's still there. But I'm no criminal, don't have it in me, frightful to myself, instead" (*H* 47). Nevertheless, it can be argued that Herzog's awakening occurs as he sneaks up Madeleine's house and sees Gersbach bathing Junie:

> Then a hand reached forward and shut off the water – a man's hand. It was Gersbach. He was going to bathe Herzog's daughter! Gersbach! […] Flattened to the wall, his chin on his shoulder, Herzog saw Gersbach roll up the sleeves of his paisley sports shirt, put back his thick glowing hair, take the soap, heard him say, not unkindly, 'Okay, cut out the monkeyshines,' for Junie was giggling, twisting, splashing, dimpling, showing her tiny white teeth, wrinkling her nose, teasing. 'Now hold still,' said Gersbach. He got into her ears with the washrag as she screamed, cleaned off her face, the nostrils, wiped her mouth. He spoke with authority, but affectionately and with grumbling smiles and occasionally with laughter he bathed her – soaped, rinsed, dipping water in her toy boats to rinse her back as she squealed and twisted. The man washed her tenderly. (*H* 264)

After this observation, Herzog faces reality which comes to him through water. Just like Tommy who bursts into tears and is then freed from his masochist attitude, Herzog, through Junie's bath scene, accepts things as they are and understands he was mistaken in attempting at murder:

> To shoot him! – an absurd thought. As soon as Herzog saw the actual person giving an actual bath, the reality of it, the tenderness of such a buffoon to a little child, his intended violence turned into *theatre*, into something ludicrous. He was not ready to make such a complete fool of himself. Only self-hatred could lead him to ruin himself because his heart was 'broken'. How could it be broken by such a pair? Lingering in

> the alley awhile, he congratulated himself on his luck. His breath came back to him; and how good it felt to breathe! It was worth the trip. (*H* 265)

It can be argued that Herzog has no problem with Gersbach; his problem is with himself. Dutton claims that "[h]e will never be content or at ease with himself through his misguided efforts to exploit a part of his nature, nor will he find a viable life through a denial of any other part of his nature" (132). Herzog's misguided efforts stem from his Jewish collective unconscious; however, through confronting reality – seeing his daughter in a happy mood – he partly achieves relief from the masochist attitude. In the middle of the novel, the conversation he has with Sandor also enables him to see how his masochism damages him. Sandor says: "Very well, Moshe Herzog – if you must be pitiable, sue for aid and succor, you will put yourself always, inevitably, in the hands of these angry spirits. Blasting you with their 'truth.' This is what your masochism means, mein zisse n'shamele. The good are attracted by men's perceptions and think not for themselves. You must cleanse the gates of vision by self-knowledge, by experience" (*H* 92). Thus, Herzog saves himself from his own victimization as he gets rid of the anger, and through this experience, Herzog matures.

After the court and the bath scenes, Herzog has a traffic accident with his daughter. The accident scene is significant as it represents Herzog's confrontation with reality thoroughly. Herzog succeeds in meeting his daughter by the help of his friend Asphalter:

> They left the parking lot carefully enough, Herzog later thought. He was a circumspect driver. But getting his Falcon into the main stream of traffic he should perhaps have reckoned with the long curve from the north on which the cars picked up speed. A little Volkswagen truck was on his tail. He touched the brakes, meaning to slow up and let the other driver pass. But the brakes were all too new and responsive. The Falcon stopped short and the small truck struck it from behind and rammed it into a

> utility pole. June screamed and clutched at his shoulders as he was thrown forward, against the steering wheel. The kid! (*H* 288)

Through the accident, Herzog faces death and he starts thinking logically: "He decided that this foolishness must stop, or things would go even worse. Running to Chicago to protect his daughter, he almost killed her" (*H* 292). His Jewish collective unconscious puts the fear of death into his mind; however, through confronting death by accident, he realizes that death is a fact of life. In other words, he now can see that death can come to him by accident and thus, he is released from anxiety and starts accepting life as it is:

> Is this, by chance, the reality you have been looking for, Herzog, in your earnest Herzog way? Down in the ranks with other people – ordinary life? By yourself you can't determine which reality is real? Any philosopher can tell you it's based, like all rational judgement, on common proof. (*H* 294-5)

Hence, Herzog is now able to accept the fact that he is an ordinary man like others. Dutton also argues that "Herzog is released from a self-imprisoning self-hatred of elements in his own nature" (133). In other words, Herzog experiences all kinds of feelings which make him a man. Kulshrestha also supports the same argument:

> He has learnt from experience that a reliance on the self to the exclusion of everything else can be dangerous and nerve-wrecking. Herzog's stand appears more credible because he has experienced the full range of feelings that go in the making of man. He has been alienated and swayed by pride and evil, he has suffered and known the futility of anguish, and he has finally seen the sublimation of his experiences into a system of ethical values. (132)

Herzog is strongly opposed to Friedrich Nietzsche's declaration that: "God is Dead." In some parts of the novel, Herzog discusses this. It can be said that Herzog opposes to this idea

because he has a strong belief in God and for him, God exists; otherwise, people would lose their belief. Kremer points out that "[a]s a Jew of post-Holocaust consciousness, Herzog rejects Nietzsche's view of history, his philosophy of self-mastery, his claim that God is dead" (1996: 109). However, the essential point is that because Herzog now accepts the fact of death, he reverses Nietzsche's argument and claims that 'Death is God':

> But what is the philosophy of this generation? Not God is dead, that point was passed long ago. Perhaps it should be stated Death is God. […] 'You think history is the history of loving hearts? You fool! Look at these millions of dead. Can you pity them, feel for them? You can nothing! There were too many. We burned them to ashes, we buried them with bulldozers. History is the history of cruelty, not love, as soft men think. (*H* 297)

Thus, Herzog now accepts that his Jewish ancestors are long dead and he cannot do anything for them, and he is able to realize that he, too, will die one day. He accepts this truth and is thus freed from his masochism. In relation to this, Herzog is against Nietzsche's view because he believes in God and is bound by his religion: "Because he [Herzog] thought and cared about belief. (Without which, human life is simply the raw material of technological transformation, of fashion, salesmanship, industry, politics, finance, experiment, automatism, et cetera, et cetera. The whole inventory of disgraces which one is glad to terminate in death)" (*H* 192). Because of this self-recognition that comes after these three confrontations with reality and strong belief in God, Herzog turns to nature. That is, he returns to his country house in Berkshire, Ludeyville. It can be argued that Herzog starts a new life as a reborn man in Ludeyville where he achives peace: "He reached his country place the following afternoon, after taking a plane to Albany, from there the bus to Pittsfield and then a cab to Ludeyville" (*H* 316). This return to Ludeyville can be regarded as a return to the beginning for Herzog. That is, Herzog returns to the place where the novel starts, and it can be suggested that rather

than New York City or Chicago, Herzog chooses Ludeyville because he can find peace there: "and here (his heart trembled) the house rose out of weeds, vines, trees and blossoms" (*H* 316). Dutton suggests that "[a]ll men must come to terms with their nature. Herzog realizes that in the past he has been victimized by that nature because of his inability to define it and accept it for what it is" (134). Thus, Herzog is a man who knows what he is going to do. Herzog recognizes that he is the victim of his own nature, his Jewish collective unconscious. However, due to the confrontations, he accepts his mistake and feels happiness in his heart as he is reborn in Ludeyville. His brother visits him, and Herzog's description of the house reveals his happiness:

> 'So this is the house? No, I don't want to sit, thanks. I'd rather move around. Let's see it.'
>
> 'Yes, this is the famous house, the house of happiness,' said Moses, but he added, 'As a matter of fact, I *have* been happy here. None of this ingratitude.' (*H* 335)

As such, there is no need for further justifications for Herzog's existence. In other words, he is now secure in Ludeyville as he is confident, strong, and cheerful. Kulshrestha states that "the important elements in the system of values affirmed by Herzog are joy, humility, compassion, and acceptance. In Ludeyville, he discovers that he is 'consciously cheerful' in spite of his 'present loneliness'" (130). Furthermore, Herzog is involved in nature physically as he is picking flowers for his mistress, Ramona. He no longer reverts to his terrible thoughts, fears, anger, and suffering:

> Coming back from the woods, he picked some flowers for the table. He wondered whether there was a corkscrew in the drawer […] A nail could be used, if it came to that […] Meanwhile, he filled his hat from the rambler vine, the one that clutched the rainpipe […] By the cistern there were yellow day lilies. He took some of these, too,

> but they wilted instantly. And, back in the darker garden, he looked for peonies; perhaps some had survived. (*H* 348)

This is the first time Herzog is involved in nature physically. Thus, it can be said that he becomes a part of it rather than isolating himself. Herzog repeats his famous statement "But if I am out of my mind, it's all right with me" at the very end of the novel, too. The statement is the same, but its functions are different. At the very beginning of the novel, this reveals Herzog's terrible mind, anger, and creative suffering mood. However, at the end, it represents relief as he no longer takes into consideration the others, his past, his suffering, or troubles, now being an individual who trusts himself. Dutton also emphasizes this: "And perhaps Bellow's entire novel is to be interpreted in the light of the classic dictum, *know thyself"* (135). He also adds that "there will be no more attempts to define himself through communication with the world, no more insistent intellectualization of the world or of his relationship to it" (135). Thus, he now accepts himself for who he is.

All in all, what Jung claims in his concept of rebirth can be regarded as the changes in a person's character due to his experiences, which eventually lead to his rebirth. Within this framework, there are three levels of analyzing Herzog. On the first level, he is an assimilated Jew who rejects seeing the reality; on the second, he is a creative sufferer and his Jewish collective unconscious leads him to be masochist; and on the third, he is a Jewish-American since he is released from his fear of death and returns to nature in order to spend his lifetime peacefully. Although Herzog lacks confidence, he is healed and strengthened his personality to recognize who he is and to stop fighting with both his past and his Jewishness.

Jung suggests that one can experience rebirth within the period of an individual life. It also means renewal, improvement of one's personality or the total rebirth of the individual. In Bellow's *Herzog,* it can be suggested that the protagonist comes to terms with his Jewish-

American identity whereby he confronts reality. At the first phase, Herzog lacks a parental figure and he denies his mother's death. In addition to this, he creates his own kind of romanticism, thereby refusing the reality and positioning himself against modernism. Then, his Jewish collective unconscious motivates him to act on the grounds of his Jewish past. However, at the end, Herzog comes to terms with his Jewish-American identity as he stops accusing others for their actions. Ultimately, he sees that death will come to him as it is a fact of life. One significant theme of Bellow's novels is also valid in *Herzog*, as Herzog saves himself from the fear of death by acknowledging that every man will die. Thus, because he is free from his neurosis, Herzog abides by both American and Jewish cultures and is reborn as a Jewish-American.

CONCLUSION

In *The Victim*, *Seize the Day*, and *Herzog*, Saul Bellow depicts not only specifically Jewish protagonists who feel themselves worthless, but also assimilated Jews since they consider themselves a part of the United States. They generally maintain their friendship with the Jews, detest anti-Semitism, and have a fear of the Holocaust. Many of the critics attest to the validity of Jewishness in Bellow's works of fiction and claim that Bellow has a historical perspective in portraying Russian Jews as protagonists who have immigrated to America and assimilated into its culture. What is essential in these three works of fiction by Bellow is the combination of suffering, humanism, and fear of death, which are all interrelated. There are three stages in the protagonists' assimilation process: (1) They internalize American culture and escape from facts of life, (2) they portray the role of the victim, and (3) they are then spiritually reborn and can live safely. The Austrian psychoanalyst Sigmund Freud's concept of the super-ego formation process, and the Swiss psychiatrist and psychoanalyst Carl G. Jung's concepts of the collective unconscious and rebirth provide a particularly useful framework for the study of the processes that shape the three protagonists' coming to terms with their Jewish-American identities in these novels.

The first Bellow novel studied in this thesis, *The Victim* (1947), is about a man named Asa Leventhal who is struggling to keep his place safe as he feels worthless and fears losing everything he has. From the very beginning of the novel, Leventhal is represented as an ordinary American. He is married, has a job, moves from rags to riches, lacks parental authority, and is a typical New Yorker. Glenday asserts that Leventhal is "a Jew without any of the fine Jewish qualities, certainly with none of the sound exegetical facility so often found in the Jewish male" (27). Leventhal does not practice Jewish traditions or customs; on the contrary, his clothing style, daily routines, and habits represent his Americanness. However, as his conscious mind represents his Americanness, his Jewish collective unconscious makes

him paranoid. That is, his paranoid attitude leads him to believe that he is victimized by Kirby Allbee as his Jewishness makes him think his existence is unworthy. In *The Victim*, Leventhal's Jewish collective unconscious is shattered by the feeling of persecution as his ancestors experienced. As is indicated before, he reaches an ordinary social status through working hard, and he continues to live agitatedly, afraid to hit the bottom. Maxwell Geismar also emphasizes that "Leventhal seems to have inherited all the pain and suffering of his moral tradition with none of its sources … the whole 'Jewish' concept in this hero … is close to paranoia and madness" (qtd. in Glenday 31). It is explicit that Leventhal inherited the pain and suffering of the Jews as his paranoia causes him to victimize himself. He creates his own suspicion and feeling of worthlessness. However, through the encounter scenes between him and Allbee, and then reconciliation, Leventhal is able to see that he victimizes himself. Thus, because he embraces both American and Jewish cultural values, he comes to terms with the Jewish-American identity at the end. In other words, he is reborn and he saves himself from his paranoia and accepts the reality.

Like in *The Victim*, the process of self-recognition is the central issue in *Seize the Day* (1956). Tommy denies his parental authority and internalizes the life and motto of the American transcendentalists, which can be revealed by providing Freud's concept of the super-ego. Because Tommy is a self-made and self-determined man, he is completely against his father's authority. Furthermore, like Leventhal, Tommy is a New Yorker in a way that Tommy consumes Coca-Cola frequently and he lives in a hotel temporarily. He is a real adventurer as he follows his American Dream. Moreover, he Americanizes his identity as he identifies himself as Tommy, rather than Wilhelm or Wilky as his father calls him.

However, like Leventhal, Tommy is under the control of his Jewish collective unconscious. Tommy's Jewishness is not thoroughly represented; however, his Jewish collective unconscious causes him to act on the grounds of humanism. Thus, Tommy tries to

keep himself safe from persecution. However, he victimizes himself in a masochistic way when he is deceived and cheated by others. The significant point is that Tommy is the only one who is responsible for what he experiences as he prefers to believe the people around him. Leventhal's humanism leads him to help his enemy, Allbee, and Tommy's humanism leads him to believe the imposters around him. Tommy's actions can be regarded as gullibility; however, his humanism provides the idea that all people are worth trusting. As a result, Tommy is abused many times by Maurice and his wife. At last, he is deceived by Dr.Tamkin, whom Tommy strongly believes in.

Ultimately, like Leventhal who experiences enlightenment, Tommy is reborn and comes to terms with his Jewish-American identity through the symbolic drowning scene which represents his salvation from all his internal burdens. He sees the corpse of an unknown man and is able to comprehend that one day everyone will die and life is too precious to waste. Thus, Tommy's tears at the end can be regarded as a salvation since he stops accusing himself for his failure in business. Obviously, Tommy, like many Bellovian protagonists including Asa Leventhal, searches for the truth and humanity in this chaotic universe. His internal world is as chaotic as the modern world; however, he achieves his Jewish-American consciousness as he does not deny reality anymore.

Bellow's National Book Award for Fiction winner *Herzog* (1964) also demonstrates a man's road to self-recognition. Herzog, a forty year old professor, adopts the American culture in a way that he internalizes what American Romanticism represents and he denies his father's authority in a way in which he criticizes his father many times. That is, because Herzog is more intellectual than the two other assimilated protagonists, he abides by what American Romantics suggest. His life in the country, his fondness of being American, and his stance against modernism represent his assimilation into American culture. Herzog refuses the artificial version of reality and is in search of truth.

Herzog's Jewishness is more dominant than Leventhal's or Tommy's. However, like paranoid Asa Leventhal and masochist Tommy Wilhelm, Moses E. Herzog also has a suffering mode. His suffering can be defined as creative as he is obsessed with impulses of self-persecution. Different from Leventhal and Tommy, Herzog is aware of his suffering mood, and he does not want to victimize himself. That is, because Herzog experiences the cruelty of being Jewish, he does not want to re-experience it. As such, Herzog is a creative sufferer since he is bound to his Jewish past unlike Leventhal and Tommy. Herzog mainly talks about his reminiscences which are related to Jewish suffering. Thus, Herzog is ready to make the people around him into scapegoats. Indeed, he makes an excuse, like Leventhal, and blames Madeleine's and Gersbach's betrayal for his suffering. However, he is reborn gradually and, like the other assimilated protagonists, Herzog achieves salvation through the accident scene. He has a traffic accident with his daughter and he realizes that not only Gersbach and Madeleine can harm his daughter but also he can harm his daughter. In this respect, Herzog starts recognizing that death is a fact of life. He puts aside his suffering mood, and returns to nature to continue his life without accusing either himself or others.

In each novel, Saul Bellow draws upon the characteristics of American culture in his Jewish heroes and his heroes, at the end, come to terms with their Jewish-American identities by freeing themselves from their sufferings. Kulshrestha states that "They [Bellow's heroes] are obsessed by thoughts of persecution, death, and madness, and their anxiety for self-preservation insulates them, at least initially, against all views of reality other than their own" (61). Thus, Leventhal, Tommy and Herzog have a strong fear of death and persecution because of their Jewish collective unconscious and they try to escape by isolating themselves from the society. Yet, the paranoid, the masochist, and the creative sufferer end up victimizing themselves. Essentially, these three protagonists experience both assimilation and suffering; however, they come clear of the boundaries which they have constructed and notice

they belong to the common world. Opdahl says that "[e]ach of Bellow's heroes finds the climax of his story – and a sense of great release – in a confrontation with death" (160). The feeling of worthlessness shared by each protagonist turns into dignity by confronting the death in different ways: Leventhal observes death by Allbee's attempt at committing suicide, Tommy confronts the reality by seeing an unknown corpse, and finally Herzog's confrontation with reality results from a car accident. Thus, Bellow's three protagonists come from different backgrounds; yet, they arrive at the same conclusion. In this sense, Bellow provides hope to all kinds of people as he demonstrates that an individual can shape his/her own destiny.

Three protagonists' assimilation into American culture, their denial of reality, their Jewishness and mode of suffering are key elements in achieving self-recognition. In this respect, Bellow's use of salvation offers new life. Although many critics suggest that Bellow's writing style is naturalistic, which manifests the idea that human life is limited and people cannot change their fate, Bellow proposes a new life to his Jewish-American protagonists. Furthermore, Bellow's real concern is the decline of human standards but it can be said that, ultimately, the anxiety turns into an acceptance and acknowledgement in each of his works. Hence, the pattern of the heroes' transformation provides rebirth as these three protagonists embrace both their American and Jewish identities as a whole, thereby becoming Jewish-American.

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