CHAPTER II

THE VITALITY OF ILLUSION

The shadows of a nightmarish legacy of history notwithstanding, the hero in the American Novel also encounters in the matrix of the world a finite consciousness and an enigmatic view of life. The enigma is sustained by a peculiar attitude which suffers a tentative divorce from reality. The course of his quest for the Self runs through a series of events and the dynamics of experience drains all the vitality of that self-guarded illusion about life, which had retarded his efforts to realise his own total personality. Instead of history, it is his own ego-personality which plants him in a peculiar set of existential dimensions.

Now, the finite world of ego-consciousness thrives on a certain illusion about what life is. It, as such, restricts an individual's expectations and responses to the real world. The mirror of his consciousness reflects the pictures conjured by his ego. In the darkness of a limited vision, he mistakes the snake for the rope, and it is the fatal bite which awakens in him a realisation which hitherto had no place in his consciousness. This shift in his psyche is the transition from one level to another; his earlier illusion proves to be a conception
misperceived and he is able to evolve a new meaning of the life around. This extension in his conception of life and the reality, both empirical and spiritual, is a measure of his awareness of the Self. At least on a symbolic level, he is able to transcend the obsessive impact of his illusion. He is better equipped to appreciate his emotionally-toned projections, and his relation to reality registers a certain new authenticity. His psyche is illuminated by a recognition of the illusion in the wish and the compulsive character of the necessity.

The dynamics of this psychic change is illustrated by the process of individuation, which in its evolution, records the chronicle of quest for Self. The fulfillment of the collective qualities of human being signifies the individuated ego. This is a process of "differentiation, having for its goal the development of the individual personality. . . . it is closely connected with the transcendent function ... and is practically the same as the development of the consciousness out of the original state of identity." It leads to more intense and broader relations and not to isolation. In these strivings for individuation, man is able to put aside the false wrappings of the persona and in
this, his appreciation and acceptance of his
shadow reality helps him. Thus, in a manner
of speaking, an armistice is proclaimed in the
war between the conscious and the unconscious.
It does not, however, mean wiping out the residues,
but the outlook certainly undergoes a substantial
change. To elucidate, after an accident, a person
is unconscious and is operated upon and loses an
arm, a leg through amputation. At first, he cannot
swallow the fact; he is angry, peevish, bitter.
With slow time and quietness, he comes to appreciate
the fatal accident and his own fault in the
unfortunate episode. Then comes a stage when he can
again join the burst of a boisterous laughter of the
healthy. The amputation does no more endanger
his joy of life. Conversely, it is also not true
that time always heals, for there are persons for
whom the scars are larger than the wounds. Psycholo-
gically, they are a case of arrested consciousness
to the verge of death. At times, the amputation
is so damaging that there is no extension in the
consciousness. Rather, the metallic blinkers allow
the person only a rotten picture of reality. Speaking
mythically, it is the stage of wounding or dismember-
ment of a hero. In fact, it is a vital step in
order to re-energise, as the myriad stories of the
mythology reveals. Psychologically, such amputation serves as a depth charge into one’s psyche. Ironically, however, many a hero perish on the road to Self.

At some stage in the journey, the amputation irritates the hero to opt for a suicidal leap, but finally each is able to transcend the state of deep-seated illusions and unconscious energies illumine the extended consciousness. The unconscious or the nascent energies emuded by a companion suggest or hint at the inevitable amputation, but the major thrust of the drive against an illusion must have its launching pad in the hero’s consciousness. It is here that the surgeon and the sick merge into one and ultimately spell relief and realization for the individual:

The wounded surgeon plies the steel
That questions the distempered part;
Beneath the bleeding hands we feel
The sharp compassion of the healer’s art
Resolving the enigma of the fever chart.

No doubt, we shall see how at the end of his career in a novel, the hero succeeds in resolving the enigma of the illusion which wove a cocoon for his ego, forbidding its growth.

The present author’s purpose is to examine three novels, i.e., Portrait of A Lady of Henry James,
J. D. Salinger's *Franny and Zooey* and Saul Bellow's *Humboldt* in order to trace the quest graph of the main protagonist in each novel. The first novel in this chapter is *Portrait of a Lady*. At the outset, therefore, we must set up the components of its main protagonist Isabel Archer's personality. She has an Eros-laden personality, but we shall demonstrate how this aspect of Eros is activated and energized by the aesthetics of her "imense curiosity about life." What really casts and controls the dimensions of her urge and need for Eros is her own "such richer view of things, especially the spontaneity of her own career and the nobleness of her own interpretations." (p. 519). She is "not a candidate for adoption" and is very fond of "liberty" (p. 21). With "an unquenchable desire to think well of herself," she has "an infinite hope that she should never do any thing wrong" (pp. 50-1). To adapt a phrase from Henry James, she has an active imagination, and when the door was not open, it jumped out of the window. Just the mention of the word 'palaces' is enough to charge her curiosity, and she tells Mrs. Touchett, she would promise to do almost anything to go to Florence. Anything romantic, glamorous and glorious seizes her imagination and fills her mind with peculiar ideas. Her infantile excursions to
Europe, to which her father initiated her, groomed in her a charm for strangeness. The promise which Mrs. Touchett holds out to her at her Albany house engineers in her "a new sense of complications" (p.36). It is this offer which sets Isabel on a quest. Her romantic illusions about Europe are charged with a new power, and a host of possibilities seem to have the potential maxinaxity, thus simultaneously dazzling and inviting the quester in her. The splendid young man, who had once "inspired her with a sentiment of high, of rare respect" (p.36), does no longer charm her. She is "morally inflammable" (p.34), but a maze of visions weaves a cocoon for her and her own ideas, thus, isolate her from saner advice at the moment of her choice of Gilbert Osmond. It is through her rejection of the two suitors—Casper Goodwood and Lord Warburton, and her acceptance of Osmond's offer that Isabel's quest for self is motivated in the novel, according to the thesis of the present author.

When Isabel was in Albany, Casper Goodwood inspired her with a rare respect and he was the finest young man she had ever seen. Thus he very well seemed to personify the Bros in Isabel's American reality. He seemed approximated to her romantic illusion. She did perceive in him the trait of rarity. But a resolute-looking Casper Goodwood leaves her Albany
house with a feeling of defeat after Isabel had been invited by Mrs. Touchett to Europe to "begin afresh" (p. 32). The occasion presented her with new possibilities and new avenues opened out for her to launch on her quest. As we shall follow her in this quest, we will find that Isabel Archer, to borrow an idea from Carl Spengler, is a multi-dimensional personality, combining in herself the Appollonian, Dionysian and Magian characteristics. Will it be too much to say that Isabel is a mythic protagonist who sets out on her journey towards Self unencumbered and alone? The fact is that she seeks no help from any externality, but with a massive egocharge drives onwards in the dynamics of bipolarity of inner and outer. The mechanics of her quest are ignited by her idea of "free exploration of life" (p. 110). The Dionysian urge to soothe in the expanse of life and the Appollonian sense of enquiry and appreciation of a life sustained by beauty and order are the traits which stand out as significant milestones in her journey to self-hood.

The presence of a Lord at Garden Court is very satisfying to her romantic notions about life in Europe. "Oh, I hoped there would be a Lord; it is just like a novel" (p. 17), she remarks. But life is not like a novel and her remark betrays the illusory
base of psychic projections. She asks Henrietta, "What are my illusions?" (p. 216). The romantic world of 'suspended disbelief' which Isabel longed to belong to is shattered by Henrietta, a companion yet a shadow character from the unconscious. She tells Isabel Archer:

You think you can lead a romantic life, that you can live by pleasing your self and pleasing others ... you will find you are mistaken. That life you lead you must put your soul in it -- to make a success of it, from the moment you do that it ceases to be a romance, I assure you: it becomes reality ... you think we can escape disagreeable duties by taking romantic view -- that is your great illusion, my dear. You must be prepared on many occasions to please no one at all -- not even yourself. (p. 217)

That is a very significant passage. Later in the novel, Isabel realises how mistaken she was in her choice of Gilbert Osmond, and once she confronts reality, she cannot, for once, escape the disagreeable duties. In her final decision, however, she makes a supreme connection with illusion at the persona level. Yet all is not hopeless! She is compensated for her sacrifice at the persona level to live the illusion by a deeper, translucent insight which kindles her inner world.

It may be noted at this juncture that in Henrietta, James implants a quest parallel to Isabel's.
Henrietta’s psyche is not contaminated, or snarled or ruffled by any mass of ideas. She enters into an equation with Bantling without much finery. Quite ironically, Isabel views their relationship as one in which "the simplicity of each had been entrapped" (p.218). As she came to Europe, groomed in the American Reality, Henrietta also was not without prejudices. But, by the end of her sojourn in the novel, she comes to appreciate better a person like Ralph Touchett. Whereas Isabel came to the European scene apparelled in her romantic illusions, Henrietta did so with a critical eye — to accept and reject. The latter’s relationship with Bantling proves of immense use in enabling her to overcome her notions about the Europeans, and finally decides to settle with Bantling. Like Isabel, she does not have a complex mind. On the contrary, she is able to rationally overview and react when she sees Casond, or Isabel in her predicaments. In fact, with its "thousand ridiculous signage"(p.50), Isabel’s mental outlook does not allow her to have a clear judgement. It takes her three years to discover that even Mrs. Touchett observed right at the beginning. The nobleness of her own interpretations did not allow her to suspect the appearance of nobility in Madame Merle. She herself always tried to appear what
she actually was and she entertained the expectation to find the same in Madame Verle as well. She is in an ethical modality where she sees no evil, hears no evil, because evil does not inhabit her psyche.

The artful lady fascinates Isabel as an ardent abstraction and as a symbol of ideal values, nurtured by the stuff of Romance. Isabel's romantic glasses see Madame Verle as "a German of high degree, perhaps an Austrian, a baroness, a countess, a princess" (p. 175).

Isabel is impressed by the lady's repose and confidence which come from a large experience. Madame Verle tells Isabel that she would like to see her "married to a Prime Minister" (p. 203). That is genuine nourishment for Isabel's illusion. Her imagination is tickled when she sees some body who is apart from the group of specimens she has already met in life. Madame Verle "had had that note of rarity, but what quite other power it immediately gained when sounded by a man?" (p. 261).

That is what happened when she met Gilbert Osmond, who projected himself as the man with the best tastes in Europe.

Neither Casper Goodwood nor Lord Warburton rise to her expectations. Casper's insistent meetings with her fail to make amends. If once he is not
good, he is never so, especially after she has been duped in her choice of Osmond. This attitude of Isabel has led critics to observe that Isabel is a cold, frigid woman. Perhaps this is not the reason for her refusal to the eligible suitors, and the 'sterile dilettante' is not charming to her for the same reason. It is all due to her ideas — her person of free exploration of life, the vast expanse of possibilities which opens out before her vis-à-vis Mrs. Touchett's offer. Tony Tanner comments on her rejection of Casper and Lord Warburton:

If she rejects the first out of a distinct disinclination to enter a first physical embrace, she rejects the second on theoretic grounds because what he offers does not tally with her vague notions of indefinite expansion."

In fact Casper Goodwood would have fulfilled her eros-Indan perceptions, and her acceptance of him was on the cards, for he was the finest youngman she had ever known. It seems difficult to accept a view like Tony Tanner's that she shys away from the physical embrace of Casper Goodwood. In her world of American Reality, Casper did have the very proper persona of Bros. But after her meeting with the Aunt, she had "a desire to leave the past behind
her, and as she said to herself, to begin afresh” (p.32). Now she felt too wide-eyed and could not indeed commit herself to Casper for her psyche was stirred by “a new sense of complications” (p.36). Casper Goodwood happened to form a terminal in her quest for Bros, and thus could not be the destination.

Interestingly, within a couple of weeks of her arrival at Garden Court, Lord Warburton proposes to Isabel. She had just landed in England; it is a measure of the charm and feminine energy which Isabel Archer exudes and enchants the male world, and this itself argues against the frigidity attributed to her. 6 Lord Warburton presented her with the outer edifice of Bros; a more magnificent edifice in social terms than the one held out by Casper Goodwood. But for Isabel who is an intelligent woman (“Some special preparation was required for talking with her” p.35), the Lord’s proposal “failed to support any enlightened prejudice in favour of the free exploration of life she had hitherto entertained or was now capable of entertaining” (p.110). It seems rather too early and pre-mature for her to commit herself to Lord Warburton’s Lockleigh. No doubt, she herself is
frightened at herself for having refused the Lord.
She wondered if she was proud in her rejection.
Should not she be more wise and careful at such
a proposal? Why should she be frightened at her
act? We get a clue to this in her conversation
with Ralph Touchett. She looks at life as if it
were a "doctor's prescription" (p. 222). Nothing
could be more sincere than her prayer as not to
be considered proud in her rejection of the Lord.
She subjects herself to a moralistic gaze too
often. When she wondered whether it was good for
her to suddenly acquire the riches she had, Ralph
Touchett tells her:

Take things more easily. Don't ask yourself
so much whether this or that is good for you.
Don't question your conscience so much. ...
Don't try so much to form your character —
it's like trying to pull out a light, tender
young rose. Live as you like best and
your character will take care of itself. (p. 222)

Although much more is involved in her return to
Rome, yet, it can be said that perhaps it is her
over-developed super-ego too, which is partly
responsible for her final decision at the end of
the novel. Meanwhile, this interferes in her smooth
responses to situations. She is always in the process
of tempering her emotions, balancing, putting away a
slice here or there. The intersection of the two,
the logos and the eros, keeps her stranded in a dilemma.
Being primarily into form, order, elegance and beauty, Isabel's erotic sensibility is not infrequently checked and tempered by her Apollonian reveries. Her conscious withdrawal from Casper and the Lord is a result of her imaginative commitment to a free exploration of life. Between the attraction and the involvement falls the shadow of her ideas guided promptly by logos which complicates the realization of the principle of Bros in her life.

Isabel Archer is enchanted with the illusion of a world full of romance and it is a fact that she has been thoroughly inundated in her illusory perception of Europe. It is true that one functioning in the Reality principle also entails encounters with one's shadow side, it is more true if one were to probe psychologically this illusory quest. In both the cases inevitably, the hero or the protagonist confronts both the positive and negative aspects of one's personality. Isabel also feels bewitched and later entrapped in the deceitful snare laid by Madame Merle. Indeed, Isabel had tremendous transference on to Madame Merle because of her proximity to the ideals of her world of romance, glamour and aesthetics. Her aunt and cousin know that Lady better, but to Isabel she represents an extension of her own inner-image — gloried, romantic and charming. It is she who guides her illusory course and introduces her to Gilbert Osmond. At first, she repeats to Osmond what she once said to Lord Warburton as well, "I don't at all know you" (p.311). But when she is in Rome, she is "seeing often the things she looked at a great deal more than was there" (p.287). Moreover, "she was in the
habit of letting for granted, on scanty evidence, that she was right" (p. 50). The magnificent aesthetic persona of Osmond fascinates her, primarily because she herself lacks the capacity to differentiate between illusion and reality. Osmond lacks the social aspect and wealth of a Lord Warburton or the passion of the young man from Albany. But, only the Emperor of Russia and the Sultan of Turkey alone could have a place of envy for him; he professes "to be content with little" (p. 265), but he has the best tastes in Europe. She herself is fascinated by the objects of art in Rome and she felt "her heart beat in the presence of immortal genius and knew the sweetness of rising tears to which faded fresco and darkened marble grew dim" (p. 246). This reveals the very highly sensitive person of Isabel, who can make bold and unconservative adventures to seek fulfillment in her quest. It is very interesting to note the way Osmond charms her. He turns up in her life as the male personification of her unconscious or activation of her animus, or to speak mythically, he emerges as a character from the Hades who lures and tempts Isabel. The animus does so often appear in the form of an erotic fantasy or mood. Psychologists comment how the animus can be like a demon of death. This negative appearance can be like a demon who devours women and vice versa in the case of anima. M.I. von Franz's study of the subject is very apt in delineating Isabel - Osmond relationship:

Viewed mythologically, the beautiful stranger is probably a pagan father - image or god-image, who appears here as king of the dead (like Hades's abduction of Persephone). But psychologically he
represents a particular form of animus that lures women away from all human relationships and especially from all contacts with real men. He personifies a cocoon of dreamy thoughts, filled with desire and judgments about how things "ought to be" which cut a woman from the reality of life.

Isabel has a tendency to find positive enjoyment in her adventurous journey. She loses her way almost on purpose in order to get more sensation; so she was disappointed when "an obliging policeman easily set her right again" (p. 322). That is exactly while she is in London before she decides that Osmond is really the man who appealed to her inner-most being. In her choice of Osmond, of course, no obliging policeman is allowed by her to interfere with her decision. Ralph and Mrs. Touchett try in vain to enlighten her but fail to dissuade an adamant Isabel Archer. Mrs. Touchett terms it as a convenience marriage, and Ralph describes Osmond as "narrow, selfish. He takes himself so seriously" (p. 345). But Isabel's noble interpretations find that in his having great respect for himself, it makes Osmond "more sure to respect others" (p. 345). In Ralph's eyes, she is wilful and unworthy in committing herself to keep guard over the sensibilities of a sterile dilettante. But her innocent mind was seduced by the rare, aesthetic persona of Gilbert Osmond; her own peculiar ideas provided the circumstantial thrust to bind her to Osmond. Mythically, he indeed proves to be the god-image, mentioned in M.I. von Franz's observations quoted above. He personifies 'a cocoon of dreamy thoughts.' He presents her with the magnificent edifice of Eros, which appeals to the aesthetics of the sensitive young woman. She is, in a way, abducted and isolated from the reality which is
obvious to Ralph and Mrs. Touchett and hence they advise her against marrying Osmond. But she is blinded by her own 'reality'. It is her experience of the demonic manifestation of her animus, which, unconsciously, forbade her earlier options in Casper and the Lord. In submitting to Gilbert she was consciously using her freedom to follow out a good feeling, which she defines as her ability to marry a poor man who had borne his poverty with such dignity and indifference. No amount of advice could pierce her illusion of the supreme happiness she thought she would gain in marrying Osmond. After Osmond proposes to her, she keeps her affirmation in abeyance and takes quite a time to lie to herself and weave "her fine theory about Gilbert Osmond? (p.348). He lures her away from all other relationships — Mrs. Touchett, Ralph and Henrietta Stackpole.

Now it is her experience with this dark figure of Animus which marks the most important stage in her quest for self. Gilbert symbolises those aspects which evoke feelings of eros in Isabel. But this persona of Gilbert collapses as Isabel gets to experience him intimately and is appalled to recognise his "faculty for making everything wither that he touched" (p.324). It is after she has been awakened to the reality of the communication between her husband and Madame Merle, and the former asking her to arrange his daughter's marriage with Lord Warburton that Isabel Archer sits down with terrors haunting her soul. This bout of introspection does bring her face to face with her own shadow personality. She
is suddenly aware of her growing mistrust of Osmond and his presence strikes her as a blight. But, instead of giving way to ugly possibilities, she for once confronts her 'reality' with unusual resoluteness. She "had only admired and believed" and instead of infinite expense, she found herself in "a dark, narrow alley with a dead wall at the end" (p. 424). What had she made of her life? The more she analyses, the more her awareness of the feeling of failure. Gilbert stood across an inevitable gulf; she can admire how she contributed to this:

She had affected herself when he first knew her;
she had made herself small, pretending there was
less of her than there really was (p. 426).

She did so under the extraordinary charm that she had understood Osmond; her Apollonian idea of order, beauty and art and her Dionysian appetite for love (eros) merged into the figure of Gilbert Osmond. But she had mistaken the part for the whole; she had only seen the disk of the moon, partly masked by the shadow of the earth. The dim dark part lay in the lap of the bright side that she could see. The outer edifice of magnificent art was only a mask for his inner, machiavellian being. (James mentions at one place that Machiavelli was Osmond’s favourite author.) Her own charmed senses and stirred fancy had fed her wonderful vision of Gilbert Osmond. His own personality was indeed like the systematically developed work of art, behind which lay the palpable cunning of the author, and the casual observer could always be taken in by that. Isabel was seduced as much by Osmond’s cunning as her own innocence and pretension.
The descent of fortune through old Touchett's will had put an uneasy burden on her conscience, which indeed was lightened as she put across her money to a dignified charitable institution -- the poor man with the excellent sensibility. Her vague ideas about happiness and well-prepared vision of the great figure of Osmond led her to live in (as James puts it) a house of darkness and of suffocation. As she apparently embraced his culture, good nature and knowledge of life, she exposed herself to the odour of his egotism. He believed only in I-it relationships. He is self-centred, machiavellian and can never transcend the gross I-it stage to reach a point of Dhrerian illumination in I-Thou relationship. Madame Merle's disgust with him later in the novel also falls in pattern with this trait of his personality. Of course, Madame Merle also treats Isabel as an object when she arranges her marriage with Gilbert. Isabel's intelligence or having her own mind was enough to offend her husband. To use the phrase from James, he had only wanted her as a garden-plot attached to his deer-park. Her romantic illusions notwithstanding, Isabel is a freer woman in the existential sense and cannot co-exist with the coldness of Osmond's I-it attitude. She could sacrifice her inheritance for the aestheticism of the poor man. But she cannot negate the Dhrerian I-Thou dialogue.

Her growing awareness is not only measured by her discovery of the narrow self-oriented egotism of Osmond alone, but also by the knowledge that she also "had been hypocritical" (p. 128), in her over-idealisation after dilettante. Isabel's discovery of herself as having been hypocritical is a step
towards wholeness. Inevitably every hero or heroine encounters situations where he evaluates his/her actions. Psychologically, this realisation is a sine-qua-non in the restoration of psychic balance. Isabel takes stock of herself and her inflated ego which carved the rose-coloured spectacles of romance and looked at the European world invariably in glorious terms. In depth psychology, such a step would be towards individuation.

Isabel's progress towards an individuated state of ego is facilitated by her cousin, Ralph Touchett who acts as the perfect Guru and helps Isabel in his capacity as a friend and guide. The institution of Guru has connotations of friend, philosopher and guide. He is also like the surgeon in T.S. Eliot's poem, "East Coker". If one were to apply the hero paradigm to Isabel's journey, Ralph Touchett then assumes mythic dimensions of a mysterious help, which availed, the hero proceeds revitalised and with an enlightened mind. It would be pertinent to emphasise the significant maturity which Ralph has attained through suffering and love. He becomes qualified to administer to Isabel the profound truth about life in general and about her own life in particular. As a perfect Guru, he first attends to Isabel's world/s aspirations and then transmits to her the fundamental truth about life: Dear Isabel, life is better; for in life there's love. Death is good - but there's no love(p.576). He reprimands her for paying attention to what 'seems right' and tells her that pain is the deepest thing, but it passes; the deeper thing is love, and "love remains"(p.578). What he further tells her is of vital
strength for Isabel to look to future with gratitude: And remember this, that if you have been hated you've also been loved. Ah but, Isabel - adored! (p.578). And this certainly helps her in her final choice in the novel. But of that later. It would be worthwhile to analyse the struggle she has to wage in order to confess her failure to Ralph. When he is at Rome, she is already aware of her shadow personality, but she is in the process of understanding and has not yet assimilated the recognition on the conscious plane. So she does not have the courage to shed the personas in her meetings with Ralph. Her growing tenderness for Ralph signifies the genuine activation of eros in her psyche. Ironically while at Rome, she had thought that she was doing a kindness to Ralph by hiding her sorrow. It is after Osmond makes it an issue of her visit to the dying Ralph in London that she decides to revolt against her husband and go to Gordon Court. Meanwhile she had also learnt about Madame Merle's relation to Fancy. To her friend Henrietta she had partly confessed of her failure and thus had reunited with her American friend. Osmond, it may be recalled, had isolated her psychically from her earlier relationships. His orchestration of things and life around himself was so perfect and well-contained that it was well-nigh impossible to look through his personas and discover his demonic self.

Ralph Touchett had lent her effectual wings to soar to her exalted ambition of a free exploration of the world around. Madame Merle also confirms to Isabel about Ralph's role in her unexpected fortune in old Touchett's will. Therefore,
the moment arrives when she does not feel the need to adjust
curtains and screens in her relation with her cousin:

    She had lost all her shame, all wish to hide things.
    Now he must know; she wished him to know, for it
    brought them supremely together...(p. 578).

It is a moment of profound joy, of relief, and her ego is
purged of the dross which coloured her persona and complicated
her life. After the funeral of Ralph, she stays on at
Garden Court. Her habit, James tells us, has been to visit
the garden of her mind and the lapful of Roses is always a
again. About a husband, she had hoped if a certain light
should "dawn" she could give herself "completely"(p. 53). In
the twilight of her ideas, she had mistaken Osmond for such
a dawn. Before coming to London, she had promised Pansy that
she would return. Now her return has immense significance.
R.W. Stallman comments that Isabel "ends her quest where she
began it."8 Under the scheme of the discussion here, the
present author finds it hard to agree that Isabel's quest is
both for enlightenment and darkness. The journey from the
Albany House to the Rose Palace does not end in darkness. No
doubt the Rose Palace is 'the house of darkness' for Isabel,
but she has first pierced through this darkness and then
symbolically she has transcended it. She takes upon herself
a mission of fulfilment, a mission propelled by her own
unfulfilled ares, to retain the freshness of Pansy before
being smothered by this darkness. Pansy assumes new importance.
Isabel herself is a Pansy wronged and Pansy can become an
Isabel resurrected. In helping Pensy, she would be able to overcome symbolically the calculated designs of the man who had tried to chisel Isabel to suit his garbled notion of aesthetics. Besides this, she would create herself anew. Suffering in life does not make something suddenly turn up as a transcendental vision of life and its truth, of course if the extension is in right perspective, one is able to evaluate one's existentiality, vis-a-vis, choices, commitments etc. Being primarily apollonian, Isabel is, in a manner of speaking, orthodox. She is a woman who can always hear the sound of vows that were uttered at the altar; marriage "meant that a woman must cleave to the man" (p.540). It was a moment of great existential choices for her to unmask the demonic face of Casond.

Another choice comes her way which she rejects to the pleasure of those critics who argue that she is a frigid woman. Her final rejection of Casper cannot be explained as such, for it would be to deny Isabel's psychic gain as we have traced it here. Casper Goodwood once again comes forward with an overwhelming passion to act as a kind of saviour for Isabel. His invitation seems to her as a rapture, and she was, as if, floating on the fathomless waters. The rushing torrent sweeps her off her feet. His kiss is like lightning; the flash spread and stayed. Henry James dwells on to describe this ecstasy as a kind of peak experience. But she could not have stayed with Casper. Then she had refused Lord Warburton, she had felt that if she accepted him, it would be to escape her destiny. It is the Garden Court again where
Casper Goodwood offers to save her from her destiny, her husband - the 'deadliest fiend'. But Casper is no alternative; for him too she is an object. The new Isabel cannot become a mere cog in the mechanics of the emotions of a Casper Goodwood. Moreover, he is "too stiff, too sober, too inflexible; too much lacking in the qualities of naturalness, easiness, grace—the last in particular. She can admire his integrity, his solidity, his seriousness;"¹⁰ but he lacks not only the sacred charm of a Warburton, or the cultivated aesthetics of a Gilbert Osmond, he also remains at the I–It stage of relationship. He could not visualise the urgency and intensity which mark Isabel's psyche. Besides, she would be failing to keep her promise to Pensy, if she does not go back to Reno. Infact, Pensy becomes a kind of objective correlative for Isabel.¹¹ She had seen how with Madame Merle's help, Osmond had tried to collect her as one of the art objects. She reminds us of the Duchess in Robert Browning’s dramatic monologue "My Last Duchess". Madame Merle and the sterile dilettante had taken advantage of Isabel's innocence which, of course, was made all the more vulnerable due to the mass of ideas which her imagination stirred. Isabel had also seen how Osmond practised his theoretic tricks on the delicate organism of his daughter. His plans to save her were just injurious to Pensy's psychic health. The simple way to Pensy's happiness was her marriage with Edward Rosier, a marriage between innocence and love. Osmond's meticulously planned designs completely ignore any understanding of Pensy's needs. Isabel can prove to be the saviour for Pensy. Having lived with her for some years she has already baptised Pensy, but
the little girl is too weak to outgrow the ritualistic patronage of her father.

At the beginning, it was observed how Isabel has a multidimensional personality—the Apollonian, the Dionysian and the Magian. In fact the Magian dimension of her psychic responses also activates her decision to go and help Pency. The main incentive for her to go back to Rome is not any kind of "spiritual pride"12 or the apprehension of "the smashing of her ideal portrait of herself."13 In fact, it is in her new role that she returns to Rome and this links her with life again. It is not with innocence and her peculiar imagination that she returns, but it is after she has gone through purgation. The Magian dimension has emerged; her consciousness has altered and refined. We cannot say that she has reached the innermost sanctuary of self, but "individuation is a process, not a realised goal."14 She has integrated a new level of understanding about life, and "the dichotomy between the outer and inner reality is replaced by a sense of unitary reality."15 Thus in her quest—which we said earlier is her quest for Eros—Isabel succeeds, for she undergoes a transformation. The decision to stay forever in Casper’s embrace would have been an evasive action. In that case, her attempt could only be an attempt to escape the grim reality of her life, and cowardly try to find an alternative, thus to enchant her consciousness with the genesis of a new illusion.

Thus in having lived her life the way she did, she had not lost it. Wisdom was not lost to her in the knowledge
that she had acquired in her exploration of life. Although she returns to the very outer reality which had repelled her and made her feel suffocated, she has discovered her own alchemy. This brings about a sea-change in her relation to the claustrophobic world of Gilbert Osmond. It is in her Magian role that she returns to Rose to save Pennsy from her father's narrow, unimaginative designs. It is her expansion of emotional concern for Pennsy which scores a triumph in Isabel's quest for Eros. Happiness is genuine when it upholds altruism. In a way Isabel transcends the personalized notion of Eros and moves forward towards agape in validating innocence, love in the person of Pennsy.

Earlier, the high-pitched intensity of mutual love that had linked her with Ralph Touchett resulted in an experience of fulfilment in her quest for self (Eros). It was inevitable for the new Isabel to reject Casper Goodwood and for her it is no longer a problem of choice. There was a very "straight path"(p.591) for her to follow. She is too wise to chase an illusion of a possible escape with Casper, away from the reality of her life. The way she transcends the crisis in her life implies in a very obvious way— a realization of herself. The path towards wholeness is not one strewn with rose-petals. Neither is it a "spiritual suicide". On the contrary one lives inexorably with the twin reality of failure and fulfilment. What is important, however, to speak psychologically, is the need to encounter the shadow
and in the process assimilate the shadow in the onward movement of the libido. Existentially, of course, such a state is co-terminus with one's capability to make choices. Isabel is torn asunder by the changes, vicissitudes, etc., which result from her experience of the vitality of her illusion. Nevertheless she makes a supreme connection with a new dimension of her personality which creates in her a hitherto unknown quality of compassion. She, thus, makes a quantum jump from her illusory appetites of art, aesthetics, etc., to an awareness of a new existence. To speak psychologically, she transcends her ego and ends on the route towards self.

II

It is a long journey, both in time and space, from James' heroine Isabel to J.D. Salinger's Franny. For Isabel, the illusion was located somewhere in the glory of romantic Europe; for Franny, the journey is introverted into her own psychic communion, caused by her inability to register the requisite response to the spiritual thrust from her unconscious. J.D. Salinger's Franny and Zooey is the second novel in the schema of this chapter. Unlike other protagonists, Franny's quest for self is illumined by her encounter with her oversacrosanct formulations of religion and her self-carved role in it. The novel abounds in references to Zen Buddhism and the New Testament and the whole texture is imbued with spirituality. Ironically, however, instead of illuminating her psyche with spiritual effulgence, Franny's spiritual forays isolate
and alienate her. She remains a morbid person, incapable of any authentic relationship. Instead of expanding in space and time, she is cabin'd in the narrow shell of her ego. Petty doubts and prejudices hinder any possible expansion in her consciousness. A thick pall of an illusion regarding the world's reality envelopes her conscient state, and her psychological responses struggle against the vitality of illusion. To use the Kantian description of psychic progress,\textsuperscript{17} Franny is certainly not in the dark chamber; she is already in the chamber of Maiden-thought. She is approaching the threshold of self. But before the splendour can shine blissfully, one has to grapple with one's inferior emotions of prejudices, envy and scorn, contempt and aversion. It is both an encounter and a truce with such emotion which can restore psychic harmony. This blessed state instals the human psyche on a spiritual pedestal. Sri Aurobindo succintly delineates this quest in his great epic \textit{Savitri}:

\begin{quote}
A deeper consciousness welled up in her;
A citizen of many scenes and climes,
Each soil and country it has made its home;
It took all clans and peoples for her own,
Till the whole destiny of mankind was hers.\textsuperscript{18}
\end{quote}

Franny does not reach this ideal state but this ideal shines with a scintillating splendour at the end of the novel. In the beginning, her chamber of Maiden-thought has become darkened; she is deep in crisis and feels alienated. She
grope in darkness and calls everything by the names which her own elusive grasp parcels out to her. It is a state of abyssal darkness and an appropriate time for the descent of a Guru, guide or psychopomp—the Master who can help the aspirant Franny across the darkening avenues of her mental terrain, and lead her to light: \textit{Tumpe Na Svotimavy}!\textsuperscript{19} When this prayer is fulfilled, the kinetic transference of energy spells initiation and approximacy to the shrine of Self.

Franny is a typical child of American consciousness, bankrupt and sterile from inside because of the illusory thrust of matter and material. She is seeking spiritual moorings. In this quest, however, her perception of the spiritual reality is garbled. There is a strange synchronicity between Franny and Isabel in that both suffer from a vital illusion of over-idealised structures and formulations. Franny seeks exalted states of peak experience in the spiritual labyrinths of the books about a Pilgrim. Like her, her brother, Zooey too is an aspirant. He cannot, therefore, act as a medium between Franny and the spiritual reality. He cannot convince her of the unreality of the illusion which has distorted her vision of life. He assumes a different personality when he speaks to her on telephone in the capacity of a spiritual instructor, a Guru. Very soon she discovers that it was nobody but Zooey himself. But once the connection has been struck, it is sustained and Zooey is able to enlighten Franny about her shadow personality and transfers to her the truth which alone
can help her on this quest for self. He acts as a psychopomp, guiding the lost soul through the labyrinths of the Hades. An identification with, to use the phrase from Sri Aurobindo, the whole destiny of mankind is the burden of Zoccy's discourse to Franny. It was the cosmic vision of Lord Krishna that humbled Arjuna's ego, equipping him to receive the wisdom from the Master. Till he saw the virata-rupa, the cosmic personality, Krishna was only a companion for Arjuna. By an extension of this paradigm, it can be said that Zoccy also helps Franny transcend the crisis in her life. The consequent transformation at the end of the novel leaves her "quiet, smiling" and it was, "as if, all of what little or much wisdom there is in the world was suddenly hers."20

It will be interesting and perhaps appropriate to observe the growth of Franny before she experienced the exalted states or the muniness of the peak experience. Prior to the consequent crisis, Franny, at twenty, is "an unapproachably right-looking girl"(p.105). She is an enthusiastic student, intelligent and loves acting. "She's terribly impressionable," remarks her mother. When her eldest brother, Seymour died, she was only thirteen and Zoccy was eighteen. The two brothers, Seymour and Buddy, had taken a keen interest in educating the two youngest in the family, Franny and Zoccy. They tried to initiate the two of them into an education which did not begin "with a quest for knowledge at all but a quest, as Zen would put it, for no knowledge," and thus to help them "conceive of a state of being where the mind knows the source
of all light" (p. 56). Thus at an early age—more so in the case of Franny—the two youngest in the family were acquainted with the "saints, the bodhisattvas, the jivanmuktas—who knew something or everything about this state of being" (p. 57). Before the two could read about Shakespeare, Whitman, Washington or a peninsula, they were led through the impressive array of spiritual Masters like Gautama, Shankaracharya and Sri Ramakrishna. Thus at a tender age, they were loaded with a lot of spiritual luggage, much more than they could cope with.

Franny demonstrates in the novel tremendous transference on to Seymour whom she considers the most enlightened. Writings under great psychic pressures, the neurotic Franny tells Zoquey, "I want to talk to Seymour" (p. 119). In her own spiritual configurations, she finds herself inadequate to handle the massive thrust of religious readings. Seymour had committed suicide after a nervous-breakdown and even the help of a psychiatrist failed to save him. Diddy is next in the hierarchy of spiritual Masters to whom Franny could have gone for succour and solace. He could have perhaps acted as a surrogate Guru in place of Seymour, but he too is inadequately equipped. He knew that both Franny and Zoquey were deeply dosed with spiritualism and he did not have the answers to many of their spiritual kama. Therefore, he avoided visiting the family too frequently. It seems to the present author that these facts of the novel are a pointer towards the hazards of a spiritual journey without a proper preparatory
course of Nirvana. Seymour perhaps committed suicide because of his own inadequacy to transcend himself. And Buddy has been visaged after Seymour's experience to be careful in passing on any spiritual verities to his younger brother and sister.

Zooey plays a significant role in Franny's journey in the novel, and as such a brief sketch is inevitable in the discussion here. He was already in the college and the early education attuned to the concept of 'no-knowledge' lasted in its influence. He would sit "in meditation for ten hours at a time" (p.57). With "precocious wit and fancy", Zooey was sought-after as a young leading man on the television, and was "surpassingly handsome, even spectacularly so;" besides this, "what was undiminishable...a joy of a kind for ever was an authentic esprit super-imposed over his entire face..." (p.46). He seems to have travelled a few miles on the road to enlightenment and thus, takes upon himself the responsibility of confronting Franny with reality. In fact the ritualistic initiation into a religious discipline and the spiritual jargon turned both Franny and Zooey into "freaks" (p.94). This perhaps blocked their normal response to the mundane reality. The symptoms were indeed a little delayed in Franny's case. Zooey could watch himself as a spectator or analyse himself as he admits to his mother: "I can't even sit down to lunch with a man any more and hold up my end of a decent conversation. I either get so bored or so goddam preachy that if the son of a bitch had any sense he would
break his chair over my head" (p. 85). He cannot get down to
start his food unless he repeats the four great vows. This,
however, does not interfere in his relationship with others.
He can carry his social persona very well. Salinger shows
him reading the four-year-old letter from Buddy before he
goes to speak to Franny. The neurotic girl is posing a
problem to her parents. Among other things, Buddy has also
written:

Seymour once said to me — in a cross town bus,
of all places — that all legitimate religious
study must lead to unlearning the differences,
the illusory differences ....
Act, Zachary, Martin Glass when and where you
want to, since you feel you must, but do it with
all your might.

(pp. 58-9)

We are also told that Zossey finished the letter as if he
was reading it for the last time. It will be seen in the
analysis that Franny is plagued by her illusory projections
and gives up her talent for acting for an egoistic pursuit.
Interestingly, Zossey assumes Buddy's mantle when he speaks
to Franny. He is apparently equipped to fulfill the role he
plays in helping Franny overcome a state of neurosis. It is,
as if, with a magic lantern, he is able to display her
psychic condition on a screen, i.e., Franny's confused
responses and mistaken identity of the reality of life.

The impressions of early schooling in spiritualism
seething in the personal unconscious, Franny grew into an
intelligent, pretty girl, who loved acting and did well at
the college. When we first meet her, she is already on the
verge of collapse. She meets Lane, her boy-friend in a
restaurant but is unable to socialise because of the conflict
between her cerebral meanderings into the spiritual world and her persona as Lane's girl friend. She is in a deep crisis after her massive transference on to the pilgrim. This happened after she read a book, "the Way of a Pilgrim" and its sequel "Pilgrim Continues His Way". She got the books out of "the old room" (p.33) of Seymour and Buddy. She hides this fact from Lane and tells him that she took them from the library. While sitting with Lane, she suddenly wants to escape and disappear. She appears in an epiphanic trance looking at the splash-light on the table. She wants to sink suddenly, wishing for a trap-door under her chair. In this epiphanic moment, she is transported, as it were, to vague, ambiguous and dizzy zones of the unconscious. Finally she leaves Lane at the table and goes to the toilet and cries for five minutes. This cathartic outburst pacifies her for a little while. Yet, she cannot handle the insurmountable material from the unconscious. Even as she tries to tell Lane about the Pilgrim, she feels hurt by Lane's disinterestedness. She briskly walks to the toilet once again, but literally collapses to the ground.

For Franny, the pilgrim is the carrier and container of the maxinosity of the Self. The spiritual ashes, gathering ash, were blown into a brightness which just dazzled her. She recognises in the pilgrim that which forces her to apply the frame to her situation. The pilgrim symbolises the Averatren of the Ischia, the descent of a Model. The natural corollary is the adaptation process, and this results in the eruption
of Shadow which disturbs the persona-ego axis in Franny's psyche. The descent of the Model stirs her deeply and in her own persona, she discovers the inadequacies which consequently lead to a split in the personality. Persona is a facilitator between ego and the external mundane reality. The seeming similarity of spiritual Dionysus in the Pilgrim with the archetypal figure of an epic wanderer stirs her unconscious. She confronts the unavoidable comparison between the Model and herself, and her psyche is torn apart by the tension between the shadow projections and the archetypal manifestations. The very high-pitched tenseness of the tension results in loss of psychic energy. She withdraws into herself. Her ego, tired of her incessant tirades against everybody, takes shelter in self-carved dimensions. Passive and inert, cooing the Bloomsberg, we see her lying smugged on the sofa in the living room of the Glass family.

The descent of a Model, ironically, plants her in Virudha-Ayastha, a state of indifference. Inferior emotions of contempt and envy, scorn and prejudice create havoc in her psychic reactions. Instead of finding remedial emotions for the gulf between her persona and ego, she applies the same yardstick to those around her. Her moods shuttle between self-reproach and nasty criticism of others. Instead of recognising and assimilating her shadow, she is in a state of inflated ego when she starts castigating everybody around her. Both to her delight and dismay, she discovers the split between the persona and shadow of other people. The
poets in her department have only "syntactically droppings" to offer to a reader and not "something beautiful"(p.21). The Section Men are "all so brilliant that they can hardly open their mouths"(p.18). Her boy friend Lane cannot fathom the cause of her anger and disgust. She cannot recall his friend Wally Campbell and her remark over its strength and cynicism to her psychic state: "It's just that for four solid years I've kept seeing Wally Campbell's where over I go"(p.25).

Franny forgoes her passion for the stage since she sees in herself "a nasty little ego-manics"(p.27). Her disgust, at so tender an age, is deep and complete so as to spell disaster for her psychic hygiene. She tells Lane:

It's everybody, I mean Everything everybody does is so--I don't know--not wrong, even mean, or even stupid necessarily, but just so tidy and meaningless and--safe-making(p.26).

Her despair is obvious in violent outbursts:

All I know, I'm losing my mind, Franny said;
I'm just sick of ego, ego, ego. My own and everybody else's. I am sick of everybody that wants to get somewhere, do something distinguished and all, be somebody interesting(p.28).

Her ego is baffled by the unusual stir in her unconscious.

Her confrontation with the pilgrim - a figure from the unconscious - has awakened her to the insufficiency or inadequacies implicit in her I-as. Whether it is animus, anim, or shadow, the ego's conflict is with the central archetype, the self. The connection between ego and the self "is vitally important to psychic health. It gives
foundation, structure and security to the ego and also provides
energy, interest, meaning and purpose. When the connection is
broken the result is emptiness, despair, meaninglessness
and in extreme cases psychosis or suicide." The vital
connection has become confused in Franny's psyche and,
therefore, her ego is framed in the illusory web of her
perceptions.

In fact, Franny is on the threshold of a new psychological
experience. The potential increase in self-knowledge is
"usually paid for in advance with a neurosis, if not
something worse." It may be pertinent to mention here
that spiritual experiences have been known to be massive
in their first charge and unless the initiate is sufficiently
ready to receive, he may fall a victim to neurosis. The
fundelini awakening is one such thrust which leaves many
aspirants psychotic. The ego-sickness which repels her
in the outside world is, of course, a reflection of the
tumult in her own psyche. Unless she succeeds in
recognising the shadow side of her individual myth, she
cannot but sink further in the slimy recesses of her
neurosis. shadow is the repressed side of one's personality
and unless one resolves the residues and strikes a
harmonious relationship with the shadow, one remains split
and thus does not qualify to move forward towards self.

Psychologically, Franny's whole inner pattern has
exploded; her ego, the centre of her consciousness, cannot
hold on to its role, and hence a new nucleus or centre
ought to be awakened if she has to break the harrowing spell of neurosis. That would indeed imply the gain in self-knowledge. At present, she is incapable of appreciating how blatantly the life around her is being polluted by her attitude. Of course, on the conscious plane she is left with little discrimination to judge the quality of her indictment against "everybody that wants to get somewhere, do something distinguished and all..." (p.28). It is certainly "an unconscious factor which spins the illusion that veil her world."23 The lifting of this veil or the awakening of a new nucleus can be facilitated by a superior thrust from the outside. The urgency in her life is the appearance of a psychotherapist, a guru, a medium which, by transferring energy, can enlighten her blurred perspectives. The exalted character of this figure is of great significance. Jung has rightly laid emphasis on the integrity and personality of a psychotherapist.24 Thus only a psychotherapist, a guru or a master can be helpful to a person in recognising, understanding and assimilating the shadow and later, become qualified to receive the nearness of his/her anima/animus counter-part.

The animus-figure enters a woman’s life with luminous energies of the unconscious. In Franny’s case, however, this animus transference does not come from a single person. Rather, it is a three-dimensional thrust, coming, as it were, from Seymour, Buddy and the Russian Pilgrim. Zoey too is an extension of the Animus in Franny’s psyche; in
fact, as the guru and psychotherapist, he combines in himself the three-dimensional thrust and activates the Seymour-Buddy-Pilgrim axis. But of that later!

To her parents, Franny's problem is queer and baffling. They only see the effect and cannot question and fathom the cause of her neurosis. They are too much caught in their role of being concerned about their children, though quite in a gross way. Franny's father can fancy to serve her a tangerine, while her mother brings to her the chicken-soup. Her mother also things of calling a psychiatrist, but Zöeey reminds her of what analysis "did" for Seymour (p. 87). No Catholic or Buddhist psychoanalyst could help her. After such a treatment, Zöeey warns his mother, "Franny'll either be in a nut ward or she'll be wandering off into some goddam desert with a burning cross in her hands" (p. 88). Thus Zöeey is capable of appreciating Franny's condition. Franny is in a psychic state; she is inarticulate and her speech is impeded by tremors. Just as Zöeey wakes her, she gets up from a "spidery dream" (pp. 101-3). Speaking psychologically, dreams are a positive key to the unconscious. Her dream also lays bare the cause of her neurosis. The images in the dream picture her present state; the analysis and the interpretation could certainly help her overcome her problems. It will be seen that Zöeey listen[ed] to her dream and makes a mental note of it.

In the dream, she is at a swimming pool and a bunch of people make her dive again and again for the coffee pot that lies at the bottom. There are two girls and one of
there was little known to her, but Franny used to feel
terribly sorry for her. The two girls would try to hit
her with an ear when Franny will come to the surface.
Professor Tupper is also just "smiling and watching"(p.103).
He conducted the Religious seminars at the college, and
Franny was highly contemptuous, making faces at him when
he would be looking in another direction. He was "just
ego, no enthusiasm"(p.102), and his calling himself a Realised
Man could not inspire Franny. In the dream, she shouts
to those standing and watching her, "You have your bathing
suite on. Why don't you do a little diving too?"(p.101).
They all just laugh at this.

Now, without water there is no life; so water is not
an image or simile but a symbol of life. Water brings oblivion
as well as wisdom. Diving into the water implies the
conscious ego's attempts to apprehend the vague forms in the
unconscious. The descent of a Model in the figure of the
pilgrim has energised other locales in Franny's psyche than
the conscious, the ego-state. Observing the split in the
persona and the shadow in herself and others, she starts
castigating everybody else and her own self too as an ego-
maniac. Incapable of assimilating the massive charge of
energy in a positive way, she is alienated and fails to
connect with those around her in an authentic way. She wants
everybody to follow the path of the pilgrim, whereas her own
progress is arrested; she dives and appears on the surface
to find everybody laughing. She wants all of them to do
some diving. The car which should help to sail across the waters is used by her friends to 'hit' her. The vital link with others is broken, making her problem more queer and difficult. Interestingly, in the dream she is not in a sea, or even river, but it is a swimming pool, symbolising the limited sphere of operation and also signifying the earthly, man-made reality. No doubt she needs the help from outside, but she cannot have it unless she asks for it. She holds in contempt Professor Ripper and thus in the dream too, he is just quietly watching her predicament, further distanced by his smile. The forced and almost ceaseless diving implies the need to clear the shadow and sublimate the contamination of the ego.

On the conscious plane, Frenzy is undergoing, what in Buddhistic vocabulary is called *nishka* which is being conjoined with what one does not like."26 The new knowledge inflates her own centre of consciousness. Her disgust at everybody lost in pursuit of desires is stronger than at her own ordinary activities at the college. Thus she has arrogated to herself an aura of spiritual status which only betrays the bewitching power of her illusory apprehension of the spiritual archetype in the pilgrim. Her self-created identification with the spiritual effulgence blocks her natural responses and she lies in an afgan, cooing the fat cat Bloomsberg. Socey Class, however, as the omniscient Guru, both internally and externally, helps her clear this psychological block in her quest for the self. Gradually,
it will be seen, he makes her aware of a kind of "moral shame". 27

Here it would be proper to recapitulate the emphasis which Jung lays in sketching the schema for self:

... the integration of the shadow, or the personal unconscious marks the first stage in the analytic process, and without it a recognition of anima and animus is impossible... the missing fourth element that would make the triad a quaternity is... in a woman the Chthonic Mother. 28

Therefore, in his role as a psychotherapist, a Guru, Zoey begins the analysis with the figure of Shadow in Franny's case. As he speaks to her in the drawing room, his confessions help her to tell her own shadow personality. He tells her in candid terms: "I can't tell you exactly what I do. I make everybody feel that he doesn't really want to do any good work but that he just wants to get work done that will be thought good by everyone he knows—the critics, the sponsors, the public, even his children's school teacher. That's what I do" (p. 110). The confession activates Franny also. She tells him how she spoiled everything when she was with Lase one Saturday, "It was just horrible... I started picking and picking and picking at all his opinions and values and—just everything" (p. 110). Thus Zoey's confession works as a therapeutic medicine and clears shadow residues in Franny. He further explains to her how after the spiritual dose, they both had become freaks: "We are the tattooed lady, and we are not going to have a minute peace the rest of our lives till everybody else is tattooed too" (p. 111). The wise-child
complex had vitalised their illusion so that they now
donot talk but hold forth. They cannot converse in a
decent manner, but they wish to expound to the whole
mankind. Thus Jeezy makes his sister aware of what
exactly she has been trying to do. When he starts his
therapy on Franny, he is, as it were, standing on a lower
pedestal than hers, but gradually gains in stature. It
would be right here to follow the track of his discourse to
Franny.

At the level of consciousness, it is impossible to
transcend the ego, if the progress on the spiritual chart
is not accompanied by mitri, jama and adita. So, Jeezy
tells Franny: "As a matter of simple logic, there's no
difference at all that I can see, between the man who's
greedy for material treasure—or even intellectual treasure—
and the man who's greedy for spiritual treasure" (p. 117).
The gathering mist of the illusory configurations can be
dispersed by the charge of the mundane treasonum, which
alone can help the concerned person to recoup the capacity
to recognise the truth of his/her total personality. This
is the job of a psychotherapist and a Guru. Franny remains
plagued by the facts which owe existence to her persona or
illusion of superior insight into the spiritual reality.
In fact, as an aspirant, she ought to realise this:

In order to arrive at what you don't know

you must go by a way which is the way of ignorance

In order to possess what you do not possess

you must go by the way of dispossesssion

But, Franny had wanted to make a quantum jump from the gross
to the subtle. The indiscriminate leap lands her in a state of neurosis. Zoeey holds out to her this nasty aspect of her psyche:

You keep talking about ego. My God, it would take Christ himself to decide what’s ego and what isn’t. This is God’s universe, buddy, not yours, and he has the final say about what’s ego and what isn’t.

... This same deemed attitude of not facing facts is what got you into this messy state of mind in the first place... (pp.131-33).

Her connection with the outside world is indeed limited to a kind of blanket attack on everybody she can think of.

Invoking the names of Seymour and Buddy, Zoeey tells her in very frank terms: "But what I don’t like—and what I don’t think either Seymour and Buddy would like, either, as a matter of fact—is the way you don’t just despise what they represent—you despise them" (p.127). It may be recalled here that Seymour and Buddy along with the Pilgrim have a tremendous animus transference on Franny/psyche. It can be said that Seymour is the high-priest and Buddy, the successor. Thus she wants "to talk to Seymour" (p.119), and later when her mother tells her, Buddy is on the telephone, she picks herself up, leaving the prayer, the Tom-Cat and in fact, her passive inertia to speak to him. Her meeting with the Pilgrim has been through a book and the consequent emotion in her psyche is beyond her capacity to handle.

It is Zoeey who acts as the attending lord. For her, he becomes the priest in the confession-chamber, the Guru on the hill-top, the psychiatrist in the sun-lit living room of the Glass family. She tries to repeat the prayer without the merit of apprehending the why and wherewithal of the need
for prayer. The pilgrim in the book too had faced this problem and a simple old monk told him the way to do so. Each person has to follow the Jesus prayer as per the terms of one’s existence, and what is more important, the force behind the choice of prayer must not be directed to the glorification of one’s own ego. Prayer, as T.S. Eliot wrote, “is more than an order of words/ the conscious occupation of the praying mind”. Fraser had gone after repeating the prayer from a rather narrow perspective and this ‘conscious occupation’ of muttering the prayer was leading her nowhere. Hence, Zooey tells her:

The Jesus prayer has one aim, and one aim only. To endow the person with Christ-consciousness. Not to set up some little cozy, holier-than-thou trysting place with some sticky-divine personage who will take you in his arms and relieve you of all your duties .... (p.134).

She has been trying to do the right thing for wrong, or rather, vaguely comprehended reasons. Therefore, instead of bliss, Ananda, the repetition of the prayer endows her with the inflated state of a ‘holier-than-thou’ attitude. The sin of righteousness, writes Sri Aurobindo, is one great impediment in psychic progress. Besides, a course in spiritualism does not mean that the aspirant should forego or forget his duties as a human being. Lord Krishna taught Arjuna the gospel of action, and that the person/attitude should be marked by “inaction in action”. Like Horatio in Shakespeare’s play Hamlet, in suffering all, one suffers nothing. This is the wise counsel which Zooey imparts to his sister, but that is done when he speaks to her on the
telephone in the last part of the novel.

When Zooey leaves his sister, her lips are moving, mumbling the prayer. He himself goes to the room which was once occupied by Seymour and Buddy. Salinger describes the place as "an emergency station set up in a flood area" (p. 138). Zooey reads the quotations from various scriptures, and from writers like Kafka and Tolstoy. The calm of self-surrender, the knowledge of Brahman, the happiness of being with other people and so on! These thoughts, as it were, re-charge his spiritual battery. Then, Salinger shows him sitting "inert" (p. 140) for twenty minutes. A little later, he sits for "almost half a hour" leaned forward on his elbows and his face "buried in his hands" (p. 142). The 'inert' posture signifies a state of meditation, when the spiritual energy activates in the human psyche. Then, he tries to concentrate, wrestling with inferior emotions, aiming at a calm and temperate state of mind. Then he dials a number and calls for Franny in Buddy's name. It does not take his sister long to discover that it was Zooey himself and not Buddy. But, once the connection has been made, Zooey holds her attention and gradually the contact becomes more deep and certain. He speaks in a language that pulls down the illusory super-structures in her psyche. He tells her how wrong she was in coming home with a 'collapse', and in being satisfied with a "low-grade counsel" (p. 152).

Confined in the cocoon of her illusion of a spiritual uplift, she held in contempt all concern for her at home.
Already, in the living room, he had helped her to recognize certain traits of her shadow personality. Before prescribing the medicine, the diagnosis has to be completed and the x-rays are being shown to the intelligent patient to convince her of the nature of ailment:

Even if you went out and searched the whole world for a master—some guru, some holy man—to tell you how to say your Jesus Prayer properly, what good would it do you? How in hell are you going to recognize a legitimate holy man when you see one if you don’t even know a cup of consecrated chicken soup when it’s right in front of your nose? (pp.152-3)

Frenzy’s relation with reality has been thin and flimsy. She tried to seek perfection on a spiritual plane, ignoring her primal touch with the existential reality. The vital illusion of spiritual bliss ironically triggered her withdrawal from life. Zoey tells Frenzy, “An artist’s only concern is to shoot for some kind of perfection, and on his own terms, not any one else’s” (p.155). And, Frenzy had tried to plant herself in the way of the Pilgrim. By playing tricks on her own psyche, she had landed herself in a neurosis. She repressed her desire for acting on the stage and the vacuum on the plane of emotion was filled by the riotous play of inferior tendencies of scorn and pride. With the predominance of the nagging thoughts born as such, her words of prayer could not fill her with bliss. Zoey makes it very clear to her:

You can say the Jesus Prayer from now till doomsday, but if you don’t realize that the only thing that counts in the religious life is detachment, I don’t see how you’ll ever even move an inch. Detachment, buddy, and only detachment. Desirelessness. (p.154).
Zoeey's sermon travelling via the telephone wires, descends on Franry as a revelation which pains and fills her with great anguish. Salinger tells us how, listening to Zoeey, she sat with the flat of her hand against her face like some one with an excruciating tooth-ache. Looking tense, she listens to Zoeey's explanation of the Fat Lady about whom Seymour (or we could say See-Hore) used to tell them. "There isn't anyone," he tells her, "she isn't Seymour's Fat Lady... Ah, Buddy, it's Christ himself" (p. 156). Thus he tells her how really misplaced was her contempt for Professor Upper, the Section Man and others. This kind of enlightenment is a special trait of the scheme of life which J. D. Salinger presented in his novels. John Rambo is rather diffident in accepting the implication that the Fat Lady is not only the adorable humanity, but it is Christ himself. 33 The present author thinks that the Christ-consciousness is the same as the pure consciousness or the Krishna consciousness. Adoration of Christ implies the praying mind's aspiration to become Christ-like. That is the way to cosmic consciousness; the aspirant should love every creation of the Lord, extending compassion to each aspect of existence. This is Buberian precedence of I-thou relationships over the I-it relationships. This is Christ's message of love. In humanity alone one can love and adore the figure and teaching of Christ.

Zoeey tells Franry to continue with her Jesus prayer, but she must as well realize the meaning of Christ. The repetition of a prayer finally becomes one with the
heart-beats. (Booey speaks to his mother about the hindu's repetition of "om.") By presenting Franny with a clear picture of Christ, he equips her with the right attitude that can lend a positive meaning to her Jesus Prayer. The repetition, as such, engulfs the psyche of a person with the thought-waves of the holy, and the mind is allowed little time to obviate its shifting nature of jumping from one desire to another. It may be recalled here that Buddy wrote to Booey in a letter about the "illusory differences" and the doing in life with "all your might" (pp. 56-7). Booey's words to Franny enlighten her about the illusory differences which her ego had kept weaving. Secondly, if she is an actress, she is supposed to act. Thus alone can she move to completion on her term of existence. The person and the revelation are a kind of peak experience for Franny. We only have to watch her after the whole diploma with Booey: "For joy, apparently, it was all Franny could do to hold the phone, even both her hands" (p. 156). The moment stays with her. Even after Booey hangs up, the dial tone is "extraordinarily beautiful" to her as if it were the "substitute for the primordial silence" (p. 157). For Franny, it is a moment when the psychic tensions of the contaminated ego, Shadow and persona are thus resolved. She "seemed to know what to do next" and a little later, "quiet and smiling" she falls into a "dreamless sleep" (p. 157). In the Upanishads, the deep sleep is described as the third condition of the self, which, no
doubt, is a very excited state on the way to the final merging with the Self, the Brahman, the God-image.\textsuperscript{35} As we watch Franny at this juncture, she is indeed in a state of \textit{Antarjiva}, a state of pure consciousness. Purged of the shadow residues, she is equipped with an enlightened mind, the bodhichita as the Buddhists call this state—"a perfect awareness of a universal compassion for all being, in order to attain Buddhahood".\textsuperscript{36} This cultivation of a spiritual discipline continues and stretches to a series of births in this world.

Franny’s quest in the novel is marked by a transformation, the blanket concept for all changes into compassion for all mankind. The meaning of knowledge, or enlightenment or in Salinger’s words Christ-consciousness is compassion. With this awareness, Franny moves forward in her quest for Self after Zooey, acting as the spiritual guide, fixed the right lenses for her to focus on the world. According to Sri Aurobindo, a divine teacher uses three tools: Instruction, Example, and Influence.\textsuperscript{37} Zooey uses these tools in helping Franny in her quest. He instructs her and himself becomes an example and an influence as well. A new consciousness wells up in Franny’s psyche and to use Aurobindo’s words from \textit{Savitri} (quoted at the beginning), ‘the whole destiny of mankind’ will be Franny’s, for that is the message which Zooey’s discourse carries. In fact, Zooey, it can be said, acts as \textit{Shairva} and reveals to Franny the true nature of the glory of I-consciousness. \textit{Shairva} itself has been described as of the nature of “an emergence of awareness
which is simply a sudden flash of highest
prostheses. 38
Etymologically, Brahma is one which brings about
Srishti, Sthiti, and Samhara of the universe.39 In
Framy's case, Zoey's thrust has been three dimensional,
creation, maintenance and destruction. He creates a new
awareness in her, destroys her illusory projections and
perseveres to preserve and maintain the much-needed calm
in her troubled psyche. Thus, this trident-like three-
pronged charge of energy generates the genial flow of
psychic projections in Framy. Salinger's confidential
word to the reader about Framy falling into a 'dreamless
sleep' signals her readiness to advance on the road to
self-hood. She has left behind the illusion which wove
cobwebs and blurred her vision, and presented her with
distorted visions of the external reality.

III

The third novel taken up in this chapter is Saul
Bellow's Herzog, a dense, rich novel of complexities. A
high-pitched intensity reverberates throughout
and electrifies the reader's response to Herzog's recovery
in the novel. Before we map out the graph of Herzog's
onward movement to self-hood, it is necessary to make a
brief statement about the journey he undertakes on this
road to self-hood. Undeniably, Herzog is inextricably
entwined in the tangled boughs of the feminine. He
experiences all the three aspects of the feminine, the
Sattvic, the Rajaic and the Tanasic tendencies. When we first see him, he is in a great crisis. He is at the mercy of his emotional projections. His experience of the dark aspect of anima exerts as an eclipse on his ego-consciousness. The ego-Self axis has suffered a rupture, a void, which is now populated by a whirlwind of polemics. With a reckless rush for explanation, he mumbles out in anguish: "I cannot justify." The frantic letter-writing, the dependence on emotional responses, the structure of defence mechanisms for an alienated ego—these activate and symbolise the forces of the unconscious, and he appears to be "cracked and for a time he himself had doubted that he was all there" (p. 7). But, at the end of the novel, he is "confident, cheerful, clairvoyant and strong" (p. 7). His fascinating struggle can be interpreted in terms of a quest, and it is a quest for individuality. Etymologically, the word 'individual' signifies that which is indivisible. The wholeness or completion in one's personality means the attainment or manifestation of Self. We find that Herzog is involved in a process of individuation, which helps him to realise his individuality in a categorical term. He is occupied by "an act of recollection, a gathering together of what is scattered...coming to terms" with himself in an endeavour to achieve full, or to be more precise, a relatively altered and refined consciousness.

Just as Herzog struggles to spell out to himself "the sacred goal of his vague pilgrimage" (p. 23), he confronts his own shadow personality. The present author's purpose
will be to highlight Herzog's experience of the three aspects of the feminine, the good, the passionate and the dark, (the Satyric, the Rajaic, and the Tannic) in the women he meets in his life. In addition, his intellectual configurations complicate his quest. His attempt is to realize a life which renounces "universal connexions" and redeems the "social meaning of nothingness"(p.45). The experience of the feminine and its multi-dimensional propulsions awaken and energize Herzog to confront the existential reality also more pragmatically and meaningfully. His perception of life imprisons not only the history of Moses E. Herzog, but also the precarious and unavoidable locus standi of "an individual" in a society that was no community and devalued the person"(p.208).

Maybe, on the general question, like Leventhal's query "who runs things", Herzog's curiosity as to what it means "to be a man at a time when annihilation is no longer a metaphor"(p.72) as well remains unanswered. As for himself, at the end he is "pretty well satisfied to be, to be just as it is willed and for as long as I may remain in occupancy" (p.347). This occurs after his contaminated ego has been purged of the shadow residues and his consciousness is illumined by the maimous aura of the Self.

The whole of the novel is almost a monologue but for the ironic presence of the novelist who drops in, at times, to highlight the dimensions of the personality of the main protagonist in the novel. Bellow's presence as such takes
the reader to a vantage point from where he can look at
Hesog. The quality of Hesog's own perceptions is qualified
by his character, which, Bellow tells us, "was narcissistic;
it was masochistic; it was anachronistic" (p. 10). He is neither
a true paranoid nor a manic depressive. A certain large,
immature sincerity has attended his adventure for earnest
living. He has a nostalgic collection of childhood memories.
He was a bootlegger's son, strutting across Napoleon Street
which was "rotten, toylike, crazy and filthy, riddled, flagged
with harsh weather" (p. 146). His father had had a trail of
failures in different capacities ever since migrating to
America. The children, including Moses, had "a great schooling
in grief" (p. 155). Nevertheless, Moses found in his mother
a protection in her cherishing and nourishing goodness. "She
certainly spoiled me" (p. 155), recalls Moses as the crisis-
ridden character of Saul Bellow is "overcome by the need to
explain, to have it out, to justify, to put in perspective,
to clarify to make amends" (p. 8). This inner need guides the
course of Hesog's quest. The intensity of this urge results
in the growing pile of his unmailed letters—the immense
amount of one-way communication with the great of all times
and his own contemporaries, both living and dead.

The nourishing goodness of his mother is well contrasted
in his memory with his rich aunt Zipporah who believed in the
power of curses. His wife, Daisy is an extension of the very
aspect of the archetype embodied in his mother. A convention-
al Jewish woman, Daisy was a country girl whose strength lay
in stability, symmetry, order, contentment. Almost childishly systematic, she looked after Herzog with the same protective demeanour of a mother. She would put his pocket money in an envelope in a green metal file bought for budgeting. No doubt it was her cherishable goodness which helped him to finish his book "Romanticism and Christianity". She suffered in silence, believing his word that he was seriously occupied. Herzog admits when he settles down to review his past life: "By my irregularity and turbulence of spirit I brought out the worst in Daisy"(p.133). Ironically, while Daisy attributed her husband's peculiar and erratic behaviour to his philosophical temperament, Herzog often peeped out of his ivory towers and winding stairs. And one such glance at the primrose glamour outside led him to be madly bewitched by Madeleine. The heavy blue eyes, the byzantine nose, the healthy pink complexion and her intellectual credentials entered his life with the fascination of a strangeness added to beauty. She sounded exceptional to him—she manifested herself as a female par excellence. Meanwhile he was distracted by Sono Oguki as well, though she did not answer his purpose. 'O non philosophe', she would call him, and entertain him with erotic orgies. "The shelter of an orderly, purposeful existence"(p.109) with Daisy just bored him. The very rush with which he falls for Madeleine has certain infantile tendencies when viewed from the psychological angle. With her traditional Jewish qualities, Daisy was an extension of
the anima figure as it first came to his life via his mother.

Daisy steps in the role of his mother. She could be a nourishing mother and perhaps not a seductive temptress. Daisy also does not cater to the logistic needs of Herzog while Madeleine does. It is true that Daisy could only cater to the gross, mundane and infantile needs of a child in Herzog. Her erotic role also fails to trigger high states of emotive experiences in Herzog. In Jungian formulations, thus, she represents anima qualities only at the instinctual plane. She is the suckling mother while Herzog needed the experience of a temptress, a whore, a devouring female. In Jungian terms, his relation with Daisy was on the first stage of anima, the instinctual level. With Madeleine, it is the second stage of aesthetic and erotic shade, the image of Helen. Like Helen, Madeleine leaves Herzog, willingly abducted by the handsome Paris who is none else but Herzog’s dearest friend, Valentine Céresbach. At her instance he retreats to the remote Indeville and dumps twenty grand on the Berkshire Villa. His sources of income are stretched (in coping with the bouncing cheques as Madeleine goes on a shopping spree in her grand style. She is a complete contrast to his first wife. The intellectual woman has just no idea of how careful and stable she ought to be in domestic chores. Her whims guide the course of Herzog’s life. He moves to Chicago and has to find a job for his blind Valentine as well, because Madeleine wants it.
The violent bed-room scenes, during which, swinging like a street fighter, she showered blows on Hersog, finally culminate in a separation where Madeleine calls the tune: "You will never get the surroundings you want. These are in the twelfth century somewhere" (p. 130). The separation from Madeleine is both humiliating and torturous and he could not perhaps reconcile with his mortification immediately. Borrowing money from his brother Chura, he escapes to Europe and then on the catalogue of erotic liaisons appears the Polish beauty, Wanda. He returns to the States but is still deep in the quagmire. Now considering his own life, he finds, he has really "mismanged—everything" (p. 9).

Unusual excitement grips him and the intellectual in Hersog starts scrawling letters to one and all. The impotent indignation overwhelms his ego-consciousness. His intensive introspection is perhaps propelled by the masochistic strain in his character. He positively enjoys "the hardness and factual rigour of his judgement":

... he admitted that he had been a bad husband—twice. Daisy, his first wife, he had treated miserably. Madeleine, his second, had tried to do him in. To his son and his daughter he was a loving but bad father. To his own parents he had been an ungrateful child. To his country, an indifferent citizen. To his brothers and his sister, affectionate but remote. With his friends, an egotist. With love, lazy. With brightness, dull. With power, passive. With his own soul, evasive. (pp. 10-11).

No doubt, he could "smile at Hersog and despise him" and yet, his dilemma is obvious, "I am Hersog. I have to be
that man" (p. 73). This quest for the individual called Herzog becomes the motif of Herzog's conceptualised examination of his own life as well as of the world around. This narcissistic exploration is in the true spirit of the original, mythological implications of Narcissus; it is "not a needless excess of self-love but rather just the opposite, a frustrated state of yearning for self-possession which does not yet exist". Herzog's obsessive, compulsive retreats into his own self and his self-evaluation vis-à-vis the existentiality around are suggestive of deep-rooted narcissism in his personality. Now, what ought to be the destined goal of this yearning in a narcissistic character? It is "the fulfilment of self-love rather than its renunciation. We meet here a common error of the moralising ego which tries to create a loving personality by extirpating self-love. This is a profound psychological mistake and only causes a psychic split. Fulfilled self-love is a pre-requisite of the genuine love of any object, and to the flow of psychic energy in general". Herzog is driven ahead in his quest by the dual forces of Masochism and narcissism, and his recovery is spear-headed by Remona's energising influence on him when he is waylaid by his own doubts and the hordes of opposing forces, waiting for him at every turn to put a metre on his nose and charge him for breathing. Remona is not just a broad, a Wanda, Sono or Zinka; she is the carrier of numinous energy of the anima figure in Herzog's psyche. She combines in herself the good as well as the 'passion', nourishing energy as well as the
orgiastic emotionality. She is able to help Herzig to crawl out of the stygian depths of the crisis which had damaged his sexual powers and incapacitated his ability to face life. Like a terror-stricken domestic pet, he recklessly looks for a hiding place; his visits to Aunt Zelda, Phoebe Gorsbach, Tennis, Himmelstein, Libbie, etc are all a search for Sympathos, on which could thrive the justification of his conviction about the insincerity and cruelty of his second wife and dearest friend Valentine. But what he gets are only 'crumbs of decency'. Ramona alone tries to wake him to a resurgence of psychic energy: Is it a point of honour or something, not to think clearly? You want to win by sacrificing yourself? ... You don't respect yourself enough. Do you want to be torn to pieces?" (p.203). Ramona is the "sexual priestess"(p.23), who instals Herzig as the Prince of Erotic Renaissance and the Dionysian revival restores his confidence in himself. The sinking reserves of psychic energy enhance his misery, but by transforming misery into sexual excitements, Ramona successfully "turned his grief in a useful direction"(p.164).

Ramona's charming invitations to him for the rum-flavoured ice-cream, the wines and the music, the fragrance of feminine flesh and her understanding compassion accomplish an extension in the lease of narcissism in Herzig's life. The fulfillment on the gaudy front of Bros equips him with a sense of conviction, a potency which helplessly lay "writhing under the sharp elegant heel" of Madeleine, "reaching her final elevation, as queen of the intellectuals" (p.82). The extension is meaningful in the sense that
Herszeg is able to re-assemble his shattered self. Afraid of falling apart and wondering his scrawling letters too was a symptom of disintegration, Herszeg almost regretted that "Madness also has been denied" (p.17) to him. Wanda, Elina, Libbie, Ramona or Sonc—someone ought to turn up for he needed help the worst way. And Ramona appears to convince him that he was chemically youthful, but his problem is deeper. A mental letter to Ramona records the nature of his malady: "You think that sexual pleasure is all this spirit wants, and since we are giving him that sexual pleasure, then why should n't everything be well?" (p.23). Then finally accepting favours from Ramona may also imply that he binds himself to her and loses his freedom. So he decides to take a holiday to furnish strength that could help him bear his neurotic life. Moreover, he records in another letter: "I'm not even greatly impressed with my own tortured heart. It begins to seem another waste of time" (p.23). He reminds himself, "Grief, Sir, is a species of idleness" (p.9). So, he decides to escape to Vineyard Haven for a holiday. Waiting for the ferry, his breathing becomes freer. The purity of air moves him. The open horizon stirs his heart greatly. He exclaims, "Praise God—praise God" (p.98). This experience, verging on the mystical, is a kind of peak experience. The idea of the green transparency of water reflecting brilliantly in the human soul as well endows him with moments of sanity, and he realises that the angry and
turbulent sphere of actuality cannot be comprehended in so simplified a way. Even as Libbie greet him, he realises the mistake in coming over to Vineyard Haven.

Here, Herzog takes a conscious step to confront reality as it is. "Not able to stand kindness at this time..."(p.104), he leaves a note for Libbie and immediately gets a Posten flight back to his place. He must not give in to the female pursuit which has charmed the inane Herzog; his occupation lay in "duty, in use, in civility, in politics in the Aristotlian sense"(p.100). What is the compulsive need of his personal history at this juncture? This human body itself, with its two arms and vertical length, symbolised for Herzog the cross on which the human soul experienced the agony of consciousness and separate being. What really bothered him was not so much the passion of Christ, but his own "squawking, niggardly individuality", a persistent "infantile agalomania"(p.99). Just because he has been let down by his charming wife and trusted friend, his illusion of a meaningful, secure existence has been blown thread-bare.

And, this has stirred his psyche with unconscious energies which drive him to ascertain the dimensions of his own individual existence. He knows:"Most of mankind have lived and died without--totally without it (justice). People by the billions and for ages sweated, gypped, enslaved, suffocated, bled to death, buried with no more justice than cattle"(p.227). But Herzog, "suffering with pain and anger, has to have justice"(p.227). His boyish purity of heart, his large
immature sincerity could not guarantee a preferential treatment in the world. Ignorance of evil does not imply an escape from evil, both in one's own self and in the community. On his return to New York, he reads again the letter from Geraldine who suggests that Valentine and Madeleine ill-treat the child, for once she saw the child crying, locked in the car and his former wife and friend were having a quarrel inside. This inevitably gets linked with a trial he happens to witness as he walks into a court, waiting for Binkin. The mother had killed her child mercilessly as the lover watched leisurely. Listening to the gruesome trial, the monstrousness of life appalled him and he was "wring, and wrung again and wrung again, again" (p. 247). With this, we are told, "the decision simply arrived" (p. 248).

Completely isolated from reality, he imputes intentions to his former wife and friend. He goes to fetch his father's pistol; he must avenge on his two enemies. He feared that they may harm his daughter, Junie. But when he sees his friend bathing his daughter Junie with the very ordinary affection of a father, Hersog can identify things. This vision of actuality is an experience for Hersog which goes to cleanse the gates of vision; "his intended violence turned into theatre, into something ludicrous. He was not ready to make such a complete fool of himself" (p. 265). He was "greeted by a scene that goes far to dispel his mistaken perception of self and his misinformed ideas of his relation to others." (p. 197) The
experience of the actual is thus another peak experience for Herzog and each such peak experience is indeed a kind of milestone on the road to self.

In his journey to selfhood, Herzog meets 'the worse cripples' as well. Nachman, Asphalter and George Robberly are the such who ridicule their very existence. By falling apart, possibly Robberly "intends to bear witness to the failure of individual existence" (p. 215), and thus prepares to serve the Leviathan of organisation even more devotedly.

Asphalter also works up fantastic plots against his own feelings. His concern for Bocco has only been an exercise with death. Moments of sanity are significantly apparent in Herzog as he tells Asphalter, "Human life is subtler than any of its models..." (p. 279). No doubt it is a hedonistic world and for Shura, Herzog's brother, "universal concerns were idiocy," and his idea is to "ask nothing better than to prosper in the belly of a Leviathan" (p. 94). But for Herzog, "man is somehow more than his characteristics, all the emotions, strivings, tastes, constructions which it pleases him to call my life" (p. 273). Such convictions and his peak experiences equip Herzog to pull Asphalter from the prospect of dehumanised existence:

When the preachers of dread tell you that others only distract from metaphysical freedom than you must turn away from them. The real and essential question is one of our employment by other human beings and their employment by us. Without this true employment you never dread death, you cultivate it. And consciousness when it doesn't clearly understand what to live for, what to die for, can only abuse and ridicule itself (p. 260).

The present author feels that it would just be blindness
to agree with Richard Poirier who argues that Bellow “cannot break the stalemate with alienation implicitly and his comedy without surrendering to the waste-land outlook”. It is no inflated rhetoric which Herzog above shoots at his friend. Instead of being an egotist with a friend or evasive with his own soul, Herzog’s discourse is distinctly of the shade of compassion—karuna, which is born of knowledge. *Makarana* and *Pratimaranita* combine to form the salient traits of a Rodhichtta, the awakened mind. The present author doesn’t make a tall claim of Rodhichtta for Herzog; the tendencies which he displays are still more on the intellectual plane. Their fountain-head is not the deep psychic regions. The clarity is not the clarity that is obvious on the surface of a deep well. It is the clarity which has been achieved by the process through which have filtered the empirical stock of his personal myth. He rejects the waste-lander’s idea. He also questions the validity of what Heidegger postulates, and wonders where we all were before the fall into the quotidian. Herzog is there to bear his cross to the bitter end and maybe to the final resurrection as well.

To ridicule one’s existence is indeed to be a victim of one’s shadow personality, and the road to selfhood is full of hazards which an individual has to overcome. The act of ridiculing is rejection of life and a cultivation of death. He tells Asphaltel that they both have been ridiculing and abusing their individual existence—Asphaltel "with the help of Rocco and Zina Sokoly, as I do by writing
impertinent letters..." (p. 230). Caught in a crisis, Herzog assaults outer reality, both the social and the historical; he goes after reality with language to force "his enemies to have a conscience" (p. 279). But these constructions only serve to offer the suffering Herzog a cathartic outlet for his overwhelming indignation. "It is not as bad as you make out, Nachman," Moses told another 'cripple', who thought, "Death himself must be tired of us" (p. 140). That was, of course, fifteen years earlier and Nachman is seen by Herzog as a disgusting specimen, "old, derelict, stooped, crushed" (p. 140). He turns out to be like Herzog's childhood memory of Ravitch who lived like a tragic actor of the Yiddish stage, succumbing to the pressures of life without dignity.

It is this urge for dignity and common sense which forces Herzog to leave Libbie's Vineyard Haven immediately. This was facilitated by his experience at the time he stood waiting for the ferry. But earlier his visits to Senior Humelstein, Aunt Zelda, Sinker, Moobe and even Valentine were also inspired by the need for dignity and made him dependent on the confirmation by others. Now, it is this very need for affirmation that he writes to Nietzsche, Hegel, Spinoza and others. He recalls from Tolstoy, "That man is free whose condition is simple, truthful-real. To be free is to be released from historical limitations" (p. 169). But the personal history of Moses E. Herzog has drawn a barbed wire, encircling his very person in such
approximation that a little movement brings out the bleeding
Harrnog to the surface. His meeting with Aunt Zelde is
important in the sense that it brings out the negative
personality of Harrnog. But he takes it all in his
masochistic stride. For Madeleine, he was a "regular
tyrant", bullied her and was "overbearing, gloomy ... very
demanding" (pp. 143-5). He himself tells Ramon what
Madeleine came to think of him, that he "resembled her
father in too many ways. That when we were in a room
together I seemed to swallow and gulp up all the air and
left nothing for her to breathe" (p. 199).

Was he really over-bearing, infantile, demanding,
sardonic and a psychoanalytic bully? The question is irrelevant,
for in inter-personal relationships, it is by the yard-
stick of relativity that we measure the psychic tendency
of each involved. For Harrnog, Madeleine came to represent
the very negative aspects of anima—the dark, the \*messie,
which damaged and drained his psychic energy. His isolated
ego strives to measure the other dimensions of existence—
the social, the historical and the existential predicament
of modern man, the erosion of the private life of man amidst
the over-bearing surroundings. He also broods over the
"massive, clumsy, amorphous, smelly of mud and decay...-
decadent facades, slabs of structural nothings" (p. 266). Harrnog
writes:

Dear Mr. President, Internal Revenue regulations
will turn us into a nation of bookkeepers. The
life of every citizen is becoming a business. This,
it seems to me, is one of the worst interpretations
of the meaning of human life history has ever known.
Man's life is not a business (p. 17).
He castigates Shapiro for his aesthetic critique of modern history. The progress has been done at a great cost. The awful wars and mass killings should have forced Shapiro for a different kind of evaluation. Even as Herzog goes on and on in a whirling ecstasy, he feels the presence of his "boundless, baseless bossiness and wilfulness, the nagging embedded in his mental constitution" (p. 72). The persons to whom he credits for seeking recognition of his undeserved suffering also take over the mask of Reality Instructors. Sander Himmelstein bullies him to buy an insurance policy for his daughter. He joins those who want to charge Herzog for breathing. Aunt Zelda shows him pictures of Herzog from Madeleine's album.

How does Herzog overcome the ambiguous explanations of reality? Perhaps the lingual eruption of psychic tension cannot purge the corruption caused in consciousness! In fact, Herzog makes his problems more complex, his ambiguities more equivalent, for he takes "seriously Heinrich Heine's view that the words of Rousseau turned into the bloody machine of Robespierre, that Kant and Fichte were deadlier than armies. With his book and his lectures, he sees himself as the inevitable leader...not for nothing is he called Moses."[9] The vision while waiting for the ferry, the shower of Valentine's affection on Junie in the bath-room and the worse cripples and of course, Rosam's role as the modern-day Isis facilitate further Herzog's journey to selfhood. In the case of Narcissism, "fulfillment of self-love, or union with the image in the depths, requires a
descent into the unconscious, a nightmare or symbolic death."50
Herzog takes out Junie, his daughter and a volkswagen
track hits and pushes his falcon to a utility pole. This
enacts the symbolic death—feeling weak, his eyes grew
dark; he felt, he was losing ground to nausea and mushness.
He listened to June's screams but could not respond. They
(the cops etc) "spread him out on the grass" (p.288). This
symbolic death signifies an awareness of death not as an
objective fact of life, but it is sustained by an empirical
taste of the final void. Such an awareness can lift a
person out from the quagmire of doubt and uncertainties;
the narcissistic rage and the masochistic mortageage of
one's little self to other dimensions of existence. Max
F. Shulz also coments on the auto-accident as signifying
the symbolic death of the old self.51 This subjective brush
with death shakes him into an awareness of his own indidual-
ity. Soon he also realises how unreal and imaginary his
rage is against Madeleine, who "refused to grant him a look
of recognion" (p.305). He can see her as "beautiful but
distorted by rage" (p.300). But at the police station, as
he comes to view her, he wants to make no last judgement.
He intends no harm to any body. In a tone of lucid
understanding, Herzog reflects: "Out of this now. Count
on me. Except in what concerns June. But for the rest,
I withdraw from the whole scene as soon as I can. Good
bye to all" (p.306). In the prison, Herzog's compassion
for the "negro boy" (p.310) is a measure of his unambiguous
and essential humanity.
At the end Herzog gets back to Indyville. As a changed man, he feels free and has walked out of the dense quagmire of distractions. He knows now "what it was to be free from Madeleine" (p. 320). The remission of pain on the psychic level is indeed no small part of human happiness. His eyes "shone again" and "the film or protective chitin of melancholy" (p. 320) stood removed. The scrawling of notes has not ended as yet, but the singular shift in the tone and content of his letters cannot be ignored. He would hesitate to make too many assertions, yet in the light of his recent leap from confusion to relative clarity, Herzog understands:

The light of truth is never far away, and no human being is too negligible or corrupt to come into it.

...we owe a human life to this vailing spell of existence, regardless of the void (p. 321).

It is in his letters to Nerzalstein and Nietzsche that we see how far Herzog has really travelled from the state of the suffering joker. Survival is necessary, and the pain ought to be outlived. Only then can one hope of moving higher. At this moment, he is cheerful and he knows his cheerfulness ought to be different from "the seeming sanguinity of Epicureans" and "the strategic buoyancy of the heart broken" (p. 326). As the intellectual hero, Herzog is clear about his concept of human life and the contemporary condition.

Professor Nerzalstein has come out with a work (and in some matters scooped Herzog), while Herzog fought his individual ridiculous battle after Madeleine kicked the chair from under his seat. In writing suggestions to Nerzalstein, Herzog mentions emphatically what indeed has been the strain
of Saul Bellow's own statements on modern times:

"We must get it out of our heads that this is a doomed time, that we are waiting for the end and the rest of it mere junk from fashionable magazines. Things are grim enough without these shivery games (p. 324)."

Here, Herzog seems to know well enough what he is talking about. He can raise himself and see beyond the mess that his own life has become. He could possibly do so only after he has transcended the problem in his finite world and has realized the illusory character of his configurations which chased The paranoid, suffering Herzog has undergone transformation as his pile of unmarked letters also undergoes change, both in quality and quantity.

One apparent corollary of the historical consciousness has been the urge to explain the human condition, and "if the unexplained life is not worth living, the explained life is unbearable too" (p. 329). Synthesize or perish!

Finally, one has to "believe in providence" (p. 329). He feels grateful that he did not disintegrate to the point of no return. There is something which produces in him "a holy feeling, as oranges produce oranges" (p. 347). The present author finds that it is wrong to explain Herzog's return to Ithaca as an escape from life. In fact, he is under no illusions of finding a romantic solitude or escape from the busy urban life or the horde of unpleasant memories. At the end he can "share with rats too" (p. 8) and at the same time he feels the proximity of stars as "spiritual bodies" (p. 7). Of course, he does wonder,
"Any way, can I pretend I have much choice?" (p. 347). But he is going to be well satisfied, to be as it is willed. He is much better now at ambiguities, as he writes to his psychiatrist Doctor Dively. He refuses his brother Will's suggestion to spend some time in a hospital. What else he has got to offer as evidence of his sanity? Very soon, he "stops writing letters... with the knowledge that he was done with these letters" (p. 348). He no longer needs it to convince himself about the worth of life or the quality and value of human suffering. He does not have to invent any arguments to justify the terms of his individual existence to any body, for he has discovered himself. The basic conviction with him, "the need for fewer definitions". This self-knowledge is the gospel which will guide him, and help him to shed bitterness and share with his fellow beings. He is able to reach an end which is illumined by suffering. He has only retreated, and not retired into solitude. Moreover, here too he is linked with life as Remona is coming over to him to strengthen further his revised opinion about his own life. His gratitude at his discovery of himself is immense and "a deep, dizzy eagerness to begin" signifies the success of his quest: "I mean to share with other human beings as far as possible and not destroy my remaining years..." (p. 329). This marks the return of the hero into the fold of society. The crisis in his personal life had alienated him and in a state of inflation, he questioned the age-old verities and the
the contemporary terms of existence, vis-a-vis, the background of history. Once he is reconciled to the quality of his individual life, he marches on to extend that understanding in elucidating his role in the society. "Mutual employment" comes close to the authenticity which the existentialists emphasize in human relations.

The intellectual status alone could not have helped Hersog reach this confident and cheerful state of mind. The whirlwind of polemics did cause a havoc on the mental landscape of Moses B. Hersog. His intellectual privilege proved to be another form of bondage.53 In fact, finally to fulfill the process of his freedom, he has to "dismiss a great mass of irrelevancy and nonsense in order to survive."54 With delight, Hersog can still recall Madeleine putting on lipstick at a restaurant by looking at her reflection in a knife blade. But psychologically, he is no longer straddled in the gulf that stood between Madeleine and Hersog, the person. He can look across that gulf, as if, from a distance and his emotion for Madeleine has undergone alterations. In order to achieve individuality (to which the process of individuation leads), "man must be parted from that on which he is dependent but which he is not, before he can become aware of that which he is, unique and indivisible."55 A dependent projection must be broken. That is exactly what Hersog has achieved. The gates of his vision are cleansed. The glass through which he looked at life had turned into a dead-glass, and he had been calling things by the imaginary names which his responses worked up.
His psychic responses were energised by his illusion of reality and his contaminated ego whose narcissistic structures were damaged by the betrayal of his former wife and friend. His intellectual constructions distorted his rambling memories, which, in inflated dimensions, appalled his sense of justice and the sanctity of private life. Even as he was denied the basic humanity, he set out to claim for himself an image that was larger than the one life offered to him. At the end, it is to providence he bows. Reality Instructors and the greats like Nietzsche, Hegel, Spinoza could not guide him:

A thousand policemen directing the traffic
Cannot tell you from where you come
And to where you go.56

Just as he discovers his individuality and confirms the affirmation of his own life, the itching to explain and enquire is no more the burden of his consciousness; no more is it the point of honour for him. The crisis with Madeleine does finally prove to be not a curse but a cure, for he is able to achieve "an enriching of conscious psychological life."57 While leading a regular, stable life with Daisy, he might not have ever achieved this. He has not reached the ultimate, though the interim assessment equips him to confront better the world around. The experience of evil has resulted in a change of his focus on life.
"Now my mind has struggled to make coherent sense," he writes to God, "I have not been too good at it" (p. 333). But now onwards he is better equipped to be 'good' at translating God's unknowable Will. It is on the threshold of Self that Herzog leaves us in the novel. Franny too is shown the way to Christ-consciousness. Isabel is a different person as she returns to Rome. All the three are, as if, on the threshold of future life with not only a wider amount of awareness, but also with the accomplished credit of apprehending the vital illusion in the finite world of their emotions and ideas. The reader is left to conjecture the possibilities in each case, but for a while, each of them has a fresh and different appreciation of the respective dimensions of individual reality. The empirical extension in case of each has devalued personal illusions, and equipped each with new values to confront the compulsive presence of a rather complicated life.
REFERENCES

1 C.G. Jung, Psychological Types, op. cit., pp. 43-50.

2 T.S. Eliot, Four Quartets, op. cit., p. 29.


6 Critics interpret Isabel's 'fear' as frigidity. Dorothea Krock has very perceptively analysed and countered the frigidity charge. She says that violence in sex is incompatible with the perfection of civilized virtue, and she also refers to James' views on the subject. See Dorothea Krock's "Two Problems in the Portrait of a Lady," Twentieth Century Interpretations of the Portrait of a Lady, pp. 97-106.


In the peak experience, a person feels more integrated, unified, whole, than at other times. He has far less splits, less fighting against himself, more at peace with himself. The split between the experiencing self and the observing self is almost healed. He is more able to fuse with the world after this experience. The person also becomes relatively egoless. He feels himself to be his own boss, fully responsible, with more 'free will' than at other times. He is free of blocks, inhibitions, fears, doubts, etc. So he is more spontaneous, guileless, automatic, reflex-like, unconscious. He is most free of the past and of the future in various senses. Interesting to note, peaks are not planned or brought about by design; they just happen.

11. Manfred Macfetzer, "Ironic Deconstruction in the Portrait of a Lady," Twentieth Century Interpretations of Portrait of a Lady, p. 95. He remarks that Pansy's cause is Isabel's 'objective correlative,' a second chance to 'carry the influence' of her Garden-court life into experience. I believe that Pansy also represents the Positive Shadow of Isabel Archer, and it is not just an attempt to carry the Innocence into experience, but it is to seek fulfillment of the repressed side of her personality (positive indeed), and the dynamics of Isabel's behaviour are charged by the Negation dimension in her psyche. The notable difference between her 'charity' to the man with the best taste in Europe and her extension of to Pansy is that the former sprang from a sense of pride, whereas the latter action is marked by a clarity of vision and is suggestive of the power this clarity will bring her.


15. Ibid.


lead me to Light." From death lead me to immortality."

20 J.D. Salinger, 

21 Edward F. Mering, op. cit., p.43.


24 \textit{Ibid.}.


27 \textit{Ibid.}, p.20. Tenzin Gyatso, The XIV Dalai Lama writes that salvation from the stains of one's mind is greatly aided if moral shame (mi\textit{la}) is developed since this causes one to esteem highly such qualities as friendliness, compassion and mutual gladness (\textit{mit\textit{ra}, loka\textit{ra} and mikt\textit{a})}.


29 T.S. Eliot, \textit{Four Quartets}, p.29.

30 \textit{Ibid.}, p.51. It has been said that 'Prayer is perfect, when he who prays, remembers not that he is praying' \textit{(Cited in "Introduction", Juan Mascaro, \textit{The Isha Upanishada}, op. cit., p.62.)}


32 C. Rajgopalachari, \textit{Mycandra \textit{Kika}} (Bombay: Bharatiya Vidya Bhavan, 1966), pp.35-36. He writes that he who perceives inaction in action and action in inaction, has
among men attained real knowledge; even while performing all action, he is doing yoga. (IV-18). To perceive "inaction" in "action" is to understand and carry out the principle of renunciation of selfish desires while doing the work allotted to or taken up by one. To perceive "action" in "inaction" is to realize that external abstinence by itself does not amount to purity of mind, and to attain by practice the control of internal desires.


34 See "Kandukya Upanishad," Juan Mascaro, trans. The Upanishads, op. cit., describes On as the Atman, the Self, and its three sounds, A, U, and M, are the first three states of consciousness. The first sound A is the first state of waking consciousness, common to all men. The second sound U is the second state of dreaming consciousness. The third sound M is the third state of sleeping consciousness. The word OM (AUM) as one sound is the fourth state of supreme consciousness. It is non-duality and love. (pp.83-84).

35 Ibid., p.83. The Kandukya Upanishad describes the condition of deep sleep as one of oneness, a mass of silent consciousness made of peace and enjoying peace.

36 Premnanda Sharma, People of the Prayer Wheel, op. cit., p.60.

37 Peter Coroulidis. Aum, Psychotherapist, and Self, op. cit., p.35.


39 Ibid., p.31. The word Pratibha has been explained by Jaidev Singh. The letter the indicates bhuma, maintenance of the world, ya indicates rajas or withdrawal of the world and ya indicates tamas or projection of the world.

40 C.G. Jung, Four Archetypes, op. cit., p.16. Jung translates the three - satya, rajas, tamas as goodness, passion and darkness. He further explains
these terms as the cherishing and nourishing good, ergastic emotionality and the stygian depth. He develops all this from the Sanākya Philosophy.

According to Jung, the special feature of the philosophical myth which shows Praluki dancing before Prabha in order to remind him of 'discriminating knowledge', does not belong to the Mother Archetype but to the archetype of the anima, mingled with Mother archetype in man's psyche.


42 Peter Couloumbis, op. cit., p. 6.


45 Ibid.

46 C.G. Jung, Race Archetypes, p. 16.


51 Max F. Neils, op. cit., p. 123.


53 Saul Bellow, "Interview" to Gordon Lloyd Harper,

54 Ibid., p.17.


57 C.G. Jung, Psychological Types, op. cit., p.450, para 762.