Phenomenological Aspects of Basic Trust and Mistrust – Part I

In *The Victim*, Bellow presents his protagonist Asa Leventhal swaying in between his basic trust, and basic mistrust becomes factors of his drive and hope as against his society. In fact, he is in a state of social emptiness experiencing the same in his everyday routine existence. In such a state of oscillation in between his self and experiencing emptiness in mistrust from the social world, he appears to be a defensive outcast Jew. He is in search of an identity for freedom.

His problem of finding himself a definite concrete platform in between his oscillating self out of his hope and from the vacuum experience of the world he realises a tendency within his own self how his relative association with the world responsible for his significant existence that is so shaky and miserable.

He expresses this state of mind at the beginning of this novel in this manner. “I was unlucky. I got away with it ‘He meant that his bad start, his mistakes the things that might have wrecked him and somehow combined to establish him. He had almost fallen in with that part of the humanity of which he was frequently mindful, the part that did not get away with it the lost, the overcome, the effaced the ruined’” (TV 26).

His realisation that he merely ‘Lucky’ on account of he not born as one of the lost or ruined being often surfaces in his conscious self-resulting in him develop a tendency that he, at any cost has to safeguard himself against all odds of the society. Though low born his luck hasn’t made him a being of ruin out of his interaction with the world. Thereby he develops in him a basic trust that he has to guard himself against any point of time and place ever ready to pull him from his safe place and set him drowned in the sea of miseries of life.
In such a doubtful situation of him being pitted against and driven to the sea of miseries by external factors of the world he constantly clings himself ‘to differences’. That is he thinks his estimate about his self about others as well his estimate of his self-yield him good results thereby protecting his lucky position. But he fails to realise that in these two factors - a personal estimate of others about themselves and their estimate of him out of their interaction with him are different from his estimate of the factor of the same differences.

On many occasions, his self-estimate of his self as well as on others got out of his involvement brings him more despair than hope. He believes the experience of him out of his interaction with the world brings him only despair. This has become his well-cemented force that all the involvements shown for external factors will result in sadness. As a result, he turns to get involved and hit by despair. This tendency given him boosts to grasp on his lucky position of never allowing him participating in life situations.

This element of his basic trust about his own self, a doubtful factor as well as his estimate on their rooted in basic mistrust that others are even to bring him ruin his character. He never tries to get himself trained for proper evaluation of his estimate about his self as well as also on others, and then others estimate of themselves and their estimate of him.

In that context he feels often frustrated that whenever he shows any involvement as with others or any dogma of institutions out of his conduct of trust he often experiences the evolution out of his actions of involvement a sense of difference between his faith involvement and the resultant reaction from others resulting only in fraction and not in harmony as according to his expectation.
It is because of his lacking in his estimate about others out of his own personal estimate about them he feels alienated and thereby rejects the society around him.

Further, his wife is away helping her ageing mother, and before his nephew’s sickness, he had very little to do with his brother and his brother’s family. To prove the fact that he often feels incongruously unable to eke out a stable relationship with those around him can be seen out of his association with former employer Rudifer and also his friends. His reaction to Rudifer runs in this manner: “I never was good at rubbing people the right way. I don’t know how to please them” (TV 109) with his friends his sense of taciturnity is them expressed “a fleeting feeling that it was a mistake to be drawn or lured out of his taciturnity” (TV 118). All that occurrences in his life are in such a manner subject him to experience a feeling of the stranger within himself like a rudderless ship lost in destination and are “under the dread of being the only person in the city without anyone” (TV 124).

His autonomous existence gets intensifed out of his shame and doubt of he being an introvert without any proper estimate of the potentials of external factors led him a susceptible life of threats, especially one among many other threats that is from Albee in a crude and mad manner against him that disturbs Asa’s doubtful, unsteady share of his limited security.

Both Asa and Albee are the two sides of a coin while Asa a bit lucky escaped, being and Albee an ‘unlucky’ getting caught up. Both fail to have no trust in their potentials but coupled with strings of mistrust on external factors of the world swinging in their love on both opposite poles of drive and hope. Ultimately out of their experience of the real objective world brings them only shame and doubt. The tragic situation becomes keen and pregnant by the fact that Albee encroaches on Asa’s personal life with the charge that he is responsible for his deplorable state. As Asa’s
second nature always remains calm he stands petrified out of such a charge levied against him by Albee. It is his concrete autonomous existence that helps him remain stable out of the different force of life tossing him on opposite poles of shame and control. He remains detached to all the charges levelled against him.

On account of burdens of pressures and weights, Levanthal feels guilty of not realising Albee’s precarious existence something similar to his own. He is also in a state of nervousness cause of his imagination. When he looks a mouse running on the wall, he gets a feeling of threat that somebody aims at his life while sleeping. He believes his sister - in- law Elena considers him responsible for his nephew’s, death. In this context, his fear gets doubled up. He often ponders about her conduct with the "frightful glance of spite . . . as though he were the devil . . . His panic was as great as if he had never foreseen this . . .” (TV 159). In addition to this the disappointment caused out of not saving Nickey, he feels guilty ever for his brother’s total failure as a father.

The main person, which drives Levanthal the Victim of imaginary self-infliction, is Albee. Dutton writes about him in this context: “On one level Kirby Albee is a character who represents an outer for a working on Asa on a deeper and more significant level, he is an inner adversary, an alter - ego, born of Asa’s desire of punishment for his personal confusion and indirection regarding his place in relation to society” (152-153).

It is Levanthal responsible for his losing job. Because of that loss, Albee is leading a penurious existence and becomes an alcoholic. In one of the meetings of Asa with Albee, Albee himself thus says,

“You try to put all the blames on me. You know it”. True that you’re to blame. You and you only ruined me. Ruined; Because that’s what I am,
ruined: you’re the one that is responsible you did it to me deliberately, out of pure hate out of pure hate! You’re crazy! Levanthal shouted in his face. You are crazy stumblebum, that’s what you are. The Booze is eating your brain up. Take your hands of time off I say! He pushed Albee with all the force of his powerful arms. He fell against the wall with an impact that sickened Levanthal. (TV 6)

In this context the individual autonomous existence Asa is caught up in the vortex of guilt dovetailed with the intrinsic initiative to pique a quarrel with him showing his physical power of might against Asa. Albee that alone prevents him from going further on his charges against Asa. It is at this context Asa’s ambivalent nature of either accepting his responsibility for Albee’s loss of a job or having the guts to erase the guilt feeling within him for Albee’s present predicament due to his own self’s shown.

He gives a push in the quarrel as a sign of his guilt feeling that becomes means for his punishment. He fully realises within himself that for Albee’s present deplorable condition he is strangely responsible. Levanthal is in the state of dilemma how far he is to admit that he a culpable factor for Albee’s mishap and that has made him conduct in a manner accepting he to a certain extent responsible for his present state of misery. Baum Bach has remarked upon this feature, and he says, “Levanthal is not so much Albee’s victim as his own. A kind of materialised ghost from Levanthal’s haunted psyche. Albee is not the cause but the occasion of Levanthal’s victimisation the objectivation of his free-floating guilt” (Baumbach 38).

This free-floating guilt on account of Asa’s lack of direction and propose in his conduct out of his pinning his commitment and adherence to a limited view of the world and himself that drives him to say that he partially a victim of his own ‘guarded’, self always telling him ‘lucky’ an escaped being and partially a victim out of his
objectivation of his free-floating guilt got out of his unique relationship with Albee, That is why he acknowledges that his inner guilt of committing some wrong to Albee and the outer shame he experiencing in Albee’s charges of him that only in death he can enjoy a freedom of existence without any disturbance of any intruder. Marforce Green has made a remark on this score: “My (Asa’s) freedom is mine, and the awareness of it bears no intruders, and from my loneliness, in face of death no one can save me, nor can if I would save or even pity another” (Grene 69). In this connection, Asa experiences the experience of an existentialist of not having enough capacity to communicate with the external world and also a failure to get a suitable rapport with his own inner layers of consciousness.

Further complications of Asa’s introverted guilt finding an identity of self with the world can be discussed in the successive chapters wherein how Asa out of his limited existence with trifle concepts of the world as well as his own self-suffers greatly due to interacts on with other especially Albee with more focused attention.

Asa with his narrow conception of the world, for other or for an attempt to establish a true sense of the world of others suffer greatly out of his limited industry pitted against inferiority with the elements of method and competence, identity of his own pitted against his role conform coupled with factors of devotion and fidelity, intimation of his own self pitted against isolation with the dimension of affiliation and love all due to his lack of acceptance and admittance of life’s phenomenological aspects.

Bellow in The Victim has followed a formless structure thereby changing the tradition of the style of writing whereas in The Adventures of Angie March he employs a subdued style of extravagance, perhaps liberating himself from the restrictive method to attain freedom of expression from his early novels. In the earlier two novels, The
Dangling Man and The Victim Bellow is beset with the philosophical problem of the protagonists Joseph (The Dangling Man) and Asa (The Victim) unable to succeed in their attempts to find identity and purpose in their isolated and narrow condition. Here in this novel, Bellow changes the scenario from the limited, ego – centred situation to a situation open, almost vast values of external territory.

Further, The Victim has metaphysical and psychological elements. Here in this novel, the child victim embraces death due to destiny’s programme of physical sickness. For this none is to be found fault with. Still, Bellow’s protagonist considers this death as a matter of his personal responsibility, and in that sense, he is subjected to dismay and disgruntlement.

In the such a portrayal of Leventhal Bellow shows that because of his conception of basic trust on undergoing suffering without complaining, his choice of interpreting his role out of his self-hood with a direction and purpose ultimately ends up in the misery out of the realization of the victimizer lies in his friends’ hands whereas he strives really had to shield his friend from being victimized. As a result of his good nature with trails of anti-Semantism the award, he gets that he not a being of benevolent nature but a being of a wise malevolent person.

Though Levanthal is not endowed to interact with smooth life but compelled to lead on “harshness of life (which) had disfigured him” (TV 22) it is in the choice of getting a decent job and a wife that are elements like groups, or organization rolled into a blind movement play an active role in the success of life for him. As an individual, the continuance of job and wife become signs of success for him. But he says that as an individual sticking safely to a job and a wife do not offer any scope for only meaning in life. “The day of succeeding by your own efforts is passed. Now it’s all blind movement, vast movement and the individual is shuttled back and forth . . . Groups or
organisation succeed or fail but not individuals any longer.... people have a destiny forced upon them” (TV 68-69).

Albee is not having the scope of realising the fact that destiny plays a lead role in shaping the life of men responsible for his bringing on such a change not psychologically but metaphysically. Albee too realises these facts of luck in job and life in general and in marriage, in particular, is hinged upon destiny for which individuals alone are not responsible for factors of problematic matter to eschew or analyse. But Albee’s conduct in the novel appears to be more sentimental when we come across his ideal relationship with his deceased wife. When he sees Levanthal that his sticking to the job because of his wife Mary’s behaviour similar to his own past association with his wife who rejected him because he had no job. It is true Albee was sent out from various jobs that were because he took to drinking. Levanthal thought this foul act of him was responsible for his misery. He also believed that this foul act of him failed to get him much deeper love and affection for his wife.

What Levanthal realised ultimately out of his association with Albee that if it is to be less than a human, then it’s bad to be more than human . . . . “I say choose dignity nobody knows enough to turn it down” (TV 127). Thus, whatever may be the shortcomings of Albee, Levanthal realises that he too has in him the same elements of shortcomings and therefore what is expected of any individual man like him is to sympathise with fellow men. This element of showing sympathy alone makes one lead a sustainable safe life of being a man and earn him the name called human. There is no need for the individual to imbibe the spirit of divinity and try to lead on angelic life nor imbibe the spirit of the animal and derive happiness out of revenge. In between the angelic element of forgiveness and the beastial element of revenge the safest path for men is to show sympathy for fellow sufferers that is portrayed by Bellow in this novel.
Thus, the protagonist Augie is an anti-thesis to Asa in *The Victim*. Asa is introspective, Augie is an extrovert. Asa is entrenched, closed, locked up, whereas Augie is adventurous, extrovert.

The disparity of style Bellow makes use of clearly, expresses how the values of phenomenology of the effective stress on the philosophy of life like the basic trust to basic mistrust, autonomy to shame, initiative to guilt, industry to inferiority, identify to role confession, intimacy to isolating, generativity to stagnation, ego integrity to despair within the framework of fiction casting and moulding a livable system from the fragmented aspect of the values of the philosophy.

In this novel, Bellow turns from the quest of the individual’s identity in his search of his selfhood within, where the protagonist tries to find an identity outside himself. Augie’s adventurous spirit drives him to realise his selfhood out of his experience with the external situation. In this connection, a reference is to be made about the comments made by Buytendijk who is of the view that human reality is equivalent to being conscious and this can be defined only as open to the world, a cast upon the world.

Thus Augie is cast himself upon the world, and thereby his phenomenological approach to the problem of feelings and emotions his values on basic trust, his autonomous existence, his initiative, his industry, his identity, his intimacy, his generativity and his ego integrity become factors for throwing himself on in any situations, interact with people thereby gaining him drive, hope, self-control, will-power direction and purpose, method and competence, devotion and fidelity, affiliation and love, production and care renunciation and wisdom out of which this interaction he, by experience, gains knowledge that has enlarged his meaning of life as well as has facilitated him to find his essence of his inner self. In this attempt Augie out of
identifying his own self out of his worldly experience he clings to a vital feature of value system. That is, he always loves to weigh his existence with his external experience and out of his interaction with others.

But Augie’s experiences got out of his external interactions to fail to have a unity of reciprocal implication. In this connection, the remark made by William. A. Luijpan gains importance due to the fact of Augie’s inner perceptions (or his intellectuality) and the external phenomena do not match well as an actual “participating” (Luijpan 76) experience. It is because on many occasion out of the interaction he feels he has not realised regarding his self and his place in the world. This is also because of his lack of evolving a workable philosophy in phenomenology. It is because in all the total external experience he trusts on them more positively than analysing or interpreting them with his self that would have revealed to him many factors negatively out of the self-same elements of mistrust, doubt, guilt, inferiority role confusion, isolation and stagnation. In which case out of so making an interpretation of the interaction of his self and the external world, he would have realized the important link between his inner self and the external world (otherwise the basis for true knowledge) is found missing.

The problem of Augie is that he often believes blindly on external experience though he is at many- a time appearing to be very perceptive. As an intellect he contemplates, analyses and endeavours to evince lasting importance of almost every action. Whatever conclusion he has arrived at out of his experiences of interacting with the lives of others often end up in failure on account of the phenomenological factors mentioned above. The implications of lives of other as perceived out of the experience with them and his own personal interpretation of the same out of his knowledge he got
from them lead him for his admittance to the fact that he has “a weak sense of consequence” (TAAM 46).

What is pathetic in the case of Augie is his knowledge of external experience does not vitally cause an impact of his inhuman understanding. Thereby his adventures do not benefit him in his quest for selfhood. Augie’s perceptions about others appear to be always optimistic on account of this factor of his self of basic trust with elements of his drive and hope. But this basic trust on people ends up in shame and doubt shaking his autonomous existence of self-control and willpower.

To drive home this point, his relationship with his grandma Lausch and Einhorn in his early life reveals what kind of perception Augie has to develop for his balance of his self with the world. “Both believed they could show and what could be done with the world, where it gave or resisted, where you could be confident and ruin or when you could only feel your way and were forced to blunder” (TAAM 71).

Out of his early experience with them, he is very much Smitten and admits Einhorn’s strength of perception and the two peoples strife to show what could be done to the world. He also sees how these two people get declined due to ageing factor and lose their grip power to the inevitable force of life. But Augie finds it difficult to come to grips with their early influences on him as factors of “interference” (TAAM 165) in the dominant and vibrant world. What he has learnt on account of this factor of trust on these two people of the world he is unable to apply the same force of power he has inherited from them in his own life situation. That is the tragedy of Augie. He also realises the power these two exercised is a factor of success only for themselves.

If anyone like him true to imbibe those qualities of the two, he will never get any profit out of it. He thus admits “but in reality, we’ve a long way from being able to profit from everything” (TAAM 165). Further, the perception of Einhorn about Augie
is concrete since he sees in him all signs of the opposition to his actions. This proves
the fact that his basic trust in him as a being of the world delves deep into him out of
his self of mistrust on others pondering on shame and doubt. Einhorn’s trust on Augie
is partial, and his mistrust of him is half partial. His success depends on this element of
an admixture of basic trust and basic mistrust on his self on others and vice versa. That
shows he moves with people trusting them half and mistrusting them within his self. He
never feels shame or guilt for this temperament. This is his autonomous status resulting
his drive to achieve things and evince faith on other for success on his deeds. This is his
self-controlled character pivoting on willpower. This has paved his way for his
direction and purpose in performing deeds. This is becoming of all these mixed trails of
phenomenological values he is able to judge Augie and makes him serve his deeds.

Ironically Augie with his unusual insight realizes Einhorn’s character and drives
him to conclude in a general manner that Einhorn knows what he wants from Augie
and Augie himself thus admits “what I was to get from him wasn’t at all clear I know I
longed very much, but I didn’t understand for what” (TAAM 165).

In the expression of Merleau–Ponty, Augie lacks the “succession of the spirit”
(9). Thus, Augie’s extrovert character trims him to perceive the potentialities of other
characters correctly, but when it comes to the level of putting the knowledge of the
perceived person's potentialities in real life situations of his own, he is unable to pick
up the right thread and weave it into the warp of things. His lack in not able to apply the
self-revealing truth of the experience on the important aspects of an external human
relationship is his tragedy that has generated as his autonomous individualistic
character with his initiative, drive and hope to have in himself control and willpower,
direction and purpose.
Balancing his optimistic inner consciousness as he is the protagonist of all positive phenomenological values mentioned above with his external experiences he chooses outward quest trying to find out his true self through ‘a fate good enough’ external experiences.

In his attempt to keep up his sense of freedom by denying involvements tending him to one situation or restraining him his ‘Idea’ of freedom, he trusts such a freedom only as a bridge for self-revelation. That is why when Renlings want him to adopt or the chance that crops to Mary Lucy Magnus he rejects both these gainful incidents in his life for his trust on his freedom and that has made him continue his search. In his urge to cling to the ideal of his freedom he never perceives that in life for a man there is no total freedom. His inner perception of his experiences fails to get him nearer to identify on account of his lack of knowledge these inner perceptions of his inner consciousness coupled with his external experience of his adventurous life that do not go hand in hand.

His trust on his drive and hope, self-control and willpower, direction and purpose as found expressed in his inner consciousness a knowledge of inner perceptions do not match well with his external adventurous experiences thereby creating in the sense of imbalance in his self. As a result of getting caught up in such imbalanced situations, he is unable to hold on since the knowledge he got out of inner perceptions about such situation fail to get him a concrete meaning of his existence. In such a state he is at a loss to interpret, understand and utilised his inner perception and outer experience to steer through clearly on the sea of life. That is why he is compelled to wander in search of his self through many external contacts and experiences as possible.
As Augie chooses his external adventures ready to provide him with enough knowledge suitable to his inner perception he has about them lands him in total confusion. It is because his faith as ‘fate good enough’ is an impossible factor to achieve in one’s life since any individual like him with this strong conviction is at a loss to evolve a knowledge of one’s inner self out of his / her outer experience. Thereby in Augie’s case, he is unable to internalise his experiences for his own benefit of external action.

In the succeeding chapter, Augie’s inability to attain his knowledge of his existence on his selfhood can be discussed in detail. The most important element that flows is the individual’s gaining knowledge of his inner self out of his interaction with the external situation, that is love. This element is about which he realizes falls short of his firm grip on his experience out of his inner thoughts about his love-affair. He thus comments “And I let this be an amusement and an objection in my light mind. and this lightness of mind I could have benefited from the wisdom about it that the heavy in the root of the light” (TAAM 317)

Augie did not commit his own. He did nothing. He was a hero neither any sense of belonging in the spiritual sense as in Bildungsroman man nor a hero having beings on cultural sense an in Entwicklung. He has in him elements preventing the social role but leading to a life rejecting life as according to certain planer and schemes. The only elements he clings on happened to be of love. He had a great yearning the society to be of use with love as his elemental basic trust on other he set his feet on the path of life and got his feet burnt in his association with Thea and host of others. The society he belonged to all Americans around him steeped or their ideologies on material prosperity but shattered his self that he had searched for true meaning for life. Out of his wanderings in the length and breadth of American soil or Mexican soil nor his
participation in war or sea. He realised the world nothing short of ant heap. What knowledge he had gained out of his travel got him the succinct view “the whole world outside darling play the reminder grimness and suspicion” (TAAM 521). His association with the lawyer Mintouchian got him his basic mistrust on his much-trusted element that in love since he like. Tiresias he taught him the most respected and revered love is adultery. Mintouchian happened to be one of many characters of Bellow otherwise named as ‘Double talker’. Almost all of his love affairs had a bearing on adultery, and still, he comforted his self of his basic trust in love that. “I (he) have always tried to be what I am” (TAAM 483). Like the typical hero as accounted in the estimate of Lionel Trilling, he happened to be a person of fate rather than a function. What power he had and love he enjoyed were all matters of fate or destiny rather as a man achieving this out his scheme or plans of function. But it was impossible to for a person to achieve anything without a formation. Thus, the theory of Augie on axial line whether he is born to be fated to experience or he born to accelerate and manoeuvre matter and beings in life he encountered in a particular method of function to reach his goal of destination. This thought often created in him confusion that is why he then states “I was no wizard for sure, nor gazette or anything illustrious, nor build to stand up to Apollyon with his horrible Scales and bear’s feet nor slated to find the answer to all my shames like Jean.- Jacques on the way to Vinceness sinking down with emotions of conception that evil society is to blame for all that happened to warm, impulsive loving me” (TAAM 424).

But of his experiences he got out of his interaction with many and the situations he had placed he was made to realize the subjectivity of the victory of the self in the face of objective truth happened to be not totally successful but developed in him a consciousness able “to beat the dawn to Bruges” (TAAM 536) where he can be sure
“the green canals and ancient palaces” (TAAM 536). Since in this world, there is scope for subjectivity for chaos as well as a civilisation, for lust as well as love, for purity as well as squalor.

In the next novel Henderson, The Rain King Bellow portrays the protagonist Eugene Henderson as a man of trust, quite autonomous in his existence with the initiative of direction and purpose and having in him a compelling desire to make himself important out of creating a lasting impression with people around him. In such a relationship with people, he aspires to go beyond a mere fact of existence. Given to his nature Henderson is much agitated out of city atmosphere and its oppressive power. In fact, through his portrayal, Bellow advocates the need for a man to cultivate an acceptable relationship with the spirit of the forest through Henderson’s zest and emotional necessity.

Right from his early days, Henderson has a feeling of mistrust in him that he is useless due to his being born in a useless world. He has within him full of realisation of direction and purpose waiting for an opportune memento to show his selfhood to the world.

It is in Henderson’s estimate as given by Bellow out of his account of his huge size that his trust on him and the mistrust on the world he has on him is brought out. Further, the importance of establishing a meaningful communication with the outside world, with external phenomena is vividly described in the following manner: “Six feet four inches tall. Two hundred and thirty pounds. An enormous head, rugged with hair like Persian lambs fur. Suspicious eyes usually narrowed. Blustering ways. A great nose” (HRK 6).

His autonomy of existence along with his personal feeling shame of that he being born resembling an untamed forest animal has given him the scope for drive and
hope for a meaningful existence out of his initiative to leave for Africa. Initially, he is at a loss to find a definite and concrete meaning of his existence out of his relationship with his self and the world he lives. His dilemma to assert his existence an unnamed animal among cultured land impels him to search for some significance of his existence out of resorting to ‘blundering ways’. This results in his realisation that his huge physical size is not wanted in the world of civility and thereby his very existence itself useless that he no product of either beauty or utility.

His feeling of uselessness and an inner realisation of the need of direction and purpose got out of his autonomous existence in life drive him home a strong desire to show his selfhood in the world. His physical appearance itself speaks loudly the relevance for establishing communication with the external world as well as external phenomena. By describing his own massive experience his attempt at getting a proper definition and affirmation of his existence brings in the fact of his resolution to find a proper link between his self and the world.

He has become an absurd person because the basic trust he has in his attempts to find a right communication with the world by violence and comical acts. Due to lack of realisation of his mistrusted direction and purpose, he is at a loss to get into a significant understanding of communication with the world. Only such an understanding alone shall help him know the essence of his existence of his selfhood.

The tragedy in him is that he knows communication with the world alone shall get him such essence of existence, but he does not know the ways and methods of such communication that will be of use to him. In this context, his early adventures of action appear to be as objectives as Augie March’s experiences. The only difference between the absurd experience of the two is that Augie’s estimate of getting the essence of his existence intellectually whereas Henderson tries to get the same physically. As
Henderson’s misused attempts are out of his physique his age. His social position and his useless violence all combine to get him out of his peculiar mode of communication with the world makes him appear more absurd and comical than Augie.

Out of his endeavoursing his attempts out of his physical self in the world to derive some facts necessary for a true knowledge of himself he does not know the paradigms essential for self-revelation through inner perceptions out of his external experiences. This lacuna finds in his character failing him to get in touch with his inner perception of his external experience makes him appear to be a person other than himself. It is in this context the remark made by Hughes is worth to be mentioned that Henderson’s state of existence is a kind of “reality which can be shown conclusively to be something other than himself” (Hughes 355).

Though Bellow’s Henderson is not different from his other heroes his basic trust of his conscious quest for his self and his idea to achieve this quest, in reality, the necessary factor is self-affirmation on something other than himself that shows him a different hero with all comical and absurd features. Partly because of Henderson’s estimate of his trusted belief on his physical size enough to get him the essence of his self-hood gets furthermore intensified out of his otherworldly part of his association or with loggerhead perceptions of drive and hope, shame and doubt, direction, purpose and guilt.

From the following description of Henderson about the mindset of a crowd watching him being shaved by medical officers illustrates the tragicomic incident of his being isolated and displaced from the civilised world.

They stripped me naked, and they soaped and lathed me and shaved every hair from my body . . .. This was right near the waterfront at Salerno. Trucks filled with troops were passing, and fishermen and
paisanos and kids and girls and women were looking on. The Girls were cheering and laughing, and the paisanos laughed, the whole coast laughed, and even I laughed, as I tried to kill all four. They ran away and left me bald and shivering ugly, naked . . . raging, laughing and swearing revenge. That beautiful sky, and the mad itch and the razors . . .. and the Mediterranean, which is the cradle of mankind . . . where Ulysses got lost, where he, too, was naked and the sirens sang. (HRK 22)

In this passage the quest for getting the essence of self-hood Henderson out of participating in the war where violence and acts of physical valour and power turn topsy-turvy down out of his getting caught up in a conical situation of he being shaved throughout the body and the mixed crowd watching this prospect cheerfully, gleefully and hilariously.

Elements of paradox and irony surface at his context that by participating in a war for getting fame shown out of one’s intrepidity and valour like the great epic hero Ulysses Henderson receives only the prospect of his body shave in the open place and people happily witness that.

Henderson has in him the humour element that he laughs himself out of him being ridiculed both physically and psychically. He has realised he has lost his trust in his physical size essential for achieving selfhood. It is furthermore implicated out of his absurdity in his inability to realise how to identify himself with such situation.

The incident at Salerno contains all ridiculous seeds. At the same time, it sufficiently brings out, Henderson’s tragic factor to grapple the essence of his own self.
He develops a certain amount of guilt out of his predicament of the situation warranting him an initiative out of direction and purpose which factors he is not able to hold firmly. That results in him a sense of shame and doubt from which his independent, autonomous character alone saves his buoyancy out of exhibiting his acts of laughing, swearing and loving. These acts of him are the outcome of his self-control and willpower that alone is the proven fact how Henderson detests the situation.

Thus, the paradoxical and ironic elements expressed in such a situation out of its impact on the ridiculous acts of Henderson are not really Comical but are really lofty epic elements capable to be recorded in other societies and history since Henderson tries hard for a way to find his place in society by referring himself to Ulysses in an attempt to identify himself and his act as glorious as acts of Ulysses and his acts.

Pathetically Henderson is not successful in his attempt to find proper communication with the world since he has a driving desire alone for such communication without any proper perceptions helpful for his meaningful expression of communication. He has the inner drive but strives hard to transform this drive into proper external meaningful communication.

The problem with Henderson is his estimating his essence of selfhood out of his mistrusted misconception and confusion of understanding of his real-world situation. It gets further enhanced after his military service. In his quest for the identity, he changes the family estate into a “pig kingdom” He never comes to grips with the reality out of the world on account of his misconceived idea of the world. The world at large and his perception of it are always at loggerheads with each other. The world at large or the society he lives in aspires social demands that seem to oppress him. One of the social demands of peaceful coexistence. What he gets from his military service is to get everything out of force, cohesion and violence. Thereby the estate he has instead of
becoming a place of peace becomes a place of bedlam of squalor and stench. It is mainly due to his trusted conception of achieving everything by communicating in a rash manner and resorting to diabolic acts. Essentially what is required is a basic aspect of one’s preservation of peace out of friendliness and live in harmonious co-existence. Henderson moves further away from them.

He has become rebellious since the language and communication of the world expects is amicability about which he does not know at all. Nor he has the mind to change his rude attitude to suit to the demands of world’s friendly essence of existence. As he is unable to live up to the expectation of the society he fails to groom his image of his self in accordance with worldly dictates. Thereby he falls short of identifying his own self with such worldly situation resulting in his impossibility to develop a sure sense of peace within him and its expression without.

He vouchsafes his rebellions conduct out of his blundering attempts to seek knowledge of himself.

I got into brawls in the Country saloon near my farm, and the troopers looked me up. I offered to take them all on, and they would have worked me over if I hadn’t been so prominent in the country . . . . Then I had a fight with the wet over one of my pigs, and another with the driver of a snowplough on US7 when he tried to force me off the road. I fell off a tractor while drunk and ran myself over and broke my leg. For months I was on crutches, hitting everyone who crossed my path, man or beast and giving Lilly hell. (TAAM 7)

Thus Henderson has become a victim of his own introspection stemming out of his basic trust on violence and physical power of his huge physical appearance and the knowledge of drive and hope on such war factors he has trained that got out of his war
exposure and the drive of his self-control and willpower resulting out of his callous acts blossomed out of his wrong initiative whets, shapes and moulds him a beastly man of perversion and deadly wrong ideas of conception of happy harmonious existence within and without. With such deadly conception, Henderson feels dismayed out of his wrong choice of meaningful interaction with the world that subjects him to feel that everything and everyone are against his finding an answer to what he wants in life.

He becomes a being of futility within finding himself an answer for himself and his relative place in the world all due to his lack of relationship with the world in a peaceful manner. It is with his devoid of realising a true answer for his existence and his relative position in the world he leaves the world he lives isolating his wife and resorting to further violent and odd acts.

In this novel, Saul Bellow portrays a character whose wish is not for divorce and murder and is not for money and unemployment but showy aggrandisement of physical prowess. He is big in size and also in ambition. He takes pride in his ancestors and relatives are known for their adventurous feat. He is greatly depressed about the disunity prevailing in his family hoary, tradition. He is out from his homeland America to unknown Africa to burst his spirit’s sleep. He is an amalgam of presto and pain and consistency of partial biblical peace. He himself thus vouchsafes “the world which I thought so mighty an oppressor had removed its wrath from me” (HRK 3).

He got married to his first wife who happened to be split personality syndrome. She lifts him and later divorced him. “Frances and I were divorced. She is now in Switzerland I was delighted with divorce . . . . She was like Shelley’s mom, wandering companionless” (HRK 4).

Often be hears a voice within him “I want, I want” (HRK 4) that resulted in his oddities like a drink before lunch, using old currency for bookmarks, breaking bottles at
the beach. The more to satisfy the demands of his inner voice ‘I want’ the more he indulged in physical acts like cutting wood fishing, taken to heavy booze, working strenuously as well as womanising. Nothing quenched the thirst of this little voice. Thereby these evinced in him a psychological necessity for his trip to Africa that got him his much expected “fringe of Nirvana” (HRK 92). He was made to move on two diverse lands Arnewi – new land and innocent and Wariri- weary and experienced land. His association with his wife Lily got him a significant meaning out of his sojourn. In Arnewi land he brought considerable destruction out of damaging their Ciphon causing them misery out of frogs. He realised the essence of Christian faith on mercy, pity, peace and love, this had shaped and moulded his pseudo-Christian faith which was found missing in him when he remained as a Yankee in his homeland America. Out of his experience in his interaction with Dahfu, Wariri king, Atti and “thegruntumolani” (HRK 92) episode he broke his shell of self-absorption and realized the worth of being calm and furthermore his impatient nature and his lack of showing forgiveness his desire to remain ‘good’ did not materialize while in his native land and of his entry into Africa he learnt the values of how to remain calm even among adversaries and adverse situations and how to forgive even his adversaries.

In his next novel, Herzog the episodic adventure story as a medium of the hero’s quest for reality is strikingly different in his attitude to move, to travel, to explore and to search for every area available to him. In this sense, his aim to achieve the meaning of life becomes apparent out of his trust on his own basic trust of drive and purpose with an autonomy of his self-control, willpower and initiative expressed in his power of imagination compiled with his revealing factors of reasoning power.

At the beginning of this novel Herzog, unlike Henderson, does not get any great relief out of leaving the country. Thereby he stays within the limited range of his
situational surroundings as an alienated being in the city. But Herzog does not fall into the trap of such narrow situation on account of twin imaginary and reasoning power that enables him to steer his course on the outer world thereby subjecting him to all miseries without making loose of his buoyancy of his self.

The experiences he has undergone tasted and interacted bring him the only realisation of a meaningless life. It stands with his disappointment caused out of his marriage which is for him a total disaster. Still, Herzog autonomous character makes him lead a life of essence even after marriage miscarriage very suitable vehicle for him to develop within himself all basic mistrust, doubt, shameful purposeless and directionless factors. Even when he tries his best to maintain some order within his inner self and his external chaotic interaction with the world. It is at this point his intellectual power is astounding that alone works up positively to get a significant meaning out of his crumbling chaotic worldly interactions he is forced to live with.

Right from the beginning of the novel Herzog’s character is fortified with all positive phenomenological factor like trust, autonomy, initiative, identity, intimacy, industry, intimacy, generativity and his own ego integrity perfectly out of his intellectually oriented reasoning power well cemented on with imagination.

Though he is a symbol of an alienated individual, he never feels remorse and frustrated out of his completely unhappy solitary life. While retrospection his past life he judges himself correctly and truly how he has been a bad husband twice, how he functions as a poor father to his son and daughter, how he conducts himself as an ingratitude child to his parents, how he maintains distant attitude though trying to be adorable to his brothers and sisters, “with his friends, an egoist, with power, passion, with love, lazy, with brightness, dull; with his own soul evasive” (H 18).
Thus, the problem of Herzog is through an estimate of his own self that contains in it nothing but emptiness and vacuum from which he has to exert himself to find him a total orientation to find his own self. In this sense, the negative phenomenological features shame and doubt fill him with guilt, and from that quarters he has to come up to find a new and adequate relationship with the world.

Herzog’s personal life becomes chaotic an account of he being placed in a confused circumstance with apparently limited choices that are too meaningless. Unlike other heroes of Bellow, he is in a way different from them all since he is to force his way through to find the time or place that does not ‘fit’ for his existence. He endeavours all his efforts to get a place out of the unusually disproportionate circumstances by correcting them. In that attempt whatever action he takes up results in the unfortunate ending of the situation however correct, he may be in his attempts.

The very source of his isolation is due to his wife’s interaction with him. Initially, he is unable to realise his selfhood since all his domestic ‘routine’ afforded in his married life lands on only isolation that fails to offer him scope for his realisation of his self out of communication with the external world. It is at this point he realises that such isolation contains all seeds of promoting his revelation of his true self. His trust in his wife tends to become a factor of isolation on account of her adulterous association with his friend. Thereby he is emotionally much disturbed. As a man of intellect coupled with imagination, he does not want to make a great hue and cry of his wife’s shameful conduct. Instead, he chooses to write letters to famous people, letters to the living and the dead, and letters to himself. In this context, his state of mind is brought out in the following lines, that he “dreads the depth of feeling he would have to face when he could no longer call on his eccentricities for relief” (H 19).
Though the letter writing of Herzog appears to be odd, but it shows his clear but unknowing attempt ‘to get to’ the outside world, to eke out an existence for his own self. In this connection Buytendijk clearly states “. . . as in science a word generally functions like a chain to get hold of a dog, to have the dog near us, and do with it what we like. The Phenomenologist is not interested in the chain but in dog itself” (Buytendijk 176).

Herzog’s attempt shows in his letter writing may be analyzed similarly. He is not interested in the letter nor is he interested in solving his problems. What letter serves him is that through them he communicates with the world. It is his letter that function for him as an external agent that he drastically needs to face the reality of his existence. He is not able to contain or control his emotions. He is such an intellect that he wants to share his problem with others for which letters give him enough scope for communicating with the external world.

Herzog out of his given nature and character is a very sensitive and perceptive individual. Herzog, at the outset, is presented by Bellow delaying his external search for his identification of the self and in this process of realising his individuality of his perceptions helps him find a place in the world. Herzog is subjected to an intolerable external situation that even with his strength of intelligence and awareness he is unable to come to grips with the imperfection stemming out of hypocrisies and frailties found in human association.

Herzog is a victim of multiple deceptions since he realises these deceptive existences bear a significance and reality of his own self. His wife has deceived him. Even his best friend and psychiatrist deceived him. On account of experiencing these deceptions, he learns a new truth - truth-telling him an unshakable fact that all his old values and ideas are of no use for his life and that he has to find out the new truth of
facts for his fresh future association with the world. Out of receiving such deceptions he feels totally uprooted in his existence. He has sacrificed much of his self to have harmony in his married life. He is true to his friends Gersbach and Edvig and sincerely pays heed to all their remarks.

Whenever his wife assaults him with an emotional outburst, he tries to react in a ‘Christian’ way to bear all those insults. In fact, he has evolved a new system of values and meanings in his efforts to create harmony with his wife Madeline to lead a life of love and total understanding. When he comes to know that his wife has an affair with his best friend Gersbach Herzog feels deflated in his attempts to establish a peaceful life with his wife. Out of his wife’s despair in her marriage association with him, Herzog’s self out of her betrayal and deception is lost in remorse and frustration. In the following self-revelation of him, he thus vouchsafes his mental state to the psychiatrist Edvig in this manner.

You and Madeline and Gersbach all talking religion to me so I tried it out. To see how it would feel to act with humility . . . Outpatient Griselda Herzog! I put to the storm windows as an act of love, and left my child well provided paying the rent and the phone and the insurance and packing my valise. As soon as I was gone, Madeline, your saint sent my picture to the cops. If I ever set foot on the porch again to see my daughter, she was going to call the squad car . . . The kid was brought to me and taken home by Valentine Gersbach who also gave me advice and consolation, religion. God comes and goes in man’s soul. And men come and go in each other’s bed too. You have a dialogue with a man; you have intercourse with his wife. You look into his eyes, you give him
consolation. All the while, you rearrange his life. And somehow it is all mysteriously translated into religious depth. (H 83-84)

What Herzog trusts, holders on as proper values of direction and purpose that he has imbibed and try to put them into practice out of his self-control and willpower as his individual autonomous traits earn him only disappointments, frustration, deception and betrayal from his wife and his best friend. He realises his positive Christian values so far practised by him fails to get him an effective external worldly relationship. In reality, such positive values have turned against him. Then only he realises that all the positive ideologies that he got from religion do not contain any share or colour help him prove to have a concrete quest with the reality of his self in relation to the world.

In order to evolve a pattern of conduct responsible for finding a meaningful personal existence for his search for a true world, he resorts to letter writing. This appears to be absurd but it provides scopes for his searching consciousness a complete sense of freedom of investigation. In fact, such letter writing offers him stability in the midst of despair and disappointment and steer him through his sea of life ridden with the tide of doubt and meaninglessness. In his own words, he says this state of him as “. . . to cleanse the gates of vision by self-knowledge” (H 110) and he directs his purpose ridden and doubt free life to achieve this self-knowledge from his worldly experience.

It is at this juncture, out of coming to grips with the chaotic nature of the world and confusion he is subjected to with such worldly situation he makes efforts by linking himself with verbal communication and real participation in the worldly situations by adhering to information from other people whom in his own words, are “reality instruction” (H 110).

Herzog like the other three of characters Asa, Augie and Henderson had in him an insatiable desire to move, to travel, to explore and to search from every detail he had
come into contact in order to find out the true significance of life. This urge to search for significance in every matter drives him to probe and analyse all that had come into contact with him.

In this attempt unlike Henderson, his limits of search make him continue within the boundaries of his city. In such a limited space of his city Herzog moved on to find a meaningful significance of existence for which he was much helped and supported by his imagination and reason, these two tools happened to evince in him the basic trust of finding his way on the objective world from the sources of direction and hope autonomously built in his self as the twine factors of self-control and willpower. These elements of direction, hope, self-control and his willpower got him positive answer for his problem of search in the disorderly world of confusion and confrontations. His marriage to became abortive and all factors of his filial bondage too is strained and stifled. “With his friends, an egoist, with power, passive, with love, lazy, with brightness, dull: with his own soul evasive” (H 18).

Herzog was in a state of a fix without any grip or support from his family, friends and relatives due to his lack of his orientation with them that drove him to drift on the disorderly world without any hope of any survival. It was at this apparently confused state of his existence he resorted to unify his individual self. He happened to be Bellow’s significant hero who came into this world to keep things in order in time or place that did not get fixed up properly. Another problem surfaces in his inability to grapple with the unequivocal situations out of his resultant actions of ill luck and fail to get settled up.

All these heroes of *The Victim, The Adventures of Augie March, Henderson The Rain King, Herzog* and now *Humboldt’s Gift* exhibit a sense of isolation in their tendencies to withdraw from the world. This aspect of tendency expressed out of their
characterisation is Bellow’s unique portrayal of a man in society. In such a portrayal these characters basic trust as out of their drive and hope, their autonomy of self-control and willpower, their initiative of direction and purpose, there industry of their method and competence, their identify of devotion and fidelity, their intimacy of affiliation and love, their generativity of production and care and their ego integrity of renunciation and wisdom gain phenomenological values out there aspects pitted against the negative values of basic mistrust, shame and doubt guilt, inferiority, role confusion, isolation, stagnation and despair. The negative values these heroes experience out of their integration with the objective factors of the oppressive city, as a force of isolation “as a setting in which man is caught up in a confusing jungle of distorted aim and values” (Dutton 152-153).

Other writers like John Dos Passos, Theordore and Nathaniel west too portray in their novels like Bellow the oppressive factors of the city and in such portrayal of the city Bellow’s city has a “powerful ground with an environment as central to and derivative of man’s ignominy” (Dutton 153). But Bellow looks at such environment of the city only as a “Peripheral factor to man’s face” (Dutton 153). In this connection Dutton adds that Bellow’s protagonists out of their positive phenomenological factors struggle “to break through to life and to achieve their possibilities, their human potentialities and most importantly, their individual potentiality” (Dutton 153) in their attempts against of negative factors of their selves out of their objective experience of the world. On account of safeguarding their strong tendency of self against the impersonal world, they are forced to lead a life of isolation. At last, though their individual experiences of their selves they learn that withdrawal is not the answer and that “they need not be defined by the grey ugliness of the city” (HG 67).
Humboldt’s Gift is Bellow’s last novel. Both Humboldt’s Gift and The Adventures of Augie March have very many common aspects. Both are first-person novels. Both are highly comical in their seriousness. Both are written in a loose, easy and straightforward style. Both share a picaresque organisation. Charles Citrine, the protagonist of Humboldt’s Gift, is a successful Augie March, roaming in Chicago not out of the thirties but of sixties, with the same type of slant – unsophisticated, distraught and honest. Charles Citrine is a matured Augie getting himself released from the same material, lovable professional adventures that Augie had gone through during his adolescent age.

Humboldt’s Gift vividly informs a tale of a rewarding writer, Charles Citrine, who is the native of Chicago and who by some way on other has got his allegiance to his job as a story writer to a poet named as Humboldt Fleisher. Citrine’s trust in Humboldt developed on lines of drive, hope, self-control, willpower, direction and purpose – ground into an autonomous initiative of cementing their friendship to such a level that both signed a blank cheque by the other, which, according to them mutual concern, can be cashed only during the worst circumstances. As days go by success visits Citrine and elevates him on the financial ladder whereas Humboldt has fallen on thorny days and begins to bleed heavily due to financial decline.

Humboldt is a great wanderer, a bum and a person of versatile taste. For him achieving material gain alone is his means of freedom. He is also a great schemer. He spends most of his time in the rooms of lawyer engaging them persons wronged him. From them, he wants to win indemnity. It is out of his mannerabilityies he is able to get a chair for literature at Princeton University. As ill luck would have it the foundation responsible for finance the grant for this chair becomes bankrupt and Humboldt has to come out of his post after few months. From then onwards his
professional career map nooses down in his scale of fame. His mental tension and agitation get more and more augmented. From this period onward, he becomes restless and glittry in squandering away all his money on lawsuits. At this stage, he starts suspecting Citrine that he had an affair with his wife, Kathleen.

It is also at this time he encashes the cheque given by Citrine who at this time has at his peak in his career map out of his astounding success of his play Von Trenck with his bank account leaping in large to the level of touching skies. More and more money Humbolt gets from Citrine out of getting his sympathy for his being fallen sick. Knowing he has paid his hospital bills once in a week in advance, he checks out of the hospital and gets the money back. Slowly his life shows sign of indigence and poverty that he leaves a gift for Citrine and his wife Kathleen a movie script – before his death.

This script becomes a blockbuster with real commercial success, as Humboldt had dreamed of. At this time Citrine has tasted the sweat of poverty on account of his different female adventurous affairs now living lonely and penniless in a Madrid hotel.

Next five hundred pages of the novel are reflections of incidents taken place between a Mafia man Rinaldo Cantabile and Citrine. Rinaldo’s wife has got idea to write her PhD in literature for which she has taken Humboldt’s books as his area of research knowing the intimacy between Humboldt and Citrine she wants her husband to contact Citrine and convince him to a ghost write her PhD thesis Citrine is to oblige her request since he has lost some money to Rinaldo in a poker game. Citrine’s consciousness does not allow him to do this hateful act. He refuses Rinaldo’s proposal resulting in his property being invaded by him and his Mercedes smashed to pieces, and he is forced to leave Chicago. Thereby he leaves for Madrid, Spain.

The police catch Rinaldo. Soon Rinaldo finds Citrine hiding in the hotel. Finally, the tale ends, where Citrine has got a chance of seeing many of his old literacy
scholars in a funeral. He is presently living on Humboldt’s money and hoping for a new beginning.

The entire backdrop of the story weaves around the city Chicago. It is here Charles Citrine grows up. From this city known for its criminal character and mafia colour soaked in squalor, darkness, carelessness and ugliness Charles finds it difficult to extricate himself from this surrounding. Though the negative factors that any individual life Charles ought to have developed like shame, doubt, guilt, inferiority, role confusions, isolation, stagnation and despair that are the characters of the objective city he has in him a peculiar attachment to the city and that in his attachment on his past and his family. It is in this context he too like other protagonists of Bellow exhibits a tendency of a faithful photocopy in his attitude of attachment like others to the city whatever may be its blighted character.

In fact, his attachment to the city is that his members of the family are lived and buried in Chicago. This is his primary reason for his attitude of attachment when he treads along the streets of Chicago after his Mercedes broken to pieces by the mafia gang headed by Rinaldo Cantabile, and here he recalls his father in the following manner. “The usual casting away, I was thinking I went back to the beat-up Mercedes. How typical of me. The usual craving I looked for help. I longed for someone to do the Stations of the Cross with me. Just like Pa. And where was Pa? Pa was in the cemetery” (HG 67).

Charles Citrine is a sentimental person. He has a trust in his parents that they will help him and comfort him in critical situations. Even after their death, he pretended to act as if they are alive. It is this attachment to them he finds it difficult to leaves Chicago though it has brought him doom in his personal life. He goes out for a short while and comes back to Chicago. This is his natural character. When one of his friends
gets drowned in Lake Michigan, he does not stay there but returns home. His ex-wife finds fault with him for his deep attachment to Chicago and also his paranoidal fear about death, family and friends:

She was asking tacitly how long I was going to sit on the chaise lounge in my socks, heart wounded and full of obsolete sensibility A nervous and critical person she thought that I suffered from morbid aberrations about grief, that I was . . . she often declared that I had come to Chicago because my parents were buried here Sometimes she said with sudden alertness, “Ah here comes the cemetery bit”; what more she was often right. (HG 111)

There are so many incidents in the novel showing how Charles Citrine is so devoted to his place, parents and brother. One of his girlfriends, Naomy Lucz thus remarks, “But you people all loved each other. You were like real primitive that way. Maybe that’s. Why my father called you Green homes” (HG 287). But his brother Julius is not like that. His parents may be having this Greenhorn trail in them. There is not much evidence in the book to show this trail. “Two women – Dommie and Renata attached with Charlie have called him – the former calls him – “compulsive Heimischer type” (HG 127) and the latter finds it “odd that an elderly fellow like (him) should be so eager to hear reminisce of this mother” (HG 337). She also reprimands for his cancellation of their plant on the pretext of his visit to see his brother Julius’s heart surgery. She even tries to put reason in his mind that Julius will never act like him if he is caught in such a similar situation like him. But Charlie is firm to pay him a visit since he happens to be his only blood brother. Renalta, an extremely selfish woman, discards him on this score since he has not in him any iato of selfishness essential for man’s growth, according to her estimate. That is why she is unable to realize his trust of
priority given to his brother rather than the plan of leaving for Europe with her. She thus says: “I can’t figure why you’re so crazy about this brother of yours, the more he puts you down, the more you worship the ground” (HG 343).

There are references in the novel explaining how Charlie is so attached to minute details happened in his childhood like losing a tooth and his remark about her mother’s trembling Russian song. These reminiscences of him surprise his brother Julius who has no memory about such trifle minute details that has happened in their childhood days.

Charles longs for his brother’s family attachment like him that alone he views has all roots in the metaphysical conception of life. But after the heart surgery, Julius turns a new leaf more metaphysical and less practical minded. The heart surgery becomes symbolic for Julius turning a new leaf with on any perceptions and tendencies bordering more on metaphysical aspects than pragmatism.

Even to his daughter his expressions are filled with sentimental, emotional attachment when his daughter queries casually whether her mother pretty or not, his thus outbursts,

“You loved your mother? Eager swelling feelings suddenly swept up. I forget that I was talking to a child” and said, “oh, I loved them all, terribly, autonomously, I was all torn up with love. Deep in the heart, I used to cry in the sanatorium because I might never make it home and see them. I’m sure they never knew how, I loved them, Mary. I had T.B. fever and also a love fever. I passionate little boy at school. I was always in love. I also loved Menasha, the boarder, and Julius, my brother, your uncle Julius”. (HG 71)
His inability to leave Chicago is not only because of his intense family attachment but because of his abstract memory, an exceedingly fine memory for a city dweller. Like his attachment to his family and friends so also his deep tie with the past speaks volumes about his character.

He feels remorse whenever he comes across any sign or symbol of the past gets uprooted. Once he has paid a visit to his girlfriend’s residence, but it does not exist there. He is grieved at such a situation. He feels as if some important entity is removed from his memory of the past. This remains evergreen in his mind. He himself records that “it was (his) own belief that without memory existence everything was metaphysically injured, damaged” (HG 34).

Thus, Citrine never forgets Humboldt, his blood friend, Menasha, the boarder his parents, his women and his brother Julius. Though many of them subject him to disappointment, they are so rooted in him as they are reminiscences of his past.