Introduction

The importance given to centre, which according to Yeats ‘cannot hold’, by Bellow stresses that human beings must have a centre that is put to harassment while trying to attain this centre and after attaining these follows a struggle for existence to hold on this centre. The process of attaining the centre and after attaining to keep it stable is really a tough factor, especially during the period of crisis. Saul Bellow in his lecture on “The Nobel Lecture” says,

One of the struggles, at the centre has become an immense, painful longing for a broader, more flexible, more coherent, more comprehensive account of what we human beings are who we are, and what the life is for. At the centre humankind struggles with collective powers for its freedom, the individual struggles with dehumanization of the possession of his soul. If writers do not come again into the centre it will not be because the centre is pre-empted. It is not. They are free to enter. If they so wish. (316)

According to Erik. H. Erikson, the basic trust of the individual germinates from the society that provides him feeding, the comfort of sleep and relaxation of his bowels. The first factor – feeding is the individual’s trust developed on the assurance of hunger satisfaction at the physical level. The second factor of trust is the assurance given to him for his rest, both physical and mental. The third factor of trust is his release of his physical waste; thereby he gains a physical, mental and intellectual feeling of comfort. Feeding comforts him physically. Sleep comforts him physically and mentally. Clearing bowels comforts him physically mentally and intellectually. All these factors of trust imply that one has to learn to rely on the sameness and continuity of other, “Outer providers” (148).
In any cultured society the other providers happens to be a mother, who infuses the individual, the essential trust on all the three above mentioned factors of hunger, sleep and total relaxation, thereby gain an identity of being all right, of being oneself “as well as of becoming what other people trust one will become” (Erikson 249).

In this sense, parental care, especially a mother’s care is very essential; if not children become neurotic from frustrations, If parental care and mother’s love are well provided satisfying the child’s sense of his inner and outer growths of physical, mental and intellectual accomplishment leaving on the individual long lasting impression of trust within, as well as without. If love is not properly shown on the individual then the individual will grow wanting in the harmonious three basic factors of trust become beings of basic mistrust. Love shown individuals become beings with proper drive and hope. Thus, basic trust makes the individual inculcate the twine aspects of drive and hope in the individual. The basic mistrust that has come to stay with the individual due to his lack of love shown to him by his parents, especially mother, makes him grow as a mistrust being. Basic trust makes him ‘all right’ with his inner self in relation to the outer world as well as the inner world that trusts him for his “goodness” of his conduct - Basic mistrust makes him feel, within him vacuums and the same experience of vacuum he receives in his interaction with others. Basic trust begets love, hope affection, care, concern, sympathy, compassion ‘be- all’ the positive virtues. Basic his trust objects hatredness, animosity, fear, hostility, animosity, anger, jealousy every and other deadly sins. Basic trust makes a being ever happy. Basic mistrust makes a being ever gloomy and melancholic.

The basic trust individual shall develop the other positive attitudes called autonomy. There two attitudes basic trust and autonomy of the individual in selecting his ways of experiencing related to introspection. This introspection of themselves is
susceptibly noticed in his behaviour or conduct, and others observe this. Thus, the autonomy of his expression of introspection noticed in his conduct and observed by others are all related and intermixed with each other that make him appear to be an individual distinctly different.

If such an introspectiveness expressed in his conduct observed by others carries shame a stigma—either at the personal or psychological or social or religious milieu then this autonomy of his choice introspection contains ‘goodness’ element that is of his introspection does well to him on others then his autonomy all right one. Many individuals develop doubt on his choice of introspection right or wrong. In some case, the choice is good for him. For some, the choice is good for others. For some others, the choice is good for him and others. Similarly, for some, the choice is bad to him or bad to others or bad to him and others.

The individual on account of his basic trust with the factor of love, and with the choice of his introspection exhibited in his good conduct visibly observed shall automatically get guided out of an initiative. The consequence of his initiation out of his desire of love, goodness, visibly noticed by other shall bear all fruits of success both for the self of the individual and the other factor— that is society.

If the initiative is wrong then the individual is subjected to guilt perennially disturbing the individual as well as disturbing the society for such initiative venture, industry required. Inferiority is no place here. But in certain cases, industry lacking in trust autonomy and initiative the individual feels insecure in his venture totally losing himself in the darkness of his inferiority. The person having all the positive attitudes of trust, autonomy initiative and industry will move with people intimately and gain all related factors essential for the meaning of existence both inwardly and outwardly. If
not such an individual suffers in isolation, groping in darkness- unable to come to grips
with his sense of self as well as with other.

The individual with all attributes of trust, autonomy initiative, intimacy
inducting, develops an identity of known self. In assuming such identity, certain
individuals become messed up due to role confusion. The other two positive factors,
generativity and ego integrity, shall follow when the rest of the above-mentioned
attributes are found expressed in that individual. If not, the individual suffers from lack
of production and care as well as renunciation and shame are also found missing in
their introspective expression of his external conduct noticeable by others.

The other factors in Bellow’s novels happen to be the two cities- New York and
Chicago that serve him the most suitable places for him by delving deep into their core
of existence bordering on the vision of water and spiritual atrophy. In such a wasteland
he, like other contemporary modern writers like T.S. Eliot, James Joyce, Ernest
Hemingway and William Faulkner, also focuses his attention in fixing the worldview
common factor transcending the limits of wasteland. In transcending such limits
Bellow’s place among Modern writers, especially American writers is something
unique, since he portrays his protagonists in such a manner that they know and realize
the pulsating evil in the wasteland motif but they with their self-endeavour on such
entities like basic trusts, autonomy, initiative, industry, identity, intimacy generatively
and ego integrity all positive and affirmative entities are able to achieve a clear-sighted
view of meaningful life in the midst of such a wasteland atmosphere. Thus, there is a
silver line of affirmation in the rotten life of wasteland and “exhorts the modernist
ideology” (Erikson 9). Further by analyzing this affirmation factor, one will come to
grips to the fact that the protagonists of his fictions, though a part and parcel individuals
of the wasteland, extricate themselves from the foul tendency of the wasteland out of
providing a right types of attitudes (seven in no’s as mentioned above) as a kind of panacea for their regeneration from the hellish wasteland nature found among the lives at New York and Chicago.

Another Unique feature found in Bellow’s novels is that the protagonists are subjected to wasteland cult-like their sustained doubts, madness, isolation, loss of faith, partials, self’s, unfulfilled sex drive, their lack of expressions to explicate the nature of their malady due to their disorderliness. Still, with all these shortcomings, they are able to grapple with their disturbed consciousness by returning and resetting it to psychic and spiritual recovery. Thus his protagonists are filled with the thoughts of wasteland ideology soaked in despair and frustration doubt and harness, selfishness and covetousness, violence and cheat, there appears a light quite distinctly in their dark corners of their minds that makes the individual protagonists the fret and fever of the modern existence as well as the clarity of thought required for their redemption. In this context, the remark made by G. Neelakanthan is worth to be noted.

In Bellow’s fiction, the protagonists, yearning for recovery is seen pitted against an indifferent and malevolent society. The city in Bellow is largely a complex symbol that embraces man’s spiritual debilitation, entropic death-instincts, perversion of basic human values, and celebration of baser primitive instincts. The city remains an abstraction to the teeming millions who make it their scene of living. Perverted and polluted that man is, the city becomes “an extension of the evil potential within man” (Christhilf 9).

However, the protagonist tries to humanise the city by integrating it into his deeper emotional estuaries, a process which makes the city endurable. Being part of the spiritually-doomed society, the protagonist shows symptoms of disintegration, but it is at the same time inspired by an earnest desire to look for a remedy. The protagonist’s
seriousness of purpose pays him at the end, and he locates the springs of life within himself against the society’s continued vertiginous dance of death. The protagonist’s success is sufficient evidence for the society attaining redemption, should it aspire for such a condition. Most of Bellow’s fiction brings out an implicit message as part of its affirmation - the message is that man can still regain his lost Eden. The veritable “City of God” if he cleanser himself at the founts of life and reassumes of the “sacrality of his being” (Neelakanthan 11).

Against such a modern background stressing the relevance of human freedom caught up in the vortex of very many social, political, psychological, fatalism of mechanical necessity subjected the individual modern hero to a themes of “Promethean defiance and Sisyphean despair” (Glicksberg 3) thereby trying to get the heroes evolved in such a struggle of defiance and despair that finally, resulting in him a tendency rejecting his identity as unable to come to grips with or it is totally absurd.

Erick. H. Erikson. in his book thus expounds the basic trust that a child belonging to all religions is trained to “periodical childlike surrender to a provider or providers who dispense earthly fortune as well as spiritual health” (250). Out of appeal through prayer admitting the child’s inner unification by divine guidance that alone responsible for its trust in God as common faith as well as child's mistrust as commonly associated with evil. The more the child gets unified with his inner self-guided by divine guidance the more the child shall become a being of trust and faith in God; the more the child deviates from inner self-guided by divinity the more he becomes an evil person, that’s most of the social and religious organization including finding among tribal community give importance to impart in their system of studies across human history the fundamental idea of evincing faith in the provider or God and following such a faith in all walks of life implicitly.
To become a complete perfect human being this faith in God or some great, factor is a must factor for individuals to achieve success in life or to make the individuals get extricated from all tangles of life. Religious institutions impart this faith to their respective religious dog man. Among primitive communities, they resort to the magical and supernatural practices. Among the modern educational systems, this idea of faith in almighty is taught through certain psychological lessons. Whatever may be the thing the result of such faith is to be embedded in trust that the individual inner self or spirit or soul or and factor is linked with the divine guidance of God that saves the individual on hours of crisis. Such a teaching is given to all in any cross-section of the community in the world. But only a few evince such a trust resulting in the faith of divine guidance.

Almost ninety-nine percent of this world’s communities’ thoughts are all well exposed to such a basic trust that the individual has in faith in the inner divine guidance gain him autonomy of self-control and willpower, initiative of direction or purpose, industry of method and competence, identity of devotion and fidelity, intimacy of affiliation and love, generatively of production and care, ego-integrity of renunciation and wisdom. Whereas the basic mistrust gets the individual shame and doubt, guilt, inferiority, role confusion, isolation, stagnation and despair thereby such individuals become citizens in the land of evil, wallowing in misery, agony and suffering.

The Contemporary hero has no hesitation to express his trepidation in his confirmation about this misery-ridden world due to his own factors of his ontological loveliness, and his ironic place of absurd existence. Many of the modern writers tend to pen the status and stage of such pathetic modern hero without showing them ways and means to come out of their “unexplainable” situation in their lives. That is why Fuller states “only a minority of our novelists have something clear to say” (Fuller XIV).
In the portrayal of a hero, in writings of writers other than Saul Bellow, what is focused on a person is his imbecility, his deplorable status, and his magnified factor of he being a solitary figure. But Bellow’s approach on such a portrayal of his heroes is different, and his focus is on his heroes’ capacity to grapple with any tough situation and his skill on interpreting the situation against his plight involved in analyzing such of his fear, his sense of despair and his solitariness Bellows heroes with the help of such traits like basic trust, autonomy of self-control, willpower initiation of sensible direction and purpose, industry, competence, of his devoted competence, fidelity, live affinity confronted against odds of misery, agony and suffering they are subjected to their patterns of lives.

In the writing of other writer the modern, world, most of them of heroes are made to cast in the novel of existential aspect in their aspect of their selves pitted against the different complexities of the outside world In their attempts to fix a suitable place of their selves many of them ultimately end up in misery, helplessness and agony. Whereas in the care of Bellow’s heroes they rely much on their comprehension of the complex purpose of their, existence about the world and their existence about the world and their mighty task of shouldering their responsibilities to find a meaningful this with other people of the world. In other world heroes know and interpret how difficult it is to come to grips with realities (all soaked in sorrow/agony) if the world and how much more tough it is to share their own selves to find a meaningful rapport with such chaotic outside world of other factors.

Most of the contemporary writers dispense with objective world otherwise meaningless, unable to comprehend with, their, heroes wallow in misery whereas Bellows heroes stress the essential need of the link of the world and the main. That is why almost all his characters like Levanthal [The Victim], Augie March, Henderson,
Herzog and Citrine [Humboldt's Gift] due to their charging idea of phenomenology basic trust autonomy, initiative, industry, identity, intimacy, generativity and ego integrity get to know fully well about the outside world as well as their selves of their existence of beings of themselves.

What Van Den Bergh in this context brings out how Bellow’s protagonists out of their clinging to the phenomenological aspects [mentioned above] appear different from the protagonists of other writers of existential phenomenology.

The relationship between a man and his world is so profound that it is an error to separate the two. If we do then man ceases to be a man and the world to be the world. . . . The world is our home, our habitat, the materialisation of our subjectivity, who wants to become acquainted with the man, should listen to the language spoken by the thing in existence. (Berg 32)

It is true that in any portrayal of heroes as characters in the novels the dynamic force is on such heroes of the quest for their salvation of finding their selves and their relative merits of these perceptions as an integral factor, dependent on such their objective experience in the world. The phenomenology that surface as facts and gets expressed in Saul Bellow’s Novels, The Victim, The Adventures of Augie March, Henderson The Rain King, Herzog, and Humboldt’s Gift clearly point Bellow’s breaking away from his focus on the heroes foolishness or an absurdity and his focused attention on such heroes as beings capacity to eke out their positive values as against the complicated pattern of life. What Bellow strikes as a different keynote in the novels mentioned above is his interaction of such modern heroes caught up between the meaningless ideas of the world as essentials but still attain a better stage or status of life out of acquiring of self-knowledge and its means of communication.
The central aspect is on Bellow’s concentrated portrayal of the ancient wisdom to light and to bear “knowledge of the winner’s hidden loss and the losers hidden gain” (Neelakanthan VIII). The expression of such a knowledge of his heroes germinate out of their lack of personal connection with the external world and also, their self-conscious ego’ experiencing only boredom in their existence. Thus, two factors of their lack of personal imitation with the external world and their self-conscious ego experiencing only boredom in their existence tend to overlap with each other in Bellow’s treatment resulting in contrasting views of their state of existentialism as well as their individualistic romantic attitudes. In this context, there appears a strangeness in such attitudes that elevates Bellow on par with the writings of Emerson, Wordsworth, Whitman and Thoreau and their belief in God. Further in such a tradition of their faith on such a source equivalent to all religious beliefs these heroes tend to instil in them the faith of their inner salver as an intuition of the spiritual reality found embedded in their respective inner spiritual selves. This tradition is of Jewish heritage wherein their heroes tend to link their alienation, identity, mobility and powerlessness as a kind of link but not of between the suppressed few and the nameless modern man.

It is in Bellow’s novelistic tradition what makes readers get confused out of his portrayal of morality appears to be secular and neo-Jewish to achieve universal appeal within a narrow but non-Christian framework. The tool he has taken in the portrayal of Jewish experience as something equivalent to or better than universal intentions finally gets him to recast the American wisdom – “home itself is an exile, that it is the nature of man to feel himself everywhere alienated” (Neelakanthan VIII). Whereas he himself this views that “such an alienation is wrong and the modern mind tends to resist the alienating power of his time” (Neelakanthan 9).
In trying to polarise these two opposite factors of accepting alienation and at the same time resisting it, Bellow tries his best to manipulate them out of two factors of projection and defence mechanism in his book *Childhood and Society*, Erik. H. Erikson has talked these aspects in this manner.

In introjections, we feel and act as if an outer goodness had become an inner certainty. In projection we experience an inner harm as an outer one. We endow significant people with the evil which actually is in us. The two mechanisms which would like to externalise pain and internalise pleasure an intent which must yield to the testimony of the maturing senses and ultimately reason. (Erikson 249)

Bellow’s protagonists in the novels taken for study have experienced these inner harms a factor of outer ones and their factors of inner certainty as an entity of out of outer goodness thus the opening of existential ion and romanticism get moulded into a strange amalgamation wherein the heroes of these novels are sensitive to historical condition and feels that a man should realize his true self only in communal actions. It is at this context Bellow’s views on alienation and its resultant by-product of strangeness his protagonist's experience are of similar and identical with the dogmas of Emerson, Wordsworth, Whiteman and Thoreau who all have their pivotal faith on God. They all spring up from the belief of God as their pivotal faith “on what is perhaps the source of religious belief - man’s infrequent but persistent intuition of a spiritual reality - when they discover the spiritual self” (Opdahl 23-24).

As a self-conscious individual realising fully well about the amalgamation of the experience of a romanticist about his inner certainty of faith in spirit as an extended factor of external goodness as well as existentialist inner harm experiences due to external had influences maintain him his mental equilibrium. About this storage
combination, Bellow refers to his *Humboldt’s Gift* through his protagonist in this manner.

In myself I could observe the following source of tedium 1) the lack of personal connection with the external world . . . The educated speak of the disenchanted (a boring world). But it is not the world; it is my own head that is disenchanted. The world cannot be disenchanted. 2) For me, the self-conscious ego is the seat of boredom . . . For to be fully conscious of oneself as an individual is also to be separated from all else. (195-196)

Again, the dominant factor of alienation due to lack of identity, mobility and powerlessness almost all dominant traits of a suppressed Jew and a wasteland product of a modern man is found expressed in *Henderson The Rain King*, *Herzog*, *The Victim* and *Adventures of Augie March*._ Projecting out of Bellow’s portrayal of Jewish experience as a means of expressing his universal intention. According to Fielder “It is the Jew who has been castable to recast this old American wisdom- that home is an exile, that it is the nature of man to feel, himself everywhere alienated” (51).

Coupled with their subjective trust on their domestic life, their association with the society, their faith in religion or God, their depth in knowledge in their studies, their professional status, their interaction with other like friends, bosses, neighbours etc. Their own personal longing for achievement in life, their sentiments of life which form their basic trust impelling their drive and hope are pitted against their objective factor of basic mistrust out of associating with them on hide world that creates in them a being off contradiction out of their projection of the inner harm out of the outside and interjection association of the inner goodness an outside factor, they all cast to a create
in them an ideal image of themselves to project themselves and “at the same time they turn into one in which they can live safely” (Clayton 77).

Thus, the protagonists out of their projection of their inner harm as the outcome of outside association and the introjections of his inner goodness as his choice outside goodness create a self of their own as well as create a world of their own. They thus go beyond human life thereby Bellow tries to show the idea of the creation of a model of created self and a created reality. In doing so he stumbles on praising to skies the element of individualism and with equal vigour striking the element of such a high praise an enormous one. By creating an image of their own selves his protagonists are unable to grapple to live with the world they are made to interact with, thereby they lend to resort in creating a world of their own to live in cognisance to their image. In doing so, they tend to come to grips with the realities of their ideal world creation do contain all phenomenal factor of the real world causing them panic in life that drives them to their permanent home of death. Thereby his protagonists as a victim or sufferers make them feel in them a sense of guilt, and at the same time, they feel to have in them such a special guilt making them feel superior. Out of such a feeling of superiority, they tend to formulate laws and limitation wherein death does not find a place. To lead a such a life in such condition, they need to have a world of their design contracted out of their patterns of life. “Instead of living in the here and now, he transmutes living reality into a philosophical problem which he can handle in verbal form” (Clayton 234-235).

Another critic of sail Bellow’s fictional heroes M. A. Klug thus says in one of the reviews that “they all suffer from a psychologically caused out of their lives compelling comfort only negation of their desires from which their own finite and
imperfect able natures do not see eye to eye with facts of realities that bring only ideas of death” (Klug 465).

Thus, the conflict between their own natures and the relation they experience in their lives are at loggerheads that results in them to denounce the forms of such realities of the world connected in fate. In the following lines, such a conflict is thus expressed by Klug how Bellow’s protagonists psychological suffering gets manifested in the external world creating in them the tenor of death and uncertainty of life. “They see the buildings, the institution, the multitude of unknown bodies as the substance of death itself. The city exists as a machine for wars production and mass murder. To be part of it is to be, swallowed into nothingness. To lose not only the hope of immortality but also the hope of unique or individual life” (Klug 466).

It is true that in a such a conflict with the concrete external reality there are intrinsically intertwined with their partial segment of their selves entrenched with the idea of terror of death thereby palling their faith of on their inner reality of their spiritual existence, pulling their legs as beings falling short of total perfection. Klug further expounds this point in the same review.

What is behind this in a perverse urge for pure state? If the self cannot be perfect then but it be worthless, the essential pull of these two extremes. On the most active levels of their being, they are romantic egotists drawn to some pure and absolute freedom. Denied this pure state, they turn in disgust from their environment and from their own nature. (Klug 466)

Brought in the religious justice, faith in religion with its access on transcendence Bellow’s protagonists as their inner faith on such a basic trust while interacting with the worldly activities cleave them with a basic mistrust of their faiths
of their spiritual self. What is unique about them is that such a self-clinging to the faith of religious transcendence ultimately get them answer for their all problems. In doing so what Bellow portrays is not the protagonists’ experience of a sense of joy out of transcendence but their inability to find a significance of their lives. The Romanticism and Judaism are Bellow’s pivotal issues as according to Opdahl his real religious outlook is that heroes “surrender to God or to involuntary godly perception” (Opdahl 17).

All the factor of such an outlook of religious transcendence an essence of Bellow’s protagonists’ inner selves earn them a name to be called as neo-transcendlists; as according to M. Gilbert Porter, who equals human faith and Divine faith the same as two sides of a coin. “Seeing the visible world as a symbol of a higher spiritual reality, the transcendentalists affirmed a belief in the strength, imagination, dignity and moral perfectibility of man” (Porter 194).

According to the Porter Bellow’s words bear testimony to the fact that “God, love, prime mover life force, ever vital or simply creative spirit, it is universal that has the power properly intuited to give meaning to human existence, to inspire brotherhood, to sustain the dream” (Porter 197).

In other words, as expressed by Clayton that the problem whether a man can be saved the answer is expressed by Bellow in his *Humboldt’s Gift* thus expounded, “In the world of distraction the world in which the ego the social moves, the answer is No. But, there is always another world in Bellow novel, it is a world of love, of the search for the light, of God and the will of God, a world in which the person is no fool or is a holy fool, in which the soul is worthy of salvation” (Clayton 1).
Caught up in such a world of distraction where the selves of other in their relationship of the protagonists similar and exact being of the contemporary beings Bellow’s protagonists maintain equilibrium on account of their faith of transcendence in their selves as a natural tendency in them as a human factor of the other side of a coin, while the one of the existential side of contemporary world dinging to faithlessness in transcendence there protagonists many a time “respond to a more mystical sense of oneness with some ‘Larger body’, which is transpersonal and relates them to the very current of being” (Tanner 68).

Thus this religiousness as found in his heroes as trails of core belief of the external in every human being thereby spearheads them their projection of their selves if evil all due to the external influence and introjections of all that is evil in the world has some goodness out of their temperaments of contemplation about external world ever tending to distract and perception about them ever ending to see a bright patch even in the darkness of such distraction and continue to maintain an inner balance as a holy tool.

God’s soul is found in all inner and outer selves, whether animate or inanimate; whether selective or objective; whether in religious thoughts or secular ideas; whether in the transactional world or personal world. Bellow’s heroes, especially these five protagonists tend to scan their memories of their childhood as a permanent retreat against time. “The life of mind becomes a substitute for creative Life” (Klug 469). It is in this context expressed by Erik. H. Erikson worth to be thought on. The protagonists of these novels out of their combination of human life cycles and their interaction with social, religious institutions evolve in them a pattern of inner division creating in them a “sense of universal nostalgia for a paradise forfeited” (Erikson 250). The noble mind of the individual protagonists out of their exposures to the morals of their parents as
well as their studies of such morals in depth in institutions find no correlation in their human life cycle and as tools of guidance the moral, taught to them are of no use for this practical existence. Lessons taught to them glorify man’s noble action. In their life experiences, they are logged down upon the mercenary values essential for this existence. Bellow has made his heroes move toward a traditional sort closer to religious brotherhood and death of self. In other words, his heroes are endowed with the loser of imagination recreating in their memories about the glories of the personal immortality of the past and at the same time trying to bad a life of brotherhood in their transactional world.

All these eight factors mentioned above with their counterparts as the achievement of the individual heroes of the novels taken for study. A detailed analysis of the problems their heroes face in their process of transformation is discussed in the succeeding chapter.

The most points of view that are different in their attitude and outlook of the ambivalent and ambiguous have to be taken outs account at this juncture for what these heroes experience as alienation becomes their sense of accommodation. It is about this aspect Marcus Klein thus views.

Alienation, the sense of separate and un conciliating identity most crave to accommodation. Bellow’s inspiration is finally in other, deeper sources but as the novels have world themselves out, they have dealt in terms presented by the history in which they found themselves. The dialogue between alienation and accommodation is what first of all they are about. (Klein 93)

The phenomenal world of distraction and the inner world of the protagonist areas are at loggerheads with each other. The phenomenal world is after material
prosperity, to achieve material gain person resort to any unfair and unlawful actions. Though thus have in them the faith of God in their selves they out of their experience realise that money power is the real power of living than God power. Especially to a person belonging to the Jewish community are forced to make a mark in their existence in the New world America where money alone is a force to reckon with. As already suffered from suppression, repression and oppression Jaws in their present home America tend to breathe freedom for which the only tool available for them is monetary gains. Thereby such gain they care naturally expected to get is a trade, commence and in any forms of business with a heavy money stake. Against this background all the other characters apart from the protagonists, though almost all of them are from a Jewish background, culture, tradition and religious faith, lend to behave in a merchants’ manner with a market-minded consciousness aiming for material aggrandisement. These values are in money their conduct is after money. There gait and association are with a person having such an identical taste to make money they resort to any unfair means.

Their consistency, continuity had a sameness of experience provide them with their sense of ego identity getting recognized out of their inner anticipated sensation and images firmly correlated with the outer people with such identical traits. The general character found in novels especially in there five novels tend to become models for “Masochistic tendency to assure cruel comfort by enjoying ones hurt whenever one is unable to prevent significant loss” (Erikson 248). All the other characters apart from protagonists have out of their maternal relationship developed in them a personal trust on all matter on the basis of the trusted framework of their cultural life cycle. This cultural life cycle of these other characters are rooted inter their upbringing in which parental care especially mother’s role, get into them as a dominant force that borders on
the maternal comforts of happiness in life are that factors essential to move safely on the paths of life for which alone they have to aspire, exert and interact with such occasions on incidents getting them money or material success. Their inner faith of their selves and their own participation in lives shape them their aims and desire for the business of amusing wealth, and through wealth wielding the power of authority or supremacy. Bought up in such parental care with the motive of making money that alone the be all and end all of life’s purpose, their beings become beings of selves of all right attitude of their personal selves and indulge in all foul and unlawful activities for making material gain and get themselves easily identified with peer group and become their companions. Other trust them for they too have common faith on material success without caring for any goodness in their endeavours. The mutual trust on each other’s found in these have to of Bellow and the protagonists of these novels do have to a certain extent to all right selves of them and their action to a certain extent except when they begin to contemplate about their action aiming for material success that does not feel any compunction while the protagonists feel in them a sense of guilt. It has become the protections and introjections of other in the novel. Experience of pain and pleasure out of their action and interaction but the protagonists alone try to find a reason for such two factors why they all felt an inner harm out of their projection as it is an outer one and why ever significant people have in them evil which is also found in them all as introjection.

It is in this contest what is the difference between the others in novels of Bellow, especially these five novels and the protagonists of these novels is that others do not get to know to what they are doing whereas the protagonists know what they are doing. Though Bellow does not profess any Judaism an element of institutional safeguard objectively, he has made his protagonists realise in them thus the growth and
full in human person as alternative basic attitudes like other in his novels protagonists too have in them the common factor of faith in monetary gain but with a difference. They have gained success in such a basic trust identical with their wish for money like other at times get them failures either out of there an error in judgment, and thereby they begin to have in them as basic mistrust. Leventhal in *The Victim* is a typical example. His basic trust on friendship, family, love and care became products of his basic mistrust of the entire humanity. Still, he is able to maintain balance because he has in him the faith of reason of projection and introjections that evil in him is out of his experience he got but the good in him is his contemplation about such an evil trying to find a reason for such a negative factor in him. A detailed analysis of this projection and introjections of Leventhal, Augie March, Henderson Herzog and Humboldt as factors of their contemplation based on these basic trusts their specific autonomous existence, their initiative in the second chapter, followed by industry, identify, intimacy in the third chapters and finally their generatively and ego integrity as the concluding factor are fully expounded in the fourth chapter.

It is what Bellow stresses in the trait of his heroes is that they love only humanity in general (though never for things) and their movements get surfaced out of their thematic tendencies. In general, all of them try their best to extricate themselves from the followers of the heavy burden of the unruly aspect of life. Patrick Morrow, a great critic of Bellow, is of the view that Bellow’s heroes are characters appear to be beings ready to live in society rather than live in alienation. It is in this context he agrees on the same view expressed by Klein. “Bellow is highly concerned with how sensitive individual, can live fulfilment within a society sometimes hostile, always, chaotic. To this end, the heroes of his novels find accommodation more valuable than rebellion” (Morrow 389).
In fact, this attitude of accommodation even at the vortex of alienation in the cause for their achievement in their lives setting aside all the basic mistrust as negative factors and remain steadfast in their dynamic count part of all positive one (factors) throughout their lives. It is possible for them in the present industrial era as of history. But of moving into the society “with a desperate hope that human dilemma will be solved in community recognition and action” (Hoffman 108). It is in that attempt of their quest they throw their responsibilities, and the chaotic burden of the world ultimately lands them on the matter of living in the real world even when the reality appears to be disorderly and annihilative.

As Klug puts it that what Bellow achieves a triumphant success in his treatment of his heroes as their surrender to their inherent limits of life and accept whatever steps were taken against it would be destructive and chaotic. Thereby his protagonists never overcome their instincts of withdrawal nor run away from the fear of reality. As Robert R. Button says “In all his novels, he shows his protagonists to be responsible for their particulars conditions, their dilemmas, and conflicts, but they are also regarded as capable of altering those conditions, whether or not they are aware of these responsibilities and powers” (Dutton 139).

The responsibilities and power vested with his heroes lead them to restrictive status to them at the end of his novels about which Max Schulz thus opines “Each hero faces the attractions death offers and resists its appeal. Each triumph with the heart over the corrosive experience of the mind. Each demonstrates that the individual while partaking of the social order, may preserve the integrity of his soul without submerging in his fate” (Schulz 123-124).

In the words of another critic Opdahl, the tendency of accommodation that his heroes exhibit in the midst of alienation as their means of insights and responsibilities
appears to be their religious transcendence and their immolation of the immature self as a means of achieving loving union with the community. What with all his basic and factors of these basic trust with the essential elements of love to live in harmony with the community ultimately springs at them destruction causing them imbalance that the trust of love in their insight for others is not received properly in the society they all live and share the love. It is their nature of life for the society (others), or individuals become mean of their not realizing its worth and essence but creating mistrust in them (by other) thereby resounding to all destruction for their existence. Their love for others and other experience hatredness become the fictional material for Bellow who, in the words of Tanner “have tasks and journeys unfinished, problems unresolved, resolutions untested. These ending are vivid pictures - momentary gesturer of hope, readiness and reconciliations. They are often vibrantly emotionally ‘right’ yet they could be called conclusions in which nothing is concluded” (Tanner 66).

While all other character that are taken for our study The Victim, The Adventures of Augie March, Henderson, the Rain King, Herzog, Humboldt’s Gift, exhibit traces of the characteristic urban taints like neurotic, fragmented consciousness, death, wish, lust, purposelessness, isolation and alienation, in which they are akin to other characters they interact with, they are able to pull on their lives’ on the positive banks of life because of their affirmation and acceptance that life’s course is tough and the person they have to meet and interact do not nourish in there a positive tracts either to summon up their selves within that they are human with moral atrophy or to accept and affirm life and its all components have all negative factors bordering on evil ready to spoil them as well as the world they are associated. The other characters enumerated in the next three succeeding chapter lack the hero’s basic instinct of basic trust followed by other positive qualities listed above essentially making them stick to affirmation and
acceptance though at times they too like other in these novels are subjected to the mood of alienation and distrust that are caused by their inabilitys to establish a strong link with the outside world of confusion. Sooner or later they come to grips that the world in which they are made to live has qualities humbled by death, decay and moral decrepitude which they had to be got endeavoured upon all in the midst of such chaotic disorderliness of life of the world they realize within themselves. They are left with no option except to find the meaning of their existence as a human being. With their deep-seated faith in the twin factors of affirmation and acceptance and its attendant factor of faith they develop deep into their own selves and become protagonists fully realize that beyond the negative surface realities of negative death-throbs of life there lies the perennial blow positive factors of human existence, everlasting love, peace, brotherhood and amity.

Saul Bellow invites our immediate attention as one of the most vital written in the modern world for his writings do not have any excessive hopelessness of life and its conditionalities or immense epic dimensions of life and its scope for hope and its limitations. Thus, in his writings, he never portrays fully on the black patches of life of despair nor focuses his attention fully on the positive, bright patches of life. It is in his portrayal of life, through his characters, what surfaces is his tendency of a mixture of positive as well as negative aspects. Many other contemporary modern writers try to register in their writings the black tendencies of life and its attendant values of pessimism that life in this world is not worth living and for men, there is no scope for leading a life of peace and harmony under the existing modern conditions.

Bellow truly delves deep into the domains open to a man that offers him enough vista of chances to lead a life of peace and harmony even in the midst of such a deplorable change found in the life of modern times. What Bellow tries out of his
writing is to leave in man’s hearts and minds an impression that man has in him positive and affirmative potentialities to make himself clearer estimate of his condition, without bringing in him any hoax elements of either optimism or pessimism. In the process of evolution of such a condition of affirmation his fiction is much relied on his depiction of characters that too his protagonists like Leventhal Asa (The Victim) Augie March (The Adventures of Augie March), Henderson (Henderson, the Rain King) Herzog, (Herzog), Citrine (Humboldt’s Gift), because of their certain phenomenological values practiced against the modern wasteland that are found embedded in their character traits like their basic trust, autonomy, initiative, industry, identity, intimacy generativity and ego integrity traits like values gave them scope for their traits like drive, hope, self-control, willpower, direction, purpose, method, competence, devotion, fidelity, affiliation, love, renunciation and wisdom. Further these values and their attendant positive traits that made them stand against all negative tendencies like basic mistrust, shame and doubt, guilt, inferiority, role confusion, isolation, stagnation and despair.

It is with these positive values listed above coupled with positive traits the protagonists taken for our study (as mentioned above) are capable enough to steer their course of life with such positively ridden affirmative tendency fully realise about the tensions, trials and tribulations of the modern wasteland existence. Thus, Bellow’s fictions listed above depict how the protagonists of their novels fully aware of the pairs of such wasteland life and its images. Beyond such life and images and develop a vision that is affirmative in character and positive in approach.

The intricate sensibility that Bellow’s point of view in treating the modern wasteland myth and how the potentialities of positive values and traits these protagonists carry as affirmative phenomenological factors help them come out
undeterred from such a wasteland and how much they all suffered physically, mentally, intellectually, and spiritually that subjected them to strange uneasiness of becoming one with the pessimism of the wasteland vision.

Many critics focus their attention on Bellow’s affirmation of positive phenomenological values of Bellow. One school says that his diction is more than them he takes for his fiction that invites the element of affirmation. The other school is of the view that Bellow that his fictional writings as a finished product confront really what is supposed to be real.

This study aims at to prove the fact that in these works of prove Bellow what is the outcome of him is his treatment of his characters (only the protagonists of their novels taken for study) that with such positive, affirmative phenomenological aspects alone these characters emerge as great characters by their opposition to the wasteland factor that is found embedded in the works taken for our study.

It is true to certain extent that Bellow’s positive affirmation stems out of his religious faith that is the traditional belief that life on earth shall be harmonious in relation to eternal beyond. At the same time, the wasteland temperament found in all modern men also happens to engulf a part of Bellow’s consciousness. Many a time this foul wasteland mood tries to get intertwined with his positive affirmation and ultimately develops in him a vision of life that is laden in his works as an unknown holy factor.

The character listed in the novels taken for the study develops a tendency for wandering. In their wanderings they develop some sign of “personhood and integrity” (Neelakanthan IX). It is that that personhood and integrity helped them extricate from the evils of sexuality, death, money and politics. Further by the pain and sufferings
these characters get redeemed and revivified as if they all redeem the modern wasteland out of their clinging to the positive, affirmative phenomenological values.

What their character aim is attaining is “characteristically, the affirmation that is achieved at the end and (that) is redolent of humanity’s constant struggle to overcome its imperfection” (Neelakanthan 1). Bellow through these novel’s register his vision of life that endurance alone is the only saving factor that man can overcome life’s pain and sufferings in all the novels Bellow juxtapose the modern wasteland proximity continuing all with the wanderings of these heroes till their consciousness gets clarity. This is achieved out of these heroes changing their attitudes to live in the chaotic wasteland Chicago or New York and think clearly to keep themselves with the rural or pastoral village. It has happened to Augie for his choice of living in a calm village in France. In the case of Henderson, he chooses Africa as his sojourn to get himself realise his worth of self. In the case of Cistern in Humboldt’s Gift, his stay in Spain speaks about his tendency to overcome his imperfections.

Bellow in his treatment of such just a positioning of wasteland metaphor and the affirmative metaphor of his heroes in these novels selected do not project them like T.S. Eliot and his The wasteland elements of degeneration of human values and their fallen deplorable status but he tries his best to instigate a moral codification in the hearts of the contemporary men who would be able to imbibe the vital aspects of human values out of their clinging to affirmative tendencies of the phenomenological factors as treated by Bellow in these novels.

This quality of affirmation by Bellow, various critics find fault with him in the following manner, Writing about Herzog, Clayton observes, “if Bellow attempted in Herzog to bridge the gap between the isolated self and society, he has not succeeded Herzog’s man communing with God and nature, not with men” (Galloway 1). A critic
like David Galloway says that this tendency of Bellow is Hassidic. Another critic Stanely Trachtenberg finds Bellow’s affirmation “‘unconvincing’ and views Herzog’s withdrawal at the end ‘paralytic’ rather than ‘regenerative’” (Galloway 2). He also views that Bellow instead of registering the optimism of affirmation register only Schopenhauerian kind of pessimism.

All these estimates on Bellow about his affirmative factor show that Bellow’s attempt “to transcend the wasteland darkness” (Galloway 3) of his fictions failed him. What is his affirmation is his religious longing trying to integrate it with the fictional portrayal? This school of Clayton and another claim that whatever may be the affirmative spirit in them tried to scale them above the hillocks of the wasteland that in their worldview they still carry in them the images of the wasteland.

The other school of critics like Pinsker argues that what in Herzog that Bellow portrays his phenomenological affirmative tendencies right from the factor to basic trust to egocentricity as said “with Herzog, Bellow suggests some directions, not of both the wastelands of the twentieth century and the peculiar paranoia which afflicts the contemporary sensibility” (Pinsker 237). All these positive factors listed by Pinsker like the values of innocence, the law of the heart and the chief refusal to indulge in the origins of despair are all very identical and similar to affirmative values and character traits of Bellows portrayal of Herzog as a distinctive Jewish vision of positive factors and capable enough to be practiced strictly would make steer their course against all the odds of the contemporary wasteland and achieve peace and harmony within and spread the same to the society thereby making it a place of peace suitable for all to live.

Critics like Daniel Fuchs, Allan Chivkin, and Daniel Majdiak are of the view that Bellow’s sense of affirmation with its phenomenological values and traits border on he taking recourse to “the Romantics rather than arch-modernists” (Pinsker 239)
with regard to his affiliation to his “belief in the self on ever the soul” (Fuchs 9) as well as his “repudiation of the wasteland outlook of modernism and . . . his allegiance to the older tradition of early nineteenth century Romanticism” (Chivkin 7) and then while commenting on Henderson’s sense of self Majdiak’s statement on Bellow” reaffirms still valid insights into the self which the Romantics discovered while exploring their individualism” (Majdiak 129). All focus on the point that these heroes of him with their moral self-exploration for their spiritual recovery tend to extricate themselves from the wasteland that bothers them greatly for not achieving a poised life of peace and harmony.

But all these critics focused their attention on one aspect that Bellow keeps the wasteland metaphor as his pivotal point but still wields into the warp of his theme his own regenerative tendency.

In fact, this present project aims at Bellow’s positive, affirmative tendencies coupled with the phenomenological positive values and traits found embedded in his characters that alone save them slowly and methodically to negate the wasteland metaphor totally but keeps clinging to the long-lasting human values that are found within it.

Bellow’s worldview as viewed by many critics has romantic transcendental and social sensibilities. Though these sensibilities happen to his bedrock scope of his writing as expressed as sensibilities in these novels taken for study this present study though accepting their sensibilities as one factor of one phase of his fictional writing the other phase of his writing in the phenomenological affirmative positive factor like basic trust autonomy, initiative, industry, identity intimacy, generativity and ego-centricity with traits like drive and hope, self-control and willpower, direction and purpose method and competence, devotion and fidelity, affiliation and love, production
and care, renunciation and wisdom that are pitted against the wasteland negative factors of basic mistrust shame and doubt, guilt, inferiority, role confusion, isolation, stagnation and despair as otherwise founded in other attitudes proosing the fact in such a negative wasteland factors others undergo pain and suffering whereas these protagonists with such affirmative survival phenomenological values and positive sensibilities and trusts are capable enough to establish within them peace and harmony, love and affection, care and concern, all essentials for human beings take the success of the wasteland like trees and plants but go he deeper and beyond the wasteland to get themselves identified with the essence of themselves that they all born for all goodness alone to be established and propagated as ‘Holy knights’ find out a world of reigned and ruled by a benign God.

In all the successive three chapters after this introduction tries to focus this phenomenological affirmation of these protagonists by focusing at least their three values and its trails in successive chapters (Chapter 2, 3, and 4) to show how man is so noble in his existence “what a piece of work is man, noble in trait, infinitive in conduct. in form, in moving a paragon of excellence . . .” (Shakespeare II.ii.303).

The dialectic of values that he tries to focus on an ordinary aspect that is embedded in all modern literature treating the theme of wasteland and also does it with a difference. That difference of his dialectic portrayal of such values as handled by Bellow in these novels speak volumes about his keep rooted sensibilities of time-honored virtual that is his Romantic - transcendental Jewish religious cult from age-long days written, thinker and philosopher have a tendency to project a life without any spiritual basis is chaotic which is to be reordered and reestablished. Every literature of every age has registered their dark tendencies about their vision of wasteland life. The principal literary architect at of our age, T.S. Eliot left his horrifying expression of his
vision about the modern wasteland in his work The wasteland Bellow too projects his vision of wasteland with a difference. His weltanschauung is his faith in man and the affirmative aspects that men still hold to go deeper and beyond the wasteland. For our age with a total doom for humanity around the corner due to the proliferation of nuclear weapon Bellow’s hope for portraying such affirmative men sprinkles a new hope on man and nor his future survivalist due to his rediscovery of nobility in man.