CHAPTER - 1

Section - I

Syntactic Units of the Text

I.1. William Dubin and his friend Greenfeld meet on the road which Dubin claims, "This has to be the center of the universe, my friend." 1

I.2. Dubin, man of fifty-six, a five-foot eleven grizzled man with thin legs enjoys a walk loving the free pleasure of perspective. He introduces himself to nature rather than intrude into it.

I.3. He thinks about his profession of a biographer and turns serious when he forsees his wife Kitty's remark. "Why bother when there are so many unusual lives to write about?" 2


I.5. He ends his present walk and makes an impulsive note: 'Everybody's life is mine unlived. One writes lives he can't live. To live forever is a human hunger'. 3

I.6. He enters the house and stands solemnly in Gerald's old room and then in Maud's. (Gerald is
the son of Kitty and her first husband Nathanael. Maud is the daughter of William Dubin and Kitty).

I.7. Kitty tells him that a new cleaning person has been arranged.

I.8. They talk about Nathanael.

I.9. Dubin thinks about his marriage and feels that his wife had helped him to stabilize and enlarge his life but he was not sure whether he had done the same.

I.10. Dubin sits down to write and faces difficulty in writing the life of Lawrence and later comes to a realisation: 'There is no life that can be recaptured wholly, as it was'.

I.11. The name of the cleaning person is Fanny Bick.

I.12. Dubin and Fanny gets introduced to each other and they tell each other about themselves.

I.13. She does not like the job but would continue with it for she did not want to lose two mornings.


I.15. Kitty generally feels lonely.

I.16. Dubin seeing Fanny is moved.

I.17. In the context of Lawrence, Dubin and Fanny discuss about sex.
I.18. Dubin doesn't accept an offer for sex on the ground of being the husband of Kitty. Fanny gets very angry. "All this beautiful bullshit about seize the day and what what life is all about." 5


I.20. Dubin drifts back to memory and recollects his marriage to Kitty.

I.21. Dubin goes to the bar and talks to the bartender about losses in life - "The mind has a dumb sense of vast loss - that is all." 7

I.22. Dubin in his heart of hearts mourns Dubin'. 8

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II.1. Dubin and Fanny meet in Venice. Dubin regrets deceiving Kitty. He recalls Lawrence: 'Honesty is more important than marital fidelity'. 1

II.2. Fanny and Dubin embrace. Then they have a long kiss and then - 'Dubin, like a man about to be dubbed knight, sank to his knees, his arms
clasping her legs as he pressed his nose to her navel. 2

II.3. Fanny calls Dubin, Bill, rather than his name William.

II.4. Fanny asks Dubin if something was bothering him. He tells her about the explanation to Kitty and then about his extra-marital affairs and finally compliments her - "You're a little larger than life, Fanny. I mean you make life seem larger." 3

II.5. Dubin tells Fanny on being asked whether he loves his wife Kitty - "I loved her, I love her still but differently. Time passes, needs and feelings change. One tries, with others, to recover past pleasures, past privileges. One looks for diversion." 4

II.6. Fanny asks for the specificity of their relationship pointing to the word diversion but Dubin does not want to analyse their relationship but desires to get into bed. "An act defines itself." 5

II.7. Dubin and Fanny have drinks and Dubin tells Fanny that he wouldn't want to hurt Kitty.

II.8. Fanny asks Dubin, "Would you hurt me, William?" Dubin swore no - "I feel tender to you, Fanny, and
hope you feel something similar for me."  

II.9. He enjoys the evening and the meal. Fanny confesses that she too was happy. Dubin feels Fanny was one of those gifted people who gave public pleasure. 

II.10. Fanny feels awful while they are about to go to bed together. In her sleep she moans, "I don't want to die."  

II.11. Dubin takes a walk and meets his father Charlie Dubin who is a waiter: 'an infinitely patient man, not kown for his humor'.  

II.12. Dubin's mother, Hannah Dubin who became mentally ill after the death of her nine-year old son, led a very nervously agitated life and at the age of forty died of pleurisy and anguish. 

II.13. William Dubin and his father discuss about marriage. They have a difference of opinion regarding the choice of bride. 


II.15. Fanny and Dubin in the lovely summer of Venice takes ride in the gondola of Amadeo Rossini and have a pleasant time.
II.16. Amadeo and Fanny have sex. Dubin witnesses that and feels demeaned.

II.17. Dubin has a dismal night hoping that she would ask for forgiveness, but Fanny lay heavily asleep.

II.18. In the morning they have a discussion on the moral aspect of their relationship. Fanny says to Dubin, "I am just as moral as you." 9

II.19. Fanny decides to leave for home. Dubin feels sorry and thinks of a reconciliation but is unable to do so.

II.20. However, they have an affectionate farewell. They kiss lightly.

II.21. Fanny from the boat turns to wave goodbye to Dubin. Dubin lifts his hat and is glad at last to be alone.

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III.1. Dubin questions himself seriously and gets a rather pessimistic warning: 'if your train's on the wrong track every station you come to is the wrong station'. 1

III.2. He recollects his youth which was not very promising.

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III.3. Q - "Why did it happen?"
A - "Who knows for sure? One day I took a chance, made a move, got involved. Life is to invest in life." 2

III.4. William Dubin responds imaginatively to the self-advertisement of Kitty regarding marriage. They briefly discuss on marriage.

III.5. They get married.

III.6. Kitty trusted him yet feared the future. Dubin comforts her - "One gets in marriage I imagine, what he earns." 3

III.7. Kitty tells Dubin about Nathanael, her first husband and that she still remembers him.

III.8. Dubin and Kitty admit they love each other. Kitty suggests Dubin to return to his work.

III.9. Dubin while writing an obituary of a poet who had killed himself, feels that a dead poet was terribly real.

III.10. Inspite of the cordial times, Dubin and Kitty have differences on temperament, reaction and rhythm.

III.11. Dubin meets Gerald on the road. Dubin and Kitty are concerned about Gerald.
III.12. Dubin tells Kitty what Gerald meant to him and how he planned to educate him.

III.13. Kitty criticizes Dubin for withholding himself from them - (Kitty, Gerald and Maud).

III.14. Kitty tries to help Gerald - "Don't take everything so brutally hard. One must live, the world goes on. A man should enjoy his life, or what's it for?"  

III.15. Gerald insists on accuracy of definition.

III.16. Dubin wonders as to 'whose fate Gerald is running after'?  

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IV.1. The image of the archetypal Schlemiel: 'On the road a jogger trotted towards him (Dubin). A man with a blue band around his head. He slowed down as Dubin halted - "What are you running for?" the biographer asked him. "All I can't stand to do. What about you?" "Broken heart, I think." "Ah, too bad for that."
They trotted in opposing directions'. 1

IV.2. Dubin concentrates on his biography of Lawrence. He realises he had to 'distance himself from the man to see what he must see'. 2

IV.3. Dubin receives a letter from Italy. The letter is from Fanny. Dubin replies categorically, refusing any further communication.

IV.4. Kitty tries to help Dubin in his troubled state but is unable to do so.

IV.5. "Fanny beats my brains." 3 Dubin says to his looking glass.

IV.6. Dubin thinks his refusal to communicate with Fanny is a bad judgment on his part and that he has to work regularly to put him in the right condition: 'He had once more to be the man he'd been'. 4

IV.7. But he is unable to work and therefore takes another step, going out for walks. But even that does not relieve him. He sleeps during long intervals at night but dreams of being awake.

IV.8. Dubin's state of agony continues for days.

IV.10. Dubin is still not able to get over the depression. Kitty suggests to talk to Evan Ondyk the psychotherapist. Dubin refuses, "I know as much about life as he does. Once I didn't, now I do." Kitty replies, "No, you don't. Maybe you do about the careers of certain accomplished literary figures, but not necessarily about yourself and not necessarily about the unconscious."  

IV.11. Dubin replies to Kitty's criticism -
"Biography-literary or otherwise teaches you the conduct of life. Those who write about life reflect about life. The unconscious is mirrored in a man's act and words. If he watches and listens to himself, sooner or latter he begins to see the contours of the unconscious self. If you know your defenses, you pretty much understand what it's about. In my work I have discovered how to discover. You see in others who you are."  

IV.12. They further argue on the point of knowing oneself. Dubin says, "No one knows himself entirely. There's a mystery in knowing. The big thing is what you do with what you know."
IV.13. Kitty again suggests that if Dubin did not agree to go to Ondyk he could go and see Dr. Secensaal in Winslow. Dubin refuses. Kitty gets desperate at Dubin's condition for he was doing nothing about his problem.

IV.14. Yet Dubin feels he knows what to do - "Life is what I'm thinking of. I know its structure and spin and many of its ways of surprise, if not total pattern or order. I know enough, in other words, to take my chances. I want to run my life my own way, not like yours or Nathanael's. I don't want to go on sharing with you to my dying day the benefits of your previous marriage." 8

IV.15. Dubin faces a hard winter as he had feared.

IV.16. Fanny again writes a letter to Dubin informing him about her recent developments. She wishes to meet him. Dubin burns the letter. Fanny again writes: "I'm not writing to humiliate myself but to show you I have respect for you though you don't seem to have much for me. F." 9 Dubin keeps the last letter.

IV.17. Dubin wonders as to why he is so drawn to Fanny.
IV.18. Dubin still suffers because of Fanny and he thinks that he should tell his wife Kitty the cause of his trouble. "Why don't I tell my wife and maybe the misery will yield?" \(^{10}\) It seemed to him he had not told her because Fanny was still possible.

IV.19. Kitty offers help, urging him to tell about Lawrence. He makes the effort to relate episodes of Lawrence's life. He is unable to pen them down.

IV.20. In the hazardous walk in snow and storm he sets down to rest like a broken clock: 'works, time, mangled. What is life trying to teach me?' \(^{11}\)

IV.21. Dubin is totally disillusioned and is unable to find out the right track. The wind stops but the rain and snow make his condition even more miserable.

IV.22. He sees a car coming towards him. He waves frantically and the car stops. Inside the car, Kitty is there. She weeps as she drives with Dubin in a hapless and miserable condition.

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V.1. Kitty mourns her losses. Dubin tries to please her, "You don't look your age. You did easily pass for forty-five." 1 Kitty is fifty-one and does not accept it. "I do not think I would. I am fifty-one and look every bit of it." 2

V.2. Kitty wishes that they should go to the Caribbean together but Dubin does not. Kitty then complains - "I do not want to go alone, don't ask me to. Let's both go for a week. I am married to you, not your book. I want to be free of it." 3

V.3. The memory of Nathanael her first husband still haunts Kitty. Dubin reminds her - "You were dreaming of him last summer." 4 Kitty thinks it as a strange aspect - "Isn't it strange the way we're constituted - I mean about the past?" 5

V.4. Kitty still regrets that Dubin at heart wants to remain alone. "All you want is to be alone. If I died you'd get along very well without me." Dubin - "I'd want you to get along without me." Kitty - "I hate your beastly love of solitude." 6

V.5. She regrets her nature. She feels she should have
been more independent and should not have relied so much on her husbands.

V.6. Maud appears. She, William and Kitty have a long talk on various issues; her fashion, the change in the expression of her face, her being Jewish by her mother - 'Kitty's edict', her passionate defence of her brother Gerry's (Gerald) rights, her annoyance in reading too much into her - "Please don't read symbols in everything I do, Papa. I'm not a book. And if I'm masked I am not the only one."

Dubin - "Am I?"

Kitty - "Maybe. Anyway. Let's not ape on this. Everybody over analyses in this home." Dubin replies after long contemplation, "One had to make choices."

V.7. Maud complains to Dubin that he did not understand her.

V.8. Maud leaves.

V.9. Dubin has sex with Flora, Greenfeld's wife, when Greenfeld is away.

V.10. Dubin after long deliberation with himself decides to move his study from the house to a small barn.
A problem arises when Dubin denies keeping a telephone. Kitty feels it will be difficult to call Dubin.

Kitty - "Suppose I need you in a hurry."

Dubin - "When have you since the kids grew up?" 10

Dubin feels tired of marriage and wants to be alone: 'Solitude was a clean state of being'. 11

One morning he puts some sunflower seeds from Kitty's feeder, on the ledge of the window in front of him. A cardinal flashes down from the tree to peck at the seeds on the window ledge. Dubin is caught by the bird's eye - black and mysterious. He marvels at the immaculate beauty. Dubin says to the cardinal - "Don't ever die." 12

Kitty wants that Dubin should participate more, like putting his arms around her without her asking. They again feel sorry about the life both of them are leading. The consolation for Kitty is Ondyk the psychotherapist. For Dubin it is his work on D. H. Lawrence.

Kitty requests Dubin to go to the barn for she would feel very lonely and disturbed. "I won't
sleep a wink with you gone." 13 Dubin refuses. Kitty says angrily, "I don't know why you ever got married." 14

V.15. Kitty goes to the barn and then confesses to Dubin that her loneliness, uneasiness and predicament is related to her attachment with Roger Foster when Dubin was in Venice.

V.16. Dubin then tells his story; the cause of his misery. He regrets whatever happened but does not disclose of his closeness with Fanny.

V.17. Both of them try to understand each other and try to console each other. Dubin and Kitty appreciate each other and express their affection for one another.

V.18. They go to bed and Kitty opens her eyes and asks, "What do you think was the happiest time of our lives?"

Dubin - "When we began to know each other, when we were secure in our trust of each other."

Kitty - "When the kids were young and needed us. I felt used, useful." 15

V.19. Dubin accidentally spots Fanny 'without desire or regret'. 16 He avoids her.
V.20. Dubin again comes across Fanny. 'Dubin knew the slender-waisted abundant body, her sturdy stride, female presence. He reflected, it was inevitable they would meet again.' 17

V.21. Dubin yet wonders, how could he put his fate in her hands. Both of them go for a walk. She tells what she had generally done after their trip to Venice. Dubin replies, "I had never lived through a worse winter." 18 Then they discuss about the Amadeo affair.

Fanny - "I did a stupid thing but a lot that led to it was your stupid fault."

Dubin - "In Venice you said you did it to hurt me; you did a good job."

Fanny - "Because you made it pretty clear to me that you wanted only so much of me and no more. I wasn't to interfere with you or crawl into your life. I was to be invisible."

Dubin - "I was protecting my wife."

Fanny - "Who was protecting me?" 19

V.22. Fanny then questions Dubin about his wife Kitty - "I'm not criticizing or anything like that but did
you know she'd go around smelling the gas before you married her?"

Dubin - "You can't know everything in advance or what's marriage for? You take your chances. Whoever marries you will be taking one."

Fanny - "You can say that again. But I may not want to get married."

Dubin - "It's not so bad. In a marriage, after a while you learn what's given: If you think you have a chance you're married. That's your choice if nothing else was." 20

V.23. Dubin tells Fanny about the lonely aspect in one's nature and how one can learn the pleasure of it.

V.24. Fanny discusses divorce between William and Kitty's. Dubin replies that Kitty and he had discussed and decided to stay together.

V.25. While they are walking through the grass, the ball of Fanny's left foot gets cut by a piece of slate and there's bleeding. Dubin helps her.

V.26. Fanny tells about her early life; how she had been used sexually by a guy Mitchell; how she had overcome it and learnt things in life.
V.27. Fanny discloses that she wanted advice about her life and she thought Dubin was the right person.

V.28. They talk about their first meeting.

Dubin - "What did you expect after undressing in my study?"

Fanny - "I didn't know what I expected. I was afraid of you and didn't want to be, so I went with you."

Dubin - "I'm sorry I didn't respond more appropriately to your needs." 21

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VI.1. Dubin visits Fanny at her place, on her twenty-third birthday in New York. She had written, "I want to spend my birthday with you." 1

VI.2. Kitty and Maud come to station to wish him good luck. "He was on his way to the city. He had announced to complete a contract for three articles he'd write to earn some needed cash; have a look in at the Public Library; maybe visit an old friend or two". 2

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VI.3. 'Only the spiritually impoverished can live without adventure'. Dubin reflects on the statement while the train moves on.

VI.4. Fanny greets Dubin with flowers in a water glass on top of her bookcase. 

Fanny - "I put it there for you to see because you like flowers."

Dubin - "Dear Fanny." 4

VI.5. Dubin reflects about Fanny's sexual past as they go to bed together: 'How many men had she had in her young life. He felt a momentary distrust of her; but as Dubin, lying on Fanny's sheets, reflected on the course of human lives - on desire, error, pain, understanding, change - he exculpated her in his mind; forgave Fanny, her sexual past'. 5

VI.6. The two women, Kitty his wife and Fanny with whom he is presently with, appear in Dubin's mind as two comparative figures.

VI.7. Dubin compliments Fanny seeing her bookcase which contained books on psychology, political theory, music and ecology. "Fanny," says Dubin "you're a hidden intellectual." 6
VI.8. Dubin reads a snippet: 'Be kind to yourself'.  
He remembers another: 'Morality begins when one can control experience'.

VI.9. Dubin and Fanny do little jobs for each other.

VI.10. They indulge in sexual pleasures. Dubin wishes to learn more on sex. Fanny compliments Dubin by calling him 'a wild flower'.

VI.11. His experiences with Fanny, in variety, intensity, excitement heightened by her watchful curious knowing, sureness of her sexual self, willingness to give, couldn't have come at a better moment. He understood Lawrence more fully, his religion of sexuality: 'a belief in the blood, the flesh, as wiser than the intellect. I think I know what he means by the unknown God brought into consciousness. The slow invasion in you of the vast invisible God that lives in the ether. The old pagan vision. This is very important to our being, that we should realise that we have a blood-being, a blood-consciousness, a blood soul, complete and apart from the mental and nerve consequences. I can't say I fully believe it, Dubin thought'.
VI.12. Dubin lets his imagination, 'pour ideas like rain'. He feels he can write better.

VI.13. 'Once a while Dubin prayed. It was a way of addressing the self; God has a tin ear. Who wanted to listen to human complaints within the heavenly music'? 

VI.14. Fanny has a bad dream. "I had this mind blowing god-awful dream - it was one of those awful ones with blood and shit in it - that I'd been killed in an accident. I saw myself dead and could not wake until you made me." 

VI.15. She wept in bed - "I don't want to die young."

VI.16. Dubin talks with Kitty on public pay phone. They talk about private matters and about Maud.

VI.17. Dubin visits his mother's and father's cemetery.

VI.18. Dubin and Fanny share a week among themselves. Fanny expects Dubin to return soon with a revelation, "Oh, make it sooner. We're lovers now, aren't we?"
Dubin manages a short visit to Fanny.

Fanny confides about going with other men - "We go out but I honestly don't sleep with any of them. I pick guys who won't give me a hard time." 1

She asks, "Do you believe me?" 2 Dubin answers in the affirmative.

Dubin works better after meeting Fanny.

Kitty again asks for a phone in the barn so that she may call Dubin in case she needed him urgently. Dubin again refuses.

Fanny again expresses her desire for sex with Dubin. "When are you coming? I am waiting in bed," 3 she wrote to him.

Dubin understands that so long they care for each other and admit the reality and importance of their relationship, then, it was not necessary for him to always meet her.

Dubin again meets Fanny inspite of his work. They again have sex. Fanny exclaims joyfully, "I do not know exactly what we're doing, or what you're doing, but whatever it is hits me right. I felt this one today way up my ass." 4
VII.9. Dubin keeps the 'sad secret' of his relationship with Fanny away from Kitty.

VII.10. Kitty responds to sudden phone calls of Fanny with surprise.
- "Who was that William?"
- "Wrong number probably, somebody rang off." 

VII.11. Fanny has a problem and complains of the constrains she has to face in meeting Dubin.

VII.12. Dubin in one of his talks with Kitty feels guilty.
"What's up William? Is something troubling you?"
Kitty asks.
"I thought I heard you say deceit," she said.
"That was the word on my mind," Dubin replies.

VII.13. Dubin faces the strong disillusionment of two worlds: hiding the reality from his wife and his inability to prevent the changes within him in his relationship with Fanny. Because of Fanny he was a different man, had grown new attributes, elements of a new self. How could you hide that? You pretended you were your old self, but the old self had changed. You pretended it hadn't, adding to pretense."
VII.14. Dubin searches his own life in his relationship with the two women. He tries to distance himself away from deceit which was troubling him. 'What it accounts to, the biographer thinks, is that one may be able to mask dishonesty but not its effects: the diminution of libido, ebb of feeling for a woman, love for her. Deceit distances'.

VII.15. Fanny has a strong sexual tone when they are unable to meet regularly. - "Wouldn't it be groovy if we could fuck by phone."

VII.16. Dubin complains about his inability to find excuses. Fanny then asks, "Why don't you do what you want?"

VII.17. Kitty and Dubin sleep in the house. (away from the barn). Dubin does not desire to have sex.

VII.18. On being asked by Fanny as to whether he loved her:
Fanny - "Do you love me?"
Dubin - "You know I do."
Fanny - "Why don't you say it?"
Dubin - "Because, you know."
Fanny - "I like you to say it."
Dubin - "Because you're a lovely lay."

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Fanny - "Is that all ?"
Dubin - "Because I love you."
Fanny - "Why ?"
Dubin - "Because you are Fanny, named out of Jane Austen. Because of your affectionate nature. Because you want to make something of your life."
Fanny - "You make me want to, William. You make me take myself seriously." 12

VII.19. While in the barn after sex, Fanny gives Dubin a glass of water. They discuss on meeting each other frequently. Fanny then raises the question of marriage. Dubin replies in the negative - "We can't now, I am married."
She said after a minute, "Suppose you weren't any more ?"
"But I am," 13 Dubin said.

VII.20. Kitty tells Dubin that her left nipple had altered in size and she had found out a mucus stain in her brassiere. She fears that it could be cancer. She visits a surgeon and finds that it is not cancer. "That was your sixth or seventh cancer scare since I have known you," Dubin said. "I expected nothing serious." 14
VII.21. The have sex. Dubin does a new trick learnt from her experience with Fanny. Kitty questions herself whether she is inept in bed. Yet, she feels her experience with Nathanael, her first husband was passionate. She felt that Nathanael thought her to be passionate in bed. She considers herself to be passionate. "I am passionate." 15 Dubin thinks of himself as only a step-husband. Kitty feels angry and hurt, "If you say 'step husband' again, I swear I'll leave you." 16 Her voice quavered with anger.

VII.22. They talk on marriage irritatingly and Dubin feels boxed in, unfree'. 17 In the bed he is unable to perform sex.

VII.23. Roger Foster, a man much younger than William Dubin, discloses his affection and love for Fanny and his intention to marry her. And that Dubin was coming in his path. Dubin refuses to move away.

VII.24. Dubin feels that Fanny is seriously complicating his life. Among his other worries are the biography on Lawrence, Gerald, Maud and Kitty's problem.
VII.25. Dubin regrets his doubt on Fanny. "Dear God, what have I done? Why have I allowed myself to doubt my true feeling for her?" 18

VII.26. Kitty always finds that though Dubin is physically present with her yet he is somewhere else.

VII.27. Fanny comes back unselfconsciously - "I know this place like the palm of my hand." 19

VII.28. Again after sex, Fanny has a bad dream of being trapped in a thunderstorm.

VII.29. The point of diversion which Dubin had mentioned before, in his extra-marital relationship hits Fanny and she complains, "There are times I think all you want is a lay every couple of months or so, just to change the scenery." 20

VII.30. Fanny asks Dubin to make a choice. Dubin asks for time but Fanny refuses to accept any delay.

VII.31. Fanny leaves.

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VIII.1. Kitty after reading Maud's letter had announced 'the end of an affair'. 1

VIII.2. With Fanny away Dubin contemplates - 'Will I ever hear a nightingale'? 2
Dubin doubts of Fanny being with Roger Foster.

Dubin suffers yet comes to the conclusion: 'the wrong thing is to suffer needlessly'.

Yet he cannot take her out of himself: 'She lives in my blood and neither will nor reason can wring her out'.

Dubin sleeps with his wife Kitty. In his half-sleep he utters Fanny's name aloud. Kitty asks, "Fanny who?" Dubin confesses - "must be the girl who worked for us summer before last."

"Why are you dreaming of her now?"

"What shall I tell my dream to dream?"

"She must have caught yur fancy."

Dubin receives a letter from Fanny expressing both gratitude and complain. She declares that she cannot live alone for 'it hurts too much'.

Dubin goes to Fanny's apartment and writes a note wishing they would meet again and that he were 'a single man - or perhaps more daring'.

Dubin feels that the deepening love towards Fanny reduces the love for his wife and daughter: 'You
pour love out for a single self: in theory, no; but in practice other selves get less'.

VIII.10. Dubin comes back without meeting Fanny.

VIII.11. Maud leaves the house.

VIII.12. William wonders at the loneliness of the erect phallus.

VIII.13. Kitty again tries to help him telling him to work on Lawrence but fails. Dubin realises: 'And he knows from the depths; he quite alone understands'.

VIII.14. Kitty and Dubin fail to come in terms even on general aspects like weather.

VIII.15. The failure is evident in the matter of sex.


VIII.17. Kitty sees floating black spots while she reads.

VIII.18. For three consecutive nights they try to have sex but fail. Dubin tries to explain - "I can satisfy you in other ways."

"I don't want a satisfaction. I want a functioning husband."
VIII.19. Dubin becomes serious and fearful to the problem of impotency - 'What if I am impotent forever? Suppose it goes from the cock to the brain? What shall I do? What can I do?' 11

VIII.20. He goes to Ondyk the psychotherapist. They talk generally on Dubin's profession and the difficulty in handling Lawrence. Dubin feels 'alone in the cosmos and desperately needed anyone, even a friend'. 12

VIII.21. Kitty tries to help Dubin but all her efforts are abortive. She grows impatient - "Do it your way, but please do something." 13

VIII.22. Kitty guesses correctly about Dubin's affairs. Dubin admits it and tells as to why he had not told her before - "I wasn't out to hurt you." 14

VIII.23. Dubin sees a car. It is Fanny's. 'He slid in with relief and gratitude, after experiencing a dismal day'. 15

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IX.1. Oscar Greenfeld visits Dubin. They are still friends.
IX.2. Dubin asks Fanny, "Can't we go on being lovers?" 1
Fanny replies later, "I don't think I ought to go on sleeping with you as we used to, William. I have my own life to live." 2

IX.3. Dubin again spies and fears: 'what if they (Roger Foster and Fanny) spotted him spying, to his eternal humiliation'? 3
Fanny sees that through the window and reprimands him telling him not to do that again. Dubin apologizes - "To tell the truth, Fanny, I was a victim of a fit of unreasoning jealousy. Forgive me, my feeling for you is immense." 4

IX.4. Dubin again wishes to be together but Fanny flatly refuses. It is then Dubin purchases a ring and a hothouse gardenia. He would give her the gift and depart.

IX.5. After her nap, Fanny comes downstairs with the ruby ring and the white flower. "It looks like a wedding ring. I feel like a bride." 5 Then they kiss. 'Their first kiss, after a season of separation, loss, renewing joy, hurt'. 6

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Surprisingly, even in a better state, Dubin again fails in sex with Kitty.

Maud is pregnant and desires to have the baby.

Her father, William Dubin, is against it - "I hate accidents determining people's fates." 

Maud describes the man with whom she has an affair.

William questions her trying to help her but she wants to be left alone.

Maud leaves.

Kitty had remarked earlier that in general she had no objection to extramarital affairs but she doubts now whether she herself could get into the act: "I am not for it." 

Kitty had her share of bad lucks in her life: 'A little crippled was fine with life. So long as you're wounded you know you are alive'.

Kitty visits Ondyk and there is a growing suspicion in William that they might be having an affair. Kitty confesses that she has had sex with Ondyk. Dubin asks if she wanted a divorce. She is in a perplexed state - not knowing what she wanted.
IX.15. Jerry (Gerald) in a letter to his mother tells about the difficulty he is currently facing. He ends the letter expressing affection to everybody in the family - his sister Maud, his step-father William and his mother Kitty.

IX.16. Fanny is called teasingly, Lady Bluebeard by Dubin, which Fanny yells not to call her. Then Fanny reminds him that once in a while he had called her Kitty. Dubin is sorry.

IX.17. Fanny tells Dubin about her plans for the future. In these talks their understanding of each other deepens. Yet, inspite of the request of Fanny to stay with her Dubin returns to Kitty.

IX.18. Kitty no longer set up his breakfast dishes for the morning. She no longer paired his washed socks: she dropped them in a heap on his dresser. She asks if she could find a work as a secretary. Dubin does not answer.

IX.19. Fanny tells that she wants to study Law. Dubin helps her out. Fanny is delighted to know that she can study.
IX.20. Fanny tells Dubin that she had met Kitty and she looked 'mousy and sort of sad'.

Unit - I

2. Ibid, Pg.5
3. Ibid, Pg.9
4. Ibid, Pg.20
5. Ibid, Pg.38
6. Ibid, Pg.40
7. Ibid, Pg.52
8. Ibid, Pg.52

Unit - II

2. Ibid, Pg.56
3. Ibid, Pg.59
4. Ibid, Pg.59
5. Ibid, Pg.60
6. Ibid, Pg.62
7. Ibid, Pg.65
8. Ibid, Pg.67
9. Ibid, Pg.83

Unit - III

2. Ibid, Pg.88
3. Ibid, Pg.92
4. Ibid, Pg.107
5. Ibid, Pg.108

Unit - IV

2. Ibid, Pg.114
3. Ibid, Pg.116
4. Ibid, Pg.122
5. Ibid, Pg.130
6. Ibid, Pg.130
7. Ibid, Pg.130
8. Ibid, Pg.131
9. Ibid, Pg.135
10. Ibid, Pg.142
11. Ibid, Pg.152

Unit - V

2. Ibid, Pg.158
3. Ibid, Pg.159
4. Ibid, Pg.161
5. Ibid, Pg.161
6. Ibid, Pg.162
7. Ibid, Pg.164
8. Ibid, Pg.166
9. Ibid, Pg.166
10. Ibid, Pg.177
11. Ibid, Pg.178
12. Ibid, Pg.182
13. Ibid, Pg.185
14. Ibid, Pg.185
15. Ibid, Pg.188
16. Ibid, Pg.189
17. Ibid, Pg.192
18. Ibid, Pg.196-197
19. Ibid, Pg.197
20. Ibid, Pg.200
21. Ibid, Pg.206-207

Unit - VI

2. Ibid, Pg.209
3. Ibid, Pg.210
4. Ibid, Pg.211
5. Ibid, Pg.214
6. Ibid, Pg.217
7. Ibid, Pg.217
8. Ibid, Pg.217
9. Ibid, Pg.218
10. Ibid, Pg.219
11. Ibid, Pg.219
12. Ibid, Pg.219
13. Ibid, Pg.220
14. Ibid, Pg.220
15. Ibid, Pg.225

Unit - VII

2. Ibid, Pg.231
3. Ibid, Pg.233
4. Ibid, Pg.235
5. Ibid, Pg.238
6. Ibid, Pg.238
7. Ibid, Pg.239
8. Ibid, Pg.241
9. Ibid, Pg.242
10. Ibid, Pg.242
11. Ibid, Pg.243
12. Ibid, Pg.246
13. Ibid, Pg.248-249
14. Ibid, Pg.253
15. Ibid, Pg.254
16. Ibid, Pg.254
17. Ibid, Pg.255
18. Ibid, Pg.261
19. Ibid, Pg.262-263
20. Ibid, Pg.265
21. Ibid, Pg.206

Unit - VIII

2. Ibid, Pg.271
3. Ibid, Pg.274
4. Ibid, Pg.275
5. Ibid, Pg.276
6. Ibid, Pg.276
7. Ibid, Pg.277
8. Ibid, Pg.279
9. Ibid, Pg.282
10. Ibid, Pg.295
11. Ibid, Pg.297
12. Ibid, Pg.306
13. Ibid, Pg.309
14. Ibid, Pg.314
15. Ibid, Pg.323

Unit - IX

2. Ibid, Pg.327
3. Ibid, Pg.330
4. Ibid, Pg.331
5. Ibid, Pg.332
6. Ibid, Pg.333
7. Ibid, Pg.339
8. Ibid, Pg.347
9. Ibid, Pg.347
10. Ibid, Pg.361
11. Ibid, Pg.361
12. Ibid, Pg.362
CHAPTER - I
SECTION - II

Problematising the Text

I. Fanny Bick and Dubin gets introduced to each other. She tells that she does not like the job but would continue with it for she did not want to loose two mornings. Dubin seeing Fanny is moved to deepest feeling. He wishes if he could ascribe Fanny as a sexual object. He then asks himself if she herself was very tempting or was he beautifying her according to his need. In general, women move Dubin 'to deepest feeling, of pleasure and loss'. A mounting loneliness came upon him.

Later, in the context of Lawrence, Dubin and Fanny discuss sex. Dubin believes that sex should come unaware as a terrible thing of suffering and privilege and mystery.

Fanny on the contrary takes a different stance on sex. "I think we're entitled to have sexual pleasure any way we want. Not worried or afraid I mean. Why should we be?"
Dubin agrees and adds, "If you do not live life to the hilt, or have'nt for whatever reason, you will regret it especially as you grow older - every day that follows." 3

Yet when Fanny offers herself for sex, Dubin declines because Kitty, his wife, was in his mind. Dubin, however, meets Fanny again and is repentant - "I regret we could'nt be congenial." 4

The predicament of Dubin's life comes out in the early part of the text. He has declined the offer of sex on being attached and responsible to his wife. And now he regrets of not being congenial.

One may ask, what is so special about it? After all, it ia an oft repeated phenomena - a common disease like cold, and is this the criteria to be called a Schlemiel?

This is the beginning of the problematic. This section [Ch 1 Sec II.] emphasizes in bringing into focus the problematic by questioning the text.

Dubin after expressing his regret has a talk with Fanny and comes up with two observations, one of Lawrence and the other, his own -
(a) "The great sky with its meaningful stars." And when Fanny asks him, "Does everything have to mean something?" Dubin replies:

(b) "Where there's mind there's meaning. I like the idea of the cosmic mystery living in our minds, and that enormous mystery reflecting our small biological and psychological ones, I like that combination of mysteries." 5

William Dubin, is inside his house and finds it surprisingly empty. A loneliness comes upon him 'like acid invading the bone'. He enjoys solitude for he feels it is a requirement for contemplation. But the frequent visits of loneliness was a setback, a distinct step backwards to associate his life with his wife in one mood. He has found stability with Kitty coming to his life. The mounting loneliness gather around him at the present rather fast. He goes back to his family in the familiar set of images; the absence of his children, Kitty's unexpected going to her father's grave - "Who rides Dubin's back?" He talks with Kitty in the phone and feels comfortable that they were financially well off at least for one year. Such is his
state of marriage, a relaxed sojourn on his ongoing troubled
mind. Kitty's image is one to console but the need for a
consolation required a patient mind. Dubin was impatient at
this stage. Dubin goes to the bar and talks to the bartender
about losses in life: "The mind has a dumb sense of vast
loss - that is all." 8

The bar tender tells that he lost a daughter a year
before when she was twenty.

The mourning stays - 'Dubin in his heart of heart
mourns Dubin'. 9

II. Dubin and Fanny meet in Venice. Dubin regrets deceiving
Kitty. He recalls Lawrence: "Honesty is more important
than marital fidelity." 1

This particular remark has a triple implication in the
context of the present situation in which Dubin finds
himself trapped in. Firstly, he has to lie to his wife Kitty
regarding his affair with Fanny. (He does not mention her).
The excuse to this lying is the feeling or the consideration
that Kitty should not feel hurt. However in the knowledge
of a second relationship, dominantly a sexual one, can the
configuration of fidelity come into picture. An autonomous self-standing picture of a relationship is probably not possible by the relationship of Kitty and Dubin. Probably in an autonomous picture the word honesty holds it together, not the word fidelity. But honesty by itself though it is the root of an autonomous picture fails if Fanny's presence is not there. So what does William Dubin do?

"Dubin, like a man about to be dubbed knight, sank to his knees, his arms clasping her legs as he pressed his nose to her navel." 2 Dubin had earlier restrained himself. The word restrain opposed Dubin's own conviction "seizing the day." 3 Dubin in the second occasion listens less to his own rhetoric. He is insinuated by Fanny's putting his own phrase in a sexual overtone—to gratify. It is to be tested through his own doing; to be congenial to Fanny.

The second insinuation is when Fanny calls Dubin, Bill, rather than his name William. He does not quite like that. Fanny says that she would not like to call what his wife does. Naming a different name and the reason behind it was a distinct name different from the name his wife calls him.
Fanny and Dubin then talk about Kitty though Dubin does not want to discuss about his wife as she would not like it. But again on an insinuation:

"What is she – the queen of Sheba? Are you afraid of her?" 4

Dubin tells about the problems Kitty faces. He confides to Fanny that he loves Fanny but differently. And that he needed 'diversion'. 5

Dubin has had twenty-five years of marriage and had been adulterous for the last twelve years. (Extra-marital relationships).

Therefore his extra-marital affair with Fanny was not extra-ordinary yet it was creating a conflict; tearing his self between the two women. The diversion he seeks therefore does not become a pleasure trip as he had thought. Fanny asks him to specify their relationship:

"Is that what I am to you?" 6

and later when Dubin assures her of his respect she asks

"How much respect does a diversion get?" 7
Dubin tells her to forgive the word diversion and not to analyse their relationship. It would be better to go to bed together.

They are about to have sex but Fanny has a severe ailment in the stomach.

'Life responds to one's moves with comic counter inventions'. 8

Later Fanny moaned in her sleep on that very night:

"I don't want to die." 9

Probably in more number of cases such a statement occurs in moments of great despair. But in a mishap which had occurred while the event was about to occur sensory discrimination pierces the skin of things. The notion of despair in this case is instantaneous and not a ceaseless one. The debate has been elaborated in Chapter - III of the present work.

William Dubin takes a walk and meets his father Charlie Dubin who is 'an infinitely patient man not known for his humor'. 10

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His father is a waiter by profession but unlike other men in the job does not indulge in 'bantering, wisecracks, jokes'. The bosses were of the opinion that one could depend on him but Charlie himself would not strive to make others happy.

"I give good service," said Charlie Dubin, "let the food make the customers happy."  

'He was content to wait 'earnestly, attentively, patiently'.

He would not even smile. He would do his work but, 'smiles I am not serving'.

The boss asked him to leave and a month later he was working in a different place. Yet his attitude to life did not undergo any change. He knew very few people and the life he had led had made him a deadly serious man. He had seemed to want little, and lived a meager life. All he knew was being a waiter.

Hannah Dubin, Dubin's mother became mentally ill after the death of her nine year old son, led a very nervously agitated life and at the age of forty died of pleurisy and anguish.
From then on Charlie and William lived alone in the house. In that empty house besides these two people, the entrance of another person was talked about; William Dubin's wife. His father was not happy about the choice saying it would mean moving out from Jewish people. William then wrote a note to his father:

"Dear Papa, how can a man be a Jew if he isn't a man? How can he be a man if he gives up the woman he wants to marry?" 15

William found the letter in his pants pocket when Charlie Dubin died. William wanted his father to be buried in a grave near Hannah, his wife's grave but there were no plots, so they lay in different cemeteries.

In Venice, William and Fanny moved in the gondola of Amadeo Rossini. Later Amadeo and Fanny have sex. Dubin witnesses that and feels demeaned. He is further aggrieved for he expected that Fanny would ask for forgiveness but instead she lay heavily asleep.

Yet the demoralising fact for Dubin was that when Fanny gets up from sleep and made the following remark:
"I am just as moral as you." 16

Dubin considers reconciliation but is unable to. Fanny leaves for home. Yet they have an affectionate farewell.

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III. 'If your train's on the wrong track every station you come to is the wrong station. The wrong stops, year after year, were vocation and women he couldn't make it with. It seemed to William Dubin, he was not prepared to invest a self in a better self—give up solitude, false dreams, the hold of the past. The train chugged on: the wrong train'. 1

As to the beginning of this process:

Q. 'Why did it happen?'
A. 'Who knows for sure? One day I took a chance, made a move, got involved. Life is to invest in life.' 2

Was the marriage between William Dubin and Kitty an investment?

To an extent it was.

'Kitty had invented a self-advertisement; and Dubin though it was none of his business, had imaginatively responded'. 3

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The arrangement in the beginning is a beneficial investment.

'He to escape his rooming-house existence, repetitive experience, boredom; he was thirty-one with little to show but fingers crossed, a self-critical Bronx Jew with no vocation he was pledged. She was a troubled ex-Episcopalian lady, a former doctor's wife, wanting a husband and protection of her child'.

Inspite of the cordial times, Dubin and Kitty have serious differences of temperament, reaction and rhythm. This is a critical point of the narrative. A moment where Dubin needs diversion.

IV. The chapter opens up with a clue to the archetypal Schlemiel. On the road a jogger comes towards Dubin running. They talk:

"What are you running for," the biographer asked him.
"All I can't stand to do. What about you?"
"Broken heart, I think."
"Ah, too bad for that."
The joggers' replies, "All I can't stand to do," to William's question, "What are you running for?"

The jogger runs on repetitively. The practical and plausible route for this run would be covering our planet the earth in a circular way and at the end, the starting point comes again.

So essentially he asks himself- where I am running into? The Schlemiel has to repeatedly ask this question.

The jogger runs. William Dubin also runs from Kitty to Fanny. from Fanny to Kitty. The Schlemiel whether it be the jogger or William Dubin has to run.

V. William Dubin is disturbed in his relationship with Fanny. William has an extra-marital affair with Fanny and in that process is unable to adjust himself with his wife Kitty, questions Maud wrongly, attacks her privacy, and is also not sure of Gerald's future.

Dubin puts some sunflower seeds from Kitty's feeder on the ledge of the window in front of him. A cardinal flashes down from the tree to peck at the seeds on the window ledge.
Dubin is caught by the bird's eye - 'black, mysterious'. He marvels at its immaculate beauty. Dubin then says - "Don't ever die."  

This utterance, a compassionate plea or appeal - "Don't ever die" is an astonishing wish probably stemming from the instinctive order. The underlying factor behind this instinctive wish is the question of moral preservation.

The cardinal represents the underlying beauty of creation, and the visible manifestation is the black, mysterious eyes. William is transported and even transformed by the presence of the immaculate beauty. "Don't ever die." the wish is a sufficient and powerful asking for self-preservation primarily resulting from the Lack Within. The Lack Within is subjective - changing from person to person. The cardinal with immaculate beauty through the 'black, mysterious' eyes creates the space for Dubin's mind to rest, to have peace within himself. He is therefore bound to the cardinal in the interest of self-preservation.

Dubin is somewhat restored also due to his change of stance with Kitty. Both try to understand each other. Kitty tells her attachment to Roger Foster and Dubin in his turn
reveals his affair in Venice but does not name Fanny. Both of them find immense relief unburdening themselves.

After the Amadeo incident, in which Fanny willingly had sex with him without a sense of regret claiming, "I am just as moral as you." ⁶ (Her explanation being that she felt sorry for the gondolier and that she wanted to hurt Dubin). At first William wants to avoid and evade Fanny when he accidentally spots her. They meet again and exchange greetings. A curious observation comes to Dubin with the past experience still in his mind - "But how could I put my fate in her hands?" ⁷ They go for a walk and discuss things they had done after their meeting in Venice. She questions Dubin as to why he had not replied to her letter. Dubin tells he was detached after the hard winter. Fanny feels sorry for whatever she had done wrong. "I'm sorry for whatever of it was my fault." ⁸

The talk about marriage in general and Dubin tells it was a matter of choice.

VI. Dubin leaves for New York to spend Fanny's twenty-third birthday. Kitty and Maud leave him off at the station. In the train, Dubin thinks about his life, the pleasure he
seeks at the age of fifty-seven, "Only the spiritually impoverished can live without adventure."  

William Dubin chooses to act and willingly accepts the invitation of Fanny to spend her twenty-third birthday along with her in New York knowing fully well that would lead to sex and eventually hurt Kitty (though she would not know). The question of moral ambivalence becomes operative.

Their greeting is appreciative. Fanny greets Dubin with flowers in a water glass on top of her book case.

"I put it there for you to see because you like flowers."  

"Dear Fanny."  

While in bed, William Dubin shows a remarkable feature. It comes in the experience of William Dubin and Fanny in the bed together. It is not sex but the thought which prevails over William Dubin while they are about to have sex.

"As Fanny bathed he thought of her lying nude on her double bed and imagined a line of men coiled around it, a long line of types and ages extending into the hall and down a flight of stairs; from Mitchell the orthodontist to
William Dubin the biographer. How many men had she had in her young life - fifty? eighty? - a hundred and fifty? How many diaphragms had she worn out in her comparatively short sexual lifetime? Did she have one on - was it possible - when he took her amid the wild flowers? Or did she take me? He felt a momentary distrust of her; but as Dubin, lying on Fanny's sheets, reflected on the course of human lives - on desire, error, pain, understanding, change - he exculpated her in his mind, forgave Fanny her sexual past. And when they were lying in bed after her fragrant bath it seemed to him as if they had come together in innocence. He had re-created her virginity.  

Fanny says to Dubin that she is smarter than she looks but is not always organised. She is fairly well organised at work but as to decisions to be made herself, she is not. She asks help in that field. And then she confides:

"I am better controlled when you're around."  

They have sex.

"She was embarrassed by nothing, named her pleasures. He responded to her desire by running his tongue along her pudgy clitoris as she squirmed happily. A first for Dubin; he felt like a god."
William Dubin reflects on Lawrence's religion of sexuality and his own position on Fanny of recreating her virginity.

The trip to Venice and New York were vastly different experiences for both Fanny and Dubin. In Venice, they left each other with a heavy heart, after Fanny's sex with Amadeo. While in New York, there was pleasure between them.

At this juncture, Dubin is in conflict, two separate entities are in conflict; (a) the institutional form of marriage; (b) a claim of being lovers, a bond in becoming. He now is a critical human being. He has to decide: to make a choice.

VII. An observation when Dubin meets Fanny after their claim of being lovers -

"Dubin and Fanny were immediately intimate. He was perhaps surprised at how quickly and comfortably they came together, as though he wasn't sure he had earned the privilege. He had and he hadn't, as when strangers become lovers they remain in part strangers. Or as when married
men, having affairs with single women, expect less than total commitment. But Fanny had pronounced them lovers, and coming together in felt acceptance and desire was a happy circumstance. He enjoyed their familiar life together. They were friends, more to their relationship than sex; but happily there was sex."

The operative words in the above quoted passage are 'familiar, acceptance, friends, lovers, desire, sex'.

All these operative words are the key to the central debate of the moral preservation in the ongoing relationship after the claim of lovers.

Does the metaphysics of the body help in the Lack Within of William Dubin?

It is sex, the desire of it, and the fulfillment of it which operates in a metaphysics, having its own consciousness and is constantly assured and re-assured with sex. The fusion as a result of penetration conjoins them and at that instant, the words - familiar, friends, lovers, acceptance, desire are constituted within the body-metaphysic. From the desire to the act of penetration to form the concept of body-metaphysic this realisation of separate terms-familiar,
friends, lovers, acceptance and desire at the instant fuse - Language of Metaphysics of Body (Instant).

A passage is quoted to illustrate:

"After they had made love, as she was sitting cross-legged in bed, Fanny remarks, "I don't know exactly what we're doing, or what you're doing, but whatever it is hits me right. I felt this one today way up of my ass."

"Bingo?"

Fanny laughed. "We're good together."

"Is that what it is? Hasn't this happened to you before?"

"Not often. Only once or twice I can remember. I'm glad it happens when you're with me but I marvel a little."

"Maybe it's because of the way you want it. I dig the hungry way you go after me."

"You make me feel hungry. I have a long pleasure with you, on the edge of pain. Is it simple that we physically suit each other?"

"It has to be more than that," Fanny replied. "I think I come the way I do because I like myself better when I am with you."
Dubin is pleased with the answer. 'Dubin kissed her knees'. 3

The act of penetration in the instant - "I felt this one today way up my ass." 4 It is the realisation of the instant. There the body metaphysic speaks the physical language as well as William says,

"You make me feel hungry. I have a long pleasure with you, on the edge of pain. Is it simple that we physically suit each other?" 5

Yet the very next sentence of Fanny Bick is a revelation.

"It has to be more than that," Fanny replied, "I think I come the way I do because i like myself better when I am with you." 6

Fanny, in fact always seeks an answer beyond the Language of Metaphysics of Body (Instant.) A reference to the text again:

On being asked by Fanny as to whether he loved her: "Do you love me?" Dubin replies in the affirmative. "You know I do." To Fanny's question - "Why do you love me?"
"Because you're a lovely lay."

"Is that all?"

"Because I love you."

"Why?"

"Because you're Fanny, named out of Jane Austen. Because of your affectionate nature. Because you want to make something of your life."

From the Language of Metaphysics of Body (Instant) Fanny is moving on to what? First of all, she is moving beyond the Language of Metaphysics of Body (Instant.) What is this particular language?

Fanny there starts the process of disruption - The hint for disruption of marriage between Dubin and Kitty. Fanny wants William to move from Center Campobello where he stayed with Kitty to New York. Dubin thinks it would not be feasible.

"What are you thinking about William?"

"You are a loving friend."

"We are more than friends, now."

"We are also good friends."

"We really could be."
"I thought, we were ?"

"If we were living together I like coming home from work and you were there."

"We can't now I'm married."

She said after a minute, "Suppose you weren't any more ?" 8

Extension from being a loving friend as William thought to the hint of disruption of marriage between Dubin and Kitty.

VIII. Kitty, the wife of William, stands alone. The other side of being - a void. She feels the pain of void through the Metaphysics of the Language of Body. Kitty has very little reference with time though she has of space.

In [III (8)] both of them admit they love each other, and in [III (10)] despite the candid times, Dubin and Kitty have serious differences of temperament, reaction and rhythm. Kitty also blames William for withholding himself from them (Kitty - his wife, Gerald - his stepson and Maud his - own daughter. [III (13)]. Kitty stills regrets that Dubin at heart wants to remain alone. She regrets about her own life, her own past. Since the rearing of their children

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- Gerald and Maud, the need of each other, especially Kitty's to Dubin had lessened. Kitty reacts to this lack of her being needed.

"Suppose I need you in hurry." Dubin replies, "When have you since the kids grew up?" Kitty calls him, "heartless." [V (2)].

Kitty wants that Dubin should participate more like putting his arms around her without her asking. They again feel sorry about the life both of them are leading. The consolation for Kitty is Ondyk the psychotherapist and for Dubin working on D.H. Lawrence. [V (13)].

Kitty requests Dubin not to go to the barn for she would feel very alone and disturbed. "I don't sleep a wink with you gone." Dubin refuses. Kitty says, "I don't know why you ever got married." [V (14)].

In [V (15, 16, 17)] things change for the better for Kitty as well in her relationship with William. Personally she feels relieved when she declares her attachment to Roger Foster. While in bed they discuss about their happiest times in their lives. Dubin replies - "When we began to know each other, when we were secure in our trust of each other."
Kitty said, "When the kids were young and needed us. I felt used, useful." [V (17)].

Kitty's need is to be used and hence find herself useful. She is useful to the kids in being used by them. Yet the question is how does she expect to be used by Dubin to find herself useful?

She wants that she could be useful to Dubin through want: Dubin to be her husband, and she is to be his wife and hence be useful to her husband and hence find herself important.

In opposition to this want Dubin thinks himself to be a step-husband.

Observing [VIII (18)]:

For three consecutive nights they tried to have sex but failed. Dubin tries to explain - "I can satisfy you in other ways."

"I don't want a satisfaction, I want a functioning husband." 1

Functioning husband, the desire of a functioning husband; the functioning husband is the want of Kitty - a
husband who can perform sex. Impotency is the denial of this want.

The want of a body whose language is to be conveyed through the act of sex. This is where the metaphor of language of body, which in a system of abstraction becomes the Metaphysics of Language of Body in her life in relation to William Dubin her husband.

Metaphor - the urgent need of Kitty is denied. (William's impotency on three consecutive nights). The impotency of William Dubin with Kitty results in the void, in the non-being when Kitty stares with ominous two white eyes.

She is fighting a battle against time not space. Dubin is a distanced husband from her not through space but through time, twenty-five years of marriage.

Lack Within in Kitty is the reduction of her want to a severe passivity - helplessness of not able to act. The proposition: Is Lack Within a moral paucity of the individual who undergoes it?

However, Kitty does react. She gets a chance to react when Kitty guesses correctly about Dubin's affairs. Dubin
admits it and tells as to why he had not told her before. "I wasn't out to hurt you." Kitty cries from the stairs - "Fanatic, Fanatic!"

The reaction is obvious, the last cry of void wanting her presence, in the resistance of a growing relationship between William and Fanny.

IX. From strangers to loving friends (claim of William) to lovers (claim of Fanny) to the demand of marriage (Fanny). Sex promotes in the sense, that it wants to break itself and stands for something else.

As body has its own consciousness in different stages familiar, friends, acceptance, lovers, desire, sex. As these stages form, sex is conceiving its own consciousness. Sex, therefore, just does not become the manifested form of the sex at a particular instant Language of Metaphysics of Body [Instant]. Crossing Over a revelation which has the urgency of making the extra-marital relationship between Fanny and William an open and durable one.
But it is the time, the time spent in the institutionalised form of husband and wife which protects Kitty. Dubin knows and feels the presence and weight of time. He cannot escape from it. A time of memories, of duties, of obligations, which holds him back. Time in the institution of marriage battles the claim of disruption. It is the epistemological base withholding an ontological disruption - the claim of Fanny.

Dubin has to make a choice on marriage. Fanny demands it. Dubin asks for time but Fanny refuses to accept delay and leaves.

Yet, when they meet again Fanny tries to find an alternative.

"She could have Thursday to Sunday. I'd like you to be with me Monday to Wednesday." ¹

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This chapter [Chapter I Section II.] is the problematisation of the syntactic units [Chapter I Section II.] which provides an insight into the underlying phenomenon within the text - Dubin's Lives.

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The Lack Within, the body (its metaphysics, its language)

- Language of Metaphysics of Body [i] - Fanny and Dubin.

These conceptual units shall be unified to a system in the three essays of the second chapter.

---------- X ----------

Section - I
2. Ibid, Pg.33
3. Ibid, Pg.34
4. Ibid, Pg.43
5. Ibid, Pg.44
6. Ibid, Pg.40
7. Ibid, Pg.40
8. Ibid, Pg.52
9. Ibid, Pg.52

Section - II
2. Ibid, Pg.56
3. Ibid, Pg.34
4. Ibid, Pg.59
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7. Ibid, Pg.59
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12. Ibid, Pg.67

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13. Ibid, Pg.67
14. Ibid, Pg.87
15. Ibid, Pg.69
16. Ibid, Pg.83

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4. Ibid, Pg.214
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7. Ibid, Pg. 246
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