CHAPTER FOUR

The Deer Park
An Ethic of Growth

Just one year after Barbary Shore (1951) was published Norman Mailer indicated in a symposium for the Partisan Review that he was extremely dissatisfied with the movement of America's major novelists "from alienation to varying degrees of acceptance, if not outright proselytizing for the American Century." ¹ He admired the artist who would attempt to describe America's war economy and increasing authoritarianism.² In 1954, he reviewed the work of David Riesman, whom he criticized for failing to explore adequately the nature of power and capitalism in America.³ It is not surprising that in 1955 a month after the publication of The Deer Park (1955), he revealed his continuing concern with the didactic function of art. Mailer stated that he "wanted to reach people and by reaching them, influence the history of my time, a little bit."⁴ However, in the same interview, he also revealed his belief that "politics as politics interests me less today than politics as a part of everything else in life."⁵ And gradually this notion also faded by the time Mailer was fully involved in The Deer Park, as Diana Trilling remarks, "he realized that politics was failing him as the material of fiction, as it had failed him as a means of saving the world."⁶ Eisenhower's Republican version of state capitalism and the erosion of democratic liberties in the anti-communist assault of Senator Joseph McCarthy intensified Mailer's despair about American political life. Without faith in the effectiveness of radical politics (of which Barbary Shore is the final statement), and yet with a sense of the oppressive social and political conditions in America, in The Deer Park Mailer explores more fully the psychological aspects of human experience, the need for an intense exploration of the self. And this goal is achieved through
three alternative paths to the quest: the path of love and sex, the path of the Rebellious Artist, and the path of the hipster. The keystone of each alternative is rebellion, which is the foundation of creative growth, as Mailer himself maintains, "the instinct of rebellion," is the "foundation of man's consciousness the source of his humanity and the vehicle of his evolution." To understand the complex relationship between rebellion and growth for the sake of development of self, it is necessary to bring some outside material to the novel itself.

When he finished writing The Deer Park, Mailer experienced very serious problems with his publisher, Rinehart, who wanted to censor his work. The decision was precipitated by the author's refusal to delete six lines in which without graphic obscenity, the sexual relations between a call girl and old producer are implied rather than described. After Rinehart's rejection, it was rejected by six other publishers. The novel was eventually accepted without revision by G.P. Putnam. But this bitter experience precipitated in Mailer an emotional realization of something he had previously known only on an intellectual level:

... that my fine America which I had been at pains to criticize for so many years was in fact a real country which did real things and ugly things to the character of more people than just the character of my book.

In retrospect, Mailer sees the episode as a major milestone in his own development:

I turned within my psyche, I can almost believe, for I felt something shift to murder in me. I finally had the simple sense to understand that if I wanted my work to travel further than others, the life of my talent depended on fighting a little more, and looking for help a little less.... All I felt was than I was an outlaw, a psychic outlaw, and I liked it a good night better than trying to be a gentleman.
Mailer was perhaps more of an outsider than he had ever been, experimenting now with drugs, especially marijuana. And this in fact, was a sort of "personal quest for the sources of energy necessary to rebel and to create."\textsuperscript{10} In an interview with Paul Caroll over his experience with drugs as celebrated experiment with growth, Mailer maintains that:

Drugs are a spiritual form of gambling.Marijuana does something with the sense of time; it accelerates you; it opens you to your unconscious. you're better then you are normally, and you get into situations you wouldn't get into normally, and generally more happens to you. You make love better, you talk better, you think better, you dig people better...\textsuperscript{11}

Stimulated by the bitter experiences after BS and resultant new experiments with himself, Mailer became "a polemicist expounding the subversive philosophy of Hip — his own special amalgam of Reich, Sartre and Marx,"\textsuperscript{12} and this informed his artistic vision completely with \textit{The Deer Park} onwards.

Like Fitzgerald's \textit{The Last Tycoon} and West's \textit{The Day of the Locust}, novels which describe the corruption and decadence which permeate the American film industry, central to \textit{The Deer Park}\textsuperscript{14} is a movie colony outside Hollywood whose name, Desert D'or suggest its desolation and artificiality. Unlike his two previous novels, which detail at some length the squalid conditions of life in urban America, here Mailer is concerned with the trappings of wealth and power in a more rural environment. Robert Nadon remarks that "the small town, with its proclaimed morality masking the basically immoral social ethos behind its movie-set like facade, provides the metaphor more appropriate of the human condition than the city with its admitted amoral social ethos.\textsuperscript{13} With stores whose interiors resemble modern living rooms, with trees that do not bear leaves, and with hotels that consist of garishly coloured bungalows and artificial creeks, Desert D'or possesses an air of unreality and is an example of what Mailer
later calls the totalitarian American landscape. All its residents are enigmas who try to escape from their alienation through love, sex or art. Once again in this novel, Mailer poses the problem of how a man should live in the real world, a world of suffering, cruelty, violence and death. "There was a real world as I called it, a world of wars and boxing clubs and children's homes on back streets, and this real world was a world where orphans burned orphans." Man must continually engage this real world, for avoiding it is avoiding growth; and embracing illusions, even minor ones, ultimately leads to spiritual death. It is as if reality and consciousness were two almost parallel rails: if consciousness does not continually change adapting itself to the course of reality, the two will eventually spread so far apart that all travel over them must come to a halt. Reality and one's apprehension of it are never the same, and even the slightest discrepancy of between them becomes insurmountable gap. Growth, for Mailer, is the process of continual readaptation to the real world. The Deer Park is a novel about growth and courage. When Charley Eitel, the middle-aged director, realizes near the close of the book that "there was that law of life so cruel and so just which demanded that one must grow or else pay more for remaining the same," he discovers the underlying principle of the world in which he lives. More importantly insofar as Mailer's novels delineate a coherent universe, this law governs that universe. Time and again Mailer reformulates the necessity for growth, often in the exact words of Eitel's insight.

To live in the real world requires the courage to confront reality daily and to make the continual choice of growth over stagnation. Coming to Desert D'or with fourteen thousand dollars won in a poker game just before leaving the Air Force, he is perceptive enough to see that the movie capital
is merely a rich, glittering desert. But he is too weak and aimless to reject its glamour at first. After suffering a minor breakdown precipitated by the emotional realization of the horror he has visited on other human beings in flying napalm bombing missions over Korea, he finds himself rootless and sexually impotent. If Jake Barnes of Hemingway's The Sun Also Rises is sexually impotent as a result of wounds suffered in a war, Sergius finds himself incapable with women for psychological reasons only. This problem is alleviated by his affair with Lulu Meyers, who has been divorced from Eitel for sometime. Yet Sergius, in his adolescent glee at sleeping with a universally desired woman, commits himself to a greater and more shameful impotence. He becomes a flunky to Lulu, straight man to the ludicrous vaudeville act of public appearances.

In the initial stage, O'Shaugnesy is too weak to engage himself in the hipster's intense encounters with other people. The energy of the hipster is embodied in his father's life, which was highly picaresque and included a brief stretch in prison as well as service in the Merchant Marine. Not satisfied with his "mongrel sailor blood" his father assumed the name O'Shaugnessy and paraded his false Irishness. Sergius himself had many nicknames in the orphanage and as a youth constantly found himself fighting over his attempt to be called by his proper name. While the aristocratically sounding "Sergius" reflects his intelligence and nobility, "O'Shaugnessy" points to his capacity for feeling and his identification with the working man. His full name suggests Mailer's idea of the hipster: that vision which, according to David Helsa, is "a synthesis of intellectuality and sexuality, mind and body, sentiment and courage, experience and vitality and also of the traditions and cultures which make up the American life." It is not in
Sergius’s political commitment that this synthesis is revealed. Even though he admires Eitel for having stood up to a McCarthy-like congressional investigating committee on subversion, Sergius cares “little enough about politics.” While by the end of the novel he has spent two months reading *Das Kapital*, he cannot embrace socialism. This shows a shift in Mailer’s thinking away from political radicalism and toward the possibilities for inner transformation.

It is not until Sergius becomes more vulnerable to people and to himself that he begins to engage in the hipster’s psychological quest for more intense feeling and expanded awareness. The first inkling of strength in Sergius is seen when he is offered $20,000 for the movie rights to a romanticized version of his life story, with the further implication that he may be starred in the movie. The situation is tempting in more than a financial way. Sergius loves Lulu, and as a wealthy actor would be acceptable as a husband for her. He recognizes, however, that such a role would be the end of him as a man: “I could see myself as Mr. Meyers, a sort of fancy longshoreman scared of his wife, always busy mixing drinks for Lulu and the guests.” Sergius turns down the movie offer, but a crisis has not yet been reached. He still has Lulu and some money. Soon a more difficult situation is presented to him. On a trip to Las Vegas with Lulu, he loses most of his remaining money, and because of this and the increasingly intolerable pressures of publicity for Lulu’s new movie, the two separate. Sergius moves from his beautifully artificial ranchhouse to a furnished room, and gets a job of washing dishes.

It is at this point that Sergius, wavering in his plans, divested of what small external security and confidence he had derived from the
accountrements of money, is confronted by the most immediately frightening threat in the novel. He is visited in his room by two powerfully built and insulting government agents, partially because of his friendship with the blacklisted Eitel, ostensibly because of a ludicrously gossip column which referred to him as a Marine Captain rather than an Air Force Lieutenant. Fighting his own paralyzing fear, Sergius manages to walk the thin line between a qualified and face saving defiance and a severe beating. At this juncture, O'Shunnessy attempts to plumb his own depths: "For I touched the bottom myself, there was a bottom that time." O'Shunnessy's struggle is reminiscent of Jacob's nightlong match with the angel of God, or of that modern equivalent when Bernard wrestles through the night with his demon in Gide's The Counterfaters. It recalls Lovett's lonely nights, and that last night when Hearn decides to resign his commission. Mailer's heroes never quite make what Hemingway called "a separate peace," but they always fight the war which precedes it. Since one must continue to grow, there is never a peace. There is only the occasional respite which gives a man the rest he needs in order to reenlist in the wars of self and reality. By the end of the novel O'Shaugnessy has the wisdom to say, "But I would have told him that one must invariably look for a good time since a good time is what gives us the strength to try again."25

Although Mailer holds that men must remain in contact with reality, he does not maintain that they must accept it. Though Sergius has been able to reject the false love of Lulu, the false profession of movie star, the false values of a tinsel society, he has yet not find a positive commitment. He has tried to write but is not yet able to do so successfully. And he does not yet know himself, though he searches through an apprenticeship
to a bull-fighter and an affair with the bull fighter's girl. Like that of Red Valsen in *The Naked and the Dead*, his definition of self has been limited to negatives. He knows what he must defy and reject, but not what he must affirm and commit himself to. The social ills which Sergius sees continue to exist, and he, feeling unable to rectify them, leaves America. 26

The artist Eitel leaves Sergius with a final word of advice in an imaginary dialogue — must deal with the real world, but he must also strive to change it from a world of suffering and pain to something nobler and finer:

"For you see", he confessed in his mind, "I have lost the final desire of the artist, the desire which tells us that when all else is lost, when love is lost and adventure, pride of self, and pity, there still remains that world we may create, more real to us, more real to others, then the mummery of what happens, passes and is gone. So, do try, Sergius, he thought, "try for that other world, the real world, where orphans burn orphans and nothing is more difficult to discover than a simple fact. And with the pride of the artist, you must blow the walls of every power that exists, the small trumpet of your defiance." 27

Thus in this novel the artist and the art become the "little object" in which men must rest their hopes. It is obvious that in *DP*, Mailer turns from revolutionary socialism to artistic creation as a possible vehicle for human redemption.

On that night when he touches bottom, O'Shaugnessy realizes that although one must live with courage and honesty, there is no courage without weakness, that the honest pursuit of truth is wedded to error, that love and hate spring together from the same standing that reality is dialectical by nature. Both O'Shaugnessy's desire to be a writer and Mailer's glorification of art in this novel are prompted by the recognition that art can express that marriage of opposites which is so evident in actual nature of things. This dance of opposites necessitates growth. If motives are always unclear, if closeness to reality can also be distance, there is a
constant need for change, so that men are not left in static and false positions:

I thought of courage and of cowardice, and how we are all brave and all terrified each in our own way and our private changing proportion, and I thought of honesty and deception, and the dance of life they make, for it is exactly when we come closet to another that we are turned away with a lie, and blunder forward on a misconception, moving to understand ourselves on the platitudes and lies of the past.... I thought of such couples as love and hate, and victory and defeat, and what it was to feel warm and what it was to be cool.

Mailer regards himself as an existentialist; his understanding of growth is existential. One must act, for action creates a new existent reality. Thus he concludes the tortured struggle described above with O' Shaugnessy's resolution:

I knew that finally one must do, simply do, for we act in total ignorance and yet in honest ignorance we must act, or we can never learn for we can hardly believe what we are told, we can only measure what has happened inside ourselves.

He has earned what perhaps can best be described as an incentive for the weary, the idea that "sex was time and time the connection of new circuits." This is a highly personal and a political vision which points to the hipster's credo of the apocalyptic orgasm. Richard Foster states that Sergius "has come to terms with the world that has wounded him, and like the good Emersonian fatalists that all such Mailer heroes are, he affirms it as his destined inheritance from nature and history." Yet Sergius parodies the idea of destiny and is too ahistorical to feel his roots in the past. Tony Tanner, the critic, captures the solitary apolitical quality of the final vision when he states that the "important transferences and inklings of power will in future be very private affairs, with the ostensibly important power circuits of society counting far less than the mysterious forces which worked behind and through them."
In the end Sergius never fully measures his revelation against his experience, because he is too young. Older than Sergius Charles Eitel has been major catalyst for his transformation. To Sergius, he says that people should cultivate their "buried nature — 'the noble savage,' he called it — which was changed and whipped and trained by everything in life until it was almost dead." Eitel's vision of 'the noble savage' and his capacity for self-criticism, allow Sergius to move forward on the path of tapping the deepest resources in himself.

Through the story of Charles Eitel (pronounced "eye-Tell") and Elena Esposito, Mailer explores the way of the lover and the artist. This story focusses on the dual nature of the pressures within the would-be-rebel artist and lover: the impulse to live upto one's ideals and the demands of one's art and the impulse to capitulate to the demands of the dead world of commercialism, fake sentiments, hypocrisy, and falsehood. Eitel's story, most simply put, is about a man whose ideals and actions are antithetical: By refusing to tell of his leftist associations before a congressional committee investigating communists, thereby sacrificing his fabulously successful career as a move director, Eitel affirms spirit of genuine courage and rebellion. In this case, it is a rebellion against those forces in the American Government that would homogenize individuals into a collective, deadening image of itself. Sergius sees in Eitel's rebellion the very sources of the power to grow and to create that, we later see, he already believes to be in himself. "I would always have a reaction from his words .... I felt as if I were speaking my own words." For his defiance, Eitel is blacklisted. Like Michael, Eitel suffers defeat following bogus success. "To some degree", Stanley Gutnam maintains, "he is a contemporary Everyman, facing a changing world in
which all human efforts, even those which are temporarily successful, eventu-
ally become defeats."

Eitel's commercial failure gives him his new opportunity to grow. Drink-
ing, squandering his days alone, Eitel futilely clings to his hope of writing a
brave and original script. Eitel fails because the temptations of the dead,
unreal world prove too much for him; his inner impulses are more in time
with the world than with his ideals. The world that defeats Eitel in his
renewed quest for himself is embodied in a series of temptors and temptation.
In fact, Mailer's answer to one of Lyle Stuart's "Sixty Nine Questions and
Answers" sums up the cause of Eitel's failure. "What advice would you give
the young writer on the brink of fame?" Stuart asks. Mailer answers: "Try
to keep the rebel artist in you alive, no matter how attractive or exhausting
the temptations." He then adds that rebellion is "as healthy as the sense
of life." For the hero and therefore for mankind, the chief resources for
the encouragement of life in the world are bravery and defiance. For
Mailer, "the instinct of rebellion" is the "foundation of man's consciousness,
the source of his humanity and the vehicle of his evolution." In Eitel the
flame of rebellion and instinct for growth is not sharp and pungent enough
to blow off the facade of the unreal world. After much anguish, he yields
to his desire for money and status by popularizing his most recent serious
movie script and by co-operating with the congressional investigating committee
at the instigation of Collie Munshin. As Robert Solotaroff indicates, even
Eitel's concept of the "buried nature" is vitiated, an essentialists vision of
"a constant entity which will offer man a refuge, a kind of cleft in the
rock of the world if he can only get in touch with another nature like it." Therefore, with people, Eitel tends to be manipulative. Like Dick Diver in
Fitzgerald's *Tender Is the Night*, he holds out to others a sense of their impotence, only to turn them away in the end. He is consumed by the need to shape people to his own ideals, and does not possess the hipster's ability to accept and absorb the other person in the hope of changing and realizing one's self. As a result, his talent has been prostituted, his integrity reduced, his moral nature raped, by the monster Hollywood.

Eitel is, in this sense, what Northrop Frye calls the 'pharmakos', who is neither innocent nor guilty. He is innocent in the sense that what happens to him is far greater than anything he has done provokes, like the mountaineer whose shouts brings down an avalanche. He is guilty in the sense that he is a member of a guilty society, or living in a world where such injustices are an inescapable part of existence. The two facts do not come together; they remain ironically apart. He is a born loser, for although his losses are often self-implicated, he is part of a world that is moved by forces beyond his control. His original spurning of the investigating committee is heroic, as Marion Faye realizes; but the reward for his heroism is the lonely, boring and unheroic existence he is forced to live on the fringes of Desert D' or society. As a result, he cancels his earlier heroism when he returns before the committee to answer their questions. He is caught in a dilemma: being a hero means giving up his dream of being an artist and also means thinking of himself as a failure; being a coward means exactly the same thing. The only difference is that the former makes his position more perilous. This, of course, is the way to growth but Eitel is ironically caught up in middle age. Finally he succumbs to "the sad frustration of his new middle age" and tries to maintain what he has rather than risk it to grow into something new. His failure to grow is the beginning of his spiritual death. Mailer is
always for those men who live in a world of "spargamos".\textsuperscript{41} Indeed they must accept what they do, but they must eventually triumph over it. In this sense, Eitel is, as Robert Ehrlich maintains, "a failed hispter\textsuperscript{42} because he gives up and admits defeat. He ceases to grow. His failure is not so much a failure of vision as it is a failure of energy, a failure of his capacity to marshal his renewed sense of energy to conquer the forces of defeat in the world arrayed against him.

Eitel is a failure in love as well. His affair with Elena, in part, represents the buried nature in Eitel and his renewed energy. When Eitel was in the first blush of love, with Elena, "he had the faith these days, that they would continue to change together.\textsuperscript{43} As long as he continues to discover his own deepest energies through Elena and as long as he is able to give himself over to her love, Eitel grows. But the growth is short lived. While it lasts, this energy of renewed life creates new circuits of body and consciousness:

Eitel felt changes in his body race beyond the changes in his mind as though all those nerves and organs which had tired almost to death were coming back to life, carrying his mind in their path, as if Elena were not only his woman but his balm.\textsuperscript{45}

It appears that trip Eitel had begun so many times and quit as often, he was making it once again. In one late night dialogue, Eitel tells Sergius that Elena is a source of growth not only because to choose her is to make his position more perilous, but because he now realizes she will nourish him with "energy, flesh his courage and make him the man he had once believed himself to be".\textsuperscript{46} She is in fact a kind of primitive force or buried nature:

the core of Eitel's theory was that people had a buried nature "the noble savage" he called it — which was changed and whipped
...and trained by everything in life until it was almost dead. Yet if people were lucky and if they were brave, sometimes they would find a mate with the same buried nature and that could make them happy and strong.47

Eitel's renewed awareness, through Elena, of his inner resources and energies reaches its height:

In betraying that love (film making), he had betrayed himself.... The artist was always divided between his desire for power in the world and in his desire for power over his work. With this girl, it was impossible to thrive in the world except by his art.... sitting besides her in the sun could give him a sense of strength... he would feel indifference to that world he had found so hard to leave. To quit it by the bottom — that was nice, it gave a feeling there was fruit to life.48

As the affair progresses, and Eitel's youthful spirit and dynamism return, Eitel is faced with another problem. He must cope with encroaching middle-age. He set out believing that "I could make, something of this girl"49 and he felt "the substance of his pride to depend upon exactly her improvement as if she were finally the only human creation in which he had taken part."50 He had indeed helped Elena to mature, but he has also hurt her incalculably. He, out of the needs of his ego, his desire for security, and his hunger for freedom, denies Elena the chance to grow. He is afraid of age and insecurity. He who said "everything you learn is done by fighting your fear"51 clings to Elena, as Faye perceives, "because you're scared."52

Eitel has no longer courage to face life; he depends upon Elena to uncover it to him. And yet he is frightened even of her, for with her animal spirit and her appetite for experience she also threatens him. This unsteady foundation of need and fear poorly supports the love Eitel feels for Elena and causes it to vacillate through jealousy and hatred:

Because all the while he loved her he knew that he dare not love her. Young as she was, he had heard experience in her voice which was beyond his own experience, and so if he stayed with her, he
Here Eitel affirms Mailer's faith in apocalyptic orgasm for the transformation and freedom of self. He affirms:

The unspoken purpose of freedom was to find love; yet when love was found one could only desire freedom again. So it was. He had always seen it as a search. One went on, one passed from affair to affair, some good, some not, and each provided in its own way a promise of what could finally be found.

Separating himself from Elena, he kills not only life in himself but denies "Elena a most valuable opportunity to grow." If the creative power he once hoped to achieve is forever dead, Eitel has gained the decreative power of the world. He becomes a Collin Munshin at the end, seeing Elena as Collin did. And when Sergius asks Eitel how it feels to be reconciled to the government and Supreme, Eitel sagaciously, if helplessly, sums up his defeat:

You see, after a while, I know they had me on my knees, and that if I was not ready to take an over-dose of sleeping pills, I would have to let myself slide through the experience, and not try to resist it. So for the first time in my life I had the sensation of being a complete and total whore in the world, and I accepted every gratuitous kindness .... And now I just feel tired, and if the truth be told, pleased with myself, because believe me, Sergius, it was dirty work .... In the end that's the only kind of self-respect you have, to be able to say to your-self that you're disgusting.

Eitel's defeat is defined by his failure of courage in art and in love. In both adventures, Eitel is unable to follow his own prescription for growth: "the essence of spirit ... (is) to choose the thing which did not better one's position but made it more perilous." Eitel realizes he is probably incapable of carrying forward the creative spirit of growth and defiance into the world. He senses that he must pass on his own legacy of creative
rebellion and dangerous work and for this a young man was needed. In Sergius, he found that strong and simple young man.

In this relationship of Eitel and Elena, Mailer explores the complex of love and sex which is so essential for the transformation and freedom of self from the constraints of totalitarian state. Sex, according to Mailer, is close to the heart of life, change and conception. It necessarily involves corruption because as one of the roots of life, it involves those fundamental contradictions warring in the human heart; it is the physical objectification of O' Shaugnessy's "dance of opposites." It should not be inferred, however, that because sex is violent, it is necessarily destructive; on the contrary, out of this violence issues conception. And out of this battle, comes nobility and rejuvenation; it is as if sex were a bull-fight and the closer the matador comes to violence and death, the more courage and honesty he displays. By performing well, a man may become a little better than he ought to be. For Eitel and Elena both, sex is violent because it serves as a sublimation for other drives. It is the outlet for the violence he conceals within himself, a violence growing out of his failure to become the artist he should have been, out of his wasted years, and out of his failure to find love. The violence is the manifestation of his thwarted love and his thwarted drive for creation and success. He hurts Elena so that he can hurt himself. His impotence in directing his violence against the outer world leads him to direct it inward. He feels that he has been tempted and that he has given in to temptation. In order to destroy this weakness, he must destroy himself and any part of himself that he holds dear, such as Elena. As such, his failure is that he is not consistently able to strive after his dreams and ideals in his quest for locating his own deeper self.
Elena, like Eitel, is a complex character but her complexity lies hidden from every one, including herself, but for those rare moments in which she has the courage to face reality and manifest her desires and insights. Like Eitel, she does violence to those she loves. She too has ideals, she too feels guilty about a wasted life. Like Eitel, she hurts those she loves because she wishes to exert some sort of dominion over them. Eitel's life is wrecked on the rocks of middle age when she leaves him in order to go to Faye, and she leaves Faye torn apart by the violence of their affair, facing a jail term, which is his self-inflicted punishment. Elena is aware of the secret source of power. "You could eat up the whole world if only you didn't fall for all the talk that the middle-class squares give you."59 She is Eitel's feminine parallel. She craves love and also power, and eventually gives up both for security. In the process she stops growing, becomes middle-class and middle aged, and begins the slow slide towards spiritual death; thus she also stops short in her quest.

Marion Faye, a resident of Hollywood, who supplies its populace with prostitutes, drugs and similar illicit commodities, is Mailer's first fictional embodiment of the hipster, as the critics agree. Faye represents Mailer's exploration into a third way of regeneration in a dead world in *DP*. What seems confusing is that the way of the hipster appears alien to the ways of artist and lover. Yet the ends of all are the same. The hipster, like the artist and lover, engages in acts of defiance. Art, if anything, is pure defiance. But the hipster's defiance is physically destructive, not merely destroying ideas, concepts and perceptions, but destroying the actual embodiments of falsehood, oppression, and homogenity. It is, however, a phoenix-destruction. Mailer said in his interview with Steven Marcus that Marion
Faye emerged after the "dark pressures" or "evil genius" in the novel. As a result Faye is outside the novel's world as Sergius is. Faye's role is to pass judgement on the strengths, weaknesses and defeats of the others. We see little, therefore, of his own quest. This may be why he is not very convincing as a "hipster". Donald Kaufmann states that Faye's name is close to ofay, the black's term for a white person, and points to Mailer's conception of the White Negro's desire for power, psychopathic disposition, and love of violence. While the quality of his thinking and experience parallels the dynamic life-style of the hipster, Marion's desire for power is not for the realization of all the possibilities of the self; it is a reflection of his need to control and humiliate others. Committed to total honesty of perception and feelings, Faye can not enter a relationship fully, since the other person always falls short of the ideal. Thus, Faye, like Eitel, also lacks the hipster's desire to appropriate the best in others and can not maintain his enthusiasm for the apocalyptic orgasm. He is another face of Eitel and is himself defeated but the book ends with the promise of his return.

Like the 'philosophic psychopath,' Faye lives out his feelings in the hope of purging himself. While his mother wanted him to work at a movie-studio, where she had found him a job as an assistant to a well-known executive, Marion adopts his mother's picaresque mode of life. As a pimp he continues to operate on the fringe of society, but he refuses to be a slave to his business: "he kept his freedom and used it to drink, to push dope on himself, and to race his foreign car through the desert ..." And he continues to stay close to violence through his job, which makes it necessary for him to keep a gun. Although he knows he has enemies, he continues to sleep with his door unlocked, in order to discipline himself into feeling the fear. When an acquaintance,
Paco, desperately seeks money for a fix, Marion refuses, because he believes his compassion is either an extension of the guilt which has been bred into him by the social order, or the result of his fear of being physically threatened. He even admires Sergius for having killed people and almost being killed himself, "emotions he considered interesting."\(^{65}\)

While he possesses the hipster's need to cultivate intense feeling, his need for the apocalyptic orgasm is transformed into an obsession with the painful aspects of sexuality. He tells Sergius, "You find a hundred chicks, you find two hundred. It gets worse than dull. It makes you sick. I swear you start thinking of using a razor. I mean, that's it .... screwing the one side, pain the other side. Killing. The whole world is bullshit. That's why people want a dull life."\(^{66}\) Marion turns to homosexuality and brief encounters with women in order to pursue the pain that his honesty entails, and his belief that "that there is no pleasure greater than that obtained from a conquered repugnance"\(^{67}\) Unlike Croft and Cummings, whose sexual cruelty is rooted in unmet childhood needs, Faye has a larger purpose, given his religious concerns, which are close to the theology of Hip. He projects a Manichean vision in which he would serve either god or the Devil. He sees himself as a priest who will enlarge his darker, satanic potential. This potential, Faye believes, is a force he must learn to cultivate if he is truly to begin his search into the nature of God. Faye must stake everything on his hint that the true God is in exile, and this true God-as-Life will regenerate the world. Faye believes, therefore, that he must use his satanic force to destroy what Satan has built in the world, for Satan, or God-as-Death, has now replaced God-as-Life.

For beyond, in the far beyond, was the heresy that God was the Devil and the One they called the Devil was God in-banishment
like a noble prince deprived of true Heaven and God who was the Devil has conquered except for a few who saw the cheat that God was not God at all.68

Simply put, Faye must fight fire with fire, must become satanic to destroy Satan's world of death. This is the reason perhaps he decides to try to coax Elena to kill herself. While ultimately he intervenes before Elena can take the sleeping pills he has given her, this act comes to possess more than religious significance for Faye; he also views it as part of the hipster's attempt to search for new experiences beyond the conventional moral order. While earlier he understood his relationship with Elena in a manner that suggested the fin de siècle conflict between sensuality and Catholicism, he moves closer to Dostoevsky's Raskolnikov or Nietzsche's Superman, for whom intensity of feeling was tied to the idea of challenging moral absolutes with the sanctity of individual belief. For Faye, there is no morality, because the conventions of society are superseded by the individual's need to cultivate intense feelings:

Nobility and vice — they're the same thing. It just depends on the direction you're going. You see, if I ever make it, then I turn around and go the other way. Toward nobility. That's all right. Just so you carry it to the end.69

He searches for a new world, beyond nobility and vice; therefore he imagines an atomic blast that purifies the present of "the stench and the stink" and "the world stands clear in the white dead dawn."70 Displaying no consciousness of social conditions, Faye is perhaps the culmination of Mailer's search for a self that can withstand all social exigencies and yet experience the most intense feelings. But while his honesty and courage, as well as his mystical/theological concerns, make him a full projection of certain facets of the hipster, in the intensity of his feelings Marion becomes too isolated from others and fails to grow. Moreover, unlike the 'philosophical psychopath'
who experiences his inmost desires in the hope of mastering them, Marion is never able to transcend the pressure of his feelings, which drive him to a consuming self-hatred and contempt for others.

Apart from his first two novels, DP explores the nature of sexual experiences and inquires into mystical and theological matters as new circuits for exploration for realization of true self. This clearly suggests that Mailer has moved away from the social and political concerns of his earlier work. However, while Alfred Kazin states that "Mailer's interest in the external world has dwindled to the point where sexual power and delight ... has become a labyrinthine world in itself," the novel still demonstrates that Mailer has not divested himself of his earlier political interests. The wasteland of Desert D'or, the anarchism of Sergius and the political past of Eitel are all indications of Mailer's social and political orientation. But the emphasis here is all the time on discovering the secrets of one's identity by relying on the immediacy of one's experience and pushing oneself to the limits of danger and death. In order to cope with the exigencies of modern existence, man must be able to feel them. If they can not feel, they will destroy themselves "in the cold insensate atomic radiation." Almost all the characters in DP seek apocalyptic orgasm, defy moral order of the society and rebel but they rebel with a cause — to explore the path of self-knowledge. But this path of self-knowledge differs from Socratic counsels, because it holds the sanctity of immoderation, not moderation. As such, DP suggests a new course, compounded of courage, flexibility, openness and a commitment to growth.
NOTES AND REFERENCES.

1. Norman Mailer, Advertisements for Myself, p.188

2. ADV, pp. 187-90.

3. ADV, pp. 190-204.

4. ADV, p.269.

5. ADV, p.271.


7. ADV, pp.233, 269, 305.

8. ADV, p.233.

9. ADV, p.234. Mailer's own sense of failed creative powers did much to stimulate this statement, as the "Fourth Advertisements" revealed.


14. Norman Mailer, The Deer Park (New York: Putnam's 1955). Page references are to this edition. Hereafter cited as DP. The title of the novel refers to the Dear Park, a hedonistic resort for the nobility during the reign of Louis XV. It was, as the quotation from Mouffle d' Angerville which precedes the novel attests, a place of decadence.
and debauchery. Whether Mailer was aware of the other Deer Park — in which the Buddha meditated and was enlightened by his realization of the origin of human suffering — is unclear.

15. DP, p.47. The last phrase is repeated on page 231 and 374.

16. DP, p.36.

17. DP, p.20.


20. DP, p.123.

21. The scene has parallels in the "secret policeman's" quizzing of McLeod in Barbary Shore and in Rojack's confrontation with the strongarm cops, Laznicki and O' Brien, in An American Dream.

22. DP, p.326.

23. The comparison is especially apt, since Mailer's epigraph, "Please do not understand me too quickly" comes from Gide.


27. DP, p.318.

28. DP, p.325.

29. "Craft and consciousness : An Interview with Steven Marcus, Pontifications, p. 21. Here Mailer maintains that his existentialism is not the result of any literary influence : it is rather based on his own experiences — his condition on marijuana.
30. DP, p.326.
34. DP, p.121.
37. ADV, pp. 233, 269, 305.
40. DP, p.374.
43. DP, p.123.
44. DP, p.107.
45. DP, p.122.
46. DP, p.110.
47. DP, p.121.
49. DP, p.107.
50. DP, p.372.
51. DP, p.102.
52. *DP*, p.186.
55. *DP*, p.297.
57. *DP*, p.257.
58. In "The Time of Her Time," *Advertisements for Myself*, pp.478-503, Mailer's most explicit treatment of sex, the protagonist is once again O' Shaugnessey, now a bull-fighting teacher in Greenwich village.
64. *DP*, p.15.
65. *DP*, p.16.
69. *DP*, p.147.