CHAPTER THREE

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Generally allegorical writings contain the Journey motif, a Quest or Pursuit on the part of the protagonists towards their goals. The protagonists leave their home with familiar surroundings for a different home with a new environment. According to Gay Clifford, allegory is “a kinetic mode” with a narrative movement which involves the journey or quest of the protagonist (Transformations of Allegory 15). The movement of the protagonists towards their goal can be “represented by voyages, land journeys, air journeys, some of which are realistically represented, others of which are the sheerest fantasy” (Fletcher The Theory of a Symbolic Mode 153).

Among the journeys realistically represented, the first type is the journey for the better change. For example, Christian, the protagonist of John Bunyan’s work, The Pilgrim’s Progress leaves the City of Destruction for the celestial city. He understands that his sinful life in the City of Destruction does not offer him peace and happiness, but it makes his life miserable and pushes him towards hell. He undergoes many sufferings on the way before he is transformed and becomes a permanent citizen of the Heavenly City. The second type of journey is the journey for enlightenment. The protagonist may return to his old surroundings after his enlightenment and transmit his new understanding to others too. For example, Gulliver, the protagonist of Jonathan Swift’s Gulliver’s Travels journeys to so many places, having experiences with
so many people, and returns home with a fresh understanding of himself and the people around him. The third type of journey is the journey towards the worse surroundings. The protagonist realizes the true value of his happy old surroundings through his sufferings in the alien atmosphere to which he has moved. He realizes the worthlessness of his movement and returns to his familiar old surroundings. For example, the parable of Jesus, “The Prodigal Son” may be included in this category. The prodigal son, the second son of the family moves towards an aimless life, leaving his father and elder brother. He wanders in many places along with his friends, spending all the money he has. When all the money is spent, his friends leave him one by one, and he understands that his father’s house is much better than his new environment. He returns to his father, humbly confessing his mistake. His journey back to his father represents a sinner’s movement towards God.

As Angus Fletcher points out, sometimes the protagonist’s journey is a fantasy. It is not the physical journey, but it is “a sort of introspective journey through the self” (Allegory: Theory of a Symbolic Mode 153). Without any physical movement, the protagonist can undertake a journey in his dreams or fantasies over mountains or oceans, and make his comments. For example, Nathaniel Hawthorne’s short story, “The Celestial Railroad” begins like this:

Not a great while ago, passing through the gate of dreams, I visited that region of the earth in which lies the famous city of Destruction. It interested me much to learn that by the public spirit
of some of the inhabitants, a railroad has recently been established between this populous and nourishing town and the celestial city. Having a little time upon my hands, I resolved to gratify a liberal curiosity by making a trip thither. (The Complete Novels and Selected Tales of Nathaniel Hawthorne 1070)

In the above passage, the narrator travels in his dream towards the city of Destruction and decides to make a trip on the railroad connecting the city with the celestial city. The dream-fantasy continues as he sees himself travelling with Mr.SMOOTH-IT-AWAY, Mr.TAKE-IT-EASY, Mr.STUMBLE-AT TRUTH, and others, who are ironic representations of contemporary Man’s frivolous attitude towards God and religion. No traveller in the train looks like a real pilgrim with a spirit of renunciation, but they travel towards the celestial city “as cheerfully as if the pilgrimage were merely a summer tour” (1072). Ironically, the enemy of the celestial city, Appolyon, is the chief engineer of the train. Hence it is not surprising that the narrator feels doomed and forsaken at the end of the journey. He wakes up with “a shiver and heartquake” (1082), and the story ends with the line, “Thank Heaven it was a Dream” (1082). Thus the narrator goes through various places in his dream and makes his comments, criticizing contemporary Man’s love of comfort and easy-going life instead of a spirit of endurance and sacrifice.

This Journey motif is one of the universal patterns of allegory, and it has become a dominant theme in the Jewish-American fiction. The Jewish
protagonists undertake a journey towards America in search of material prosperity and freedom from the oppression and tyranny of their native land. Sometimes the journey does them good, and sometimes it disappoints them. For example, Israel Rusakoff, the protagonist of Ezra Brudno’s novel, *The Fugitive* moves towards New York to escape from the oppression by the Jews and Christians in Russia. New York is a place of comfort and refuge for him, and he becomes “a successfully assimilated American” (Hand Book 20) in New York. While the journey to New York does good for Israel Rusakoff, the other Jewish immigrants are disappointed with the situation there. Similarly in the other Jewish-American novels, some protagonists are profited by their journey to America, while others are frustrated, as America does not satisfy their innermost longings, but intensifies their thirst for their old home and values.

Like his predecessors, Bernard Malamud uses the Journey motif in his novels, and for him, the protagonist’s journey is not only physical, but it is also a means of exploring or discovering his inner self, finally leading to his redemption and the redemption of others. Generally the protagonists of his novels undertake a journey or quest, physical or mental towards a meaningful existence. According to W.H. Handy, for each Malamudian protagonist, “the process of extricating himself from what he discovers is a meaningful existence, becomes a quest for a new life” (*The Fiction of Bernard Malamud* 68). Leslie and Joyce Field aptly explain this quest on the part of the Malamudian protagonist:
The theme of a new life involves the protagonist’s leaving his home in search of a change, a second chance, new opportunities. Sometimes, the change brings good, sometimes not. On the surface, the change may involve only different surroundings. But the change should—if it is going to be a good one—involve a growth in the person from boyhood to manhood, that is, giving up of the selfish concerns of youth for an involvement in the problems of mankind, an acceptance of life’s responsibilities.

(Qtd. in CLC 9 350)

It is clear from the above definition that the Malamudian protagonist leaves his home and surroundings in search of a new life, and this journey involves his gradual growth from selfish immaturity to selfless maturity. Usually the Malamudian protagonist is benefited by the journey, though it does not satisfy him according to his expectations. He understands himself through suffering, learns to blame himself for his failures and frustrations, and undergoes a deep inner transformation.

It is quite evident from a closer analysis of Malamud’s novels that his protagonist undertakes the journey expecting freedom from the shackles of the past and refuge in a comfort-filled, burden-free new life. Yet unconsciously he involves himself in a series of new relationships and responsibilities which he has to accept at the cost of his physical comfort and material prosperity. Thus the journey symbolizes the protagonist’s movement from egotism to selfless
love. Sometimes the values of the new environment disappoint him, but he learns to adapt himself to the new situation by willingly taking up the burdens and responsibilities of others. Some protagonists undergo an inner journey through their fantasies and daydreams, and here too, Malamud reveals their gradual development from pride and lack of understanding towards self-realisation and sharing of the burdens of others. An attempt has been made in this chapter to examine how the protagonists of Malamud’s novels undertake the allegorical journey, whether physical or mental, towards their own redemption as well as the redemption of others.

Roy Hobbs, the protagonist of The Natural, is travelling towards Chicago in a train as the novel opens. He travels with Sam Simpson, a previous baseball player, who initiates Roy into the game, and takes him “to Chicago where the cubs are” (The Natural 5), for a try out. According to Sheldon Hershinow, in The Natural, “a young hero sets out in search of fame and fortune, conquers an ageing hero, only to be laid low by a mysterious temptress” (Bernard Malamud 22). Roy Hobbs defeats Walter Wambold, the leading hitter of the American League with three pitched balls on the way, accidentally kills Sam Simpson in the game and proceeds his journey towards Chicago. In Chicago he is terribly wounded in the gut by a harmful woman, Harriet Bird. Her shooting makes him ineffective in life and in the game of baseball for fifteen years.
At the commencement of his journey towards Chicago, Roy Hobbs is portrayed as an ego-centric individual with his protruding self, hindering his progress in life. He looks at the windowpane of the train with a lit match and finds his own image reflected in it as the train passes through the tunnel. He thinks only of himself, his own ambitions, and eminence in the beginning. As the train emerges out of the tunnel, he "views the moon-hazed summer lightnings" (The Natural 9). Symbolically, this may indicate Roy's broadening vision, with the effacement of self.

Jeffrey Helterman finds a parallel to the adventurous journey of Roy Hobbs in the medieval myth of the Wasteland (Understanding Malamud 34). Knight Parzival undertakes a journey in search of the Fisher king whose land remains barren ever since he received a wound by the same spear, which injured Christ. Parzival is given the task of healing the wound and restoring the wasteland. To heal the wound, he must ask a question of the Fisher King. Knight Parzival fails to ask the question, which makes him a loser, but he tries again, and succeeds in healing the Fisher king and fertilizing the land. According to Helterman, Roy's first journey to Chicago at the age of nineteen can be compared to Parzival's first unsuccessful quest and failure to heal the Fisher king. In spite of Roy's defeating Walter Wambold, he is held back from the game for fifteen years by the destructive woman Harriet Bird's shooting. After fifteen years, Roy Hobbs emerges out and joins the baseball team of knights under Pop Fisher. Helterman says that Pop Fisher represents the Fisher King of the Wasteland because at the time of Roy's arrival, the baseball field is
like the Wasteland suffering from drought. Pop Fisher too suffers from “the athlete’s foot on the hands” (The Natural 44), and his fingers are bandaged. He resembles the Fisher King of the Wasteland with his wound. Malamud aptly describes the dry season of the year along with the dryness in the game of baseball, and the wounded manager Pop Fisher with bandaged fingers:

Removing his cap, Pop rubbed his bald head, with his bandaged fingers, ‘It’s been a blasted dry season. No rains at all. The grass is worn scabby in the outfield and the in-field is cracking. My heart feels as dry as dirt for the little I have to show all my years in the game’. (The Natural 43)

So Pop Fisher is depressed at the existing dry atmosphere even in the baseball field. He is blaming himself for the little he has done in the game. Roy Hobbs arrives on the scene to bring fertility to the dry land as knight Parzival. Like knight Parzival who makes a second attempt and wins in the quest, Roy’s emerging out after fifteen years revives the Wasteland of the game of baseball. With his bat “wonderboy”, he is able to do wonders and rejuvenate the team:

Wonder boy flashed in the sun. It caught the sphere where it was biggest. A noise like twenty one gun salute cracked the sky. There was a straining, ripping sound and a few drops of rain spattered to the ground. The ball screamed towards the pitcher and seemed suddenly to dive down at his feet. (76)
The season itself changes as Roy Hobbs starts playing with his bat. There is continuous rain and Roy is seen “wading in water ankle deep” (77), after the second batting. It rains steadily for three days, to the surprise of everyone. Pop Fisher is very happy, and the baseball team revives. Thus Roy’s journey to Chicago is a success as it rejuvenates the team and cures Pop Fisher’s athlete’s foot of the hands just as knight Parzival’s second attempt heals Fisher King’s wound and revives the Wasteland. Though both of them appear to be losers in the beginning, they emerge into victors at the end of the journey.

It should be observed here that in Malamud’s novels, the allegorical Journey of the protagonists sometimes leads to the phenomenon “of youthful heroes replacing the aged, of the son replacing the father” (Hershinow 22). In The Natural, Roy Hobbs defeats Walter Wambold, and accidentally kills Sam Simpson, the two father figures, one bad and the other good, in the middle of the journey. When he joins the team of the knights under Pop Fisher after fifteen years, he replaces Bump Bailey, the existing leading hitter of the team and assumes the role of a hero. Sheldon Hershinow further says that Walter Wambold reappears as Bump Bailey and “Sam Simpson is metamorphosed into Roy’s new spiritual father, the knights’ manager, Pop Fisher” (Bernard Malamud 23). As Wambold is defeated in the first part of the journey, Bump Bailey is killed in the second part. As Sam Simpson is accidentally killed by Roy in the first part, Pop Fisher’s hopes are killed as Roy begins to lose the game by his greed in the second part: “Pop, on the other hand was losing hope.
His hands trembled and his false teeth felt like rocks in his mouth” (The Natural 215).

Ellen Pilfer traces Roy’s inner journey of the mind, which she calls. “the inward train of Hobbs’, ambitious yearning” (Studies in American-Jewish Literature 140). She says that even the speeding train cannot keep pace with the train of Roy’s mind, “the body-shaking beat of ambitions” (The Natural 22). When he meets Pop Fisher before joining his team, it is said that his mind moves fast like a train though he sits calmly in outward appearance on a concrete step:

For his bulk, he looked lithe, and he appeared calmer than he felt, for although he was sitting here on this step, he was still in motion. He was travelling (on the train never stopped). His self, his mind, raced on, and he felt he hadn’t stopped going wherever he was going because he hadn’t yet arrived. Where hadn’t he arrived? Here. But now it was time to calm down and be quiet though the inside of him was still streaming through towns and cities, across forests and fields, over long years. (45)

Roy’s mind, which is continuously in motion, is effectively presented in the above passage. It seems he is travelling in the train endlessly, through towns, cities, forests and fields. His thoughts move fast and he has high hopes to break every record in the game of baseball.
When Roy expresses his ambitions which speed on like a train to Iris Lemon, the embodiment of goodness, she tries to make him understand that life is more important than breaking the records in the game of baseball. She teaches him the value of true love and suffering for others. Even when she advises him, Roy fantasies the sound of a train and asks her suddenly, “Where’s that train?” (147). She convinces him that there are no trains in the forest where they are relaxing, and the sound he hears “must have been a bird cry” (147). She is the only person who awakens him from his unceasing thoughts of self and vanity and puts him on the right track towards selfless love and sacrifice. Roy Hobbs is much influenced by her, and sets himself in the right direction at least at the end of his baseball career. Even Dutch Vogelman, the pitcher of the opposite team of the Pirates sees a different man in Roy Hobbs after his second encounter with Iris Lemon. When he starts playing at that time, the play field itself is electrified:

Thunder crashed. The pitcher stuffed his maimed fingers into his ears. His eyes were blinded. Pop rose and crowed himself hoarse. Otto Zipp carrying a dark limp on his noodle, covered beneath the ledge. Some of the fans had seen lightning, thought it was going to rain and raised their coat collars. Most of them were on their feet, raving at the flight of the ball. (211-212)
The magical effect of Roy’s batting which affects the players and the audience is brought out in the above passage. Thunder and lightning follow his batting, and the people are astonished and dumb-founded.

The journey or quest in Malamud’s novels usually ends with the hero’s accepting the role of fatherhood with responsibilities. The movement from a lover to a father is rather slow in Roy Hobbs as he is afraid to marry Iris Lemon and involuntarily take up the role of “being a grandfather” (155). Though he has experienced her infinite tenderness and compassionate understanding towards him, his selfish, proud nature stands in the way of taking up the responsibility of selfless Iris Lemon who bears his child in her womb. He is so immature that he neglects her for a season. Only at the close of his baseball career, he realizes her true worth and is prepared to accept her with the child. He understands the wicked nature of Memo Paris, the emblem of evil and throws her away from his life with determination. Though he loses the game, he feels sorry for his useless past with the decision to reform his life, at least at the end of his journey. Of course he is neither very young nor enthusiastic any more to undertake another journey in pursuit of excellence in the game of baseball, but he has learnt the all important lesson that he can become a better individual through suffering and self-realization. Thus Roy’s allegorical journey is a process or movement from selfishness to the acceptance of responsibility.
In Malamud's second novel, *The Assistant*, Morris Bober, a Russian immigrant Jew in America who is the owner of a small grocery store and Frank Alpine, his assistant are the major characters of the novel, of whom Frank Alpine is the primary protagonist. The movement or quest of Frank Alpine contributes to the narrative action of the story. Frank is an Italian by birth and it is said that "he had lately come from the West, looking for a better opportunity" (*The Assistant* 33). Like all the other Malamudian protagonists, he undertakes an allegorical journey towards a meaningful existence. He has been dissatisfied with his aimless life in the past, as he confesses it to Morris Bober, "All my life I wanted to accomplish something worth-while in life—a thing people will say took a little doing, but I don't" (42). Even in New York, he starts his life as a thief and criminal. Before he becomes the assistant to Morris Bober, he and Ward Minogue, a rogue, attack Morris Bober in his store, and rob him of fifteen dollars. He feels very sad for his mistakes and wants to make amends. He helps Morris in small things, visits the store often, and becomes his clerk.

Even when he works as a clerk, Frank commits so many mistakes like stealing from the cash box now and then, and seeing Helen stealthily in the bathroom by "climbing up the air shaft" (292). Yet he is greatly influenced by the simple, innocent life of Morris Bober who teaches him that to be a good Jew or a good man is to do what is right and honest, rather than blindly following some religious rituals. On the whole his journey to New York does him good but for the unfortunate moment when he forces himself on Helen at
the time she is about to give herself wholly to him. His hasty act changes her budding love for him to hatred, and she shouts at him, “Dog-Unicircumcised dog” (203).

Helen’s change of attitude puts a sudden halt to Frank’s onward movement. He stops to reconsider his behaviour towards her and abhors himself: “In a single terrible act in the park hadn’t he murdered the last of his good hopes, the love he had so long waited for-his chance at a future” (212). It seems as though his journey has come to nothing, but Frank does not succumb to total despair. He establishes himself on the right way towards redemption when he replaces the money he has stolen from the grocery store, and learns to love Helen with a selfless attitude and true understanding. He supports the family after the death of Morris, and helps Helen to get college education by working hard in the grocery. He also takes up the job of a counterman in yet another store to meet the needs of the family. His staying power in spite of her indifference and hatred towards him surprises and mystifies Helen who is at the point of accepting him as the novel closes. Thus Frank’s journey ends with his total transformation within his innermost being. He gets circumcised in the end, and becomes a Jew, which is a symbolic act of his inner transformation. Hence Frank’s gradual change from egotism to selflessness, from lust to love, and from unsteadiness to stoic endurance through the purifying process of self-scrutiny and suffering is clearly presented in The Assistant. According to Malamud, Frank Alpine “is the man who, as much as he can in the modern world, is in the process of changing his fate” (Conversations with Bernard
Truly his journey to New York symbolizes the process of change—the change from selfishness and guilt to a state of selflessness and moral endurance.

Jeffrey Helterman finds a parallel in *The Assistant* to the journey of the medieval knight Parzival towards the Wasteland to heal its king and restore its fertility (*Understanding Malamud* 42). As noted earlier, according to the myth, knight Parzival is declared to be the loser after his failure to ask the right question. Parzival does not accept the judgment, but finds the Fisher king again, heals his wound, and restores the fertility of the land. Helterman feels that Frank Alpine is the Knight Parzival and Morris Bober is the king of the Wasteland in *The Assistant*. Frank undertakes a journey to the place of Morris Bober whose grocery store is on the decline at the time of his arrival. Also, at that time, “Morris lay in bed with a thickly bandaged head” (31). The wound in his head is due to the attack of the robbers, Ward Minogue and Frank Alpine in disguise. This wound is similar to the wound of the Fisher king of the Wasteland. Frank Alpine meets Morris Bober, and Helterman, commenting on this, says that though he asks questions like “Do you like to suffer?” (150) and “what do you suffer for?” (150), he is not able to comprehend the simple answers given by Morris like “I suffer for you” (150), and “you suffer for me” (150). He appears to have failed in his quest, gets dismissed by Morris, and loses the favour of Helen. Yet he persists in his effort, stays in the profitless grocery store even after the death of Morris and revives it. He manages to win
the favour of Helen once again. She reflects on his changed behaviour in the end:

In bed, half-asleep, she watched the watcher. It came to her that he had changed. It’s true; he is not the same man. She said to herself. I should have known by now. She had despised him for the evil he had done, without understanding the why or aftermath, or admitting there could be an end to the bad, and the beginning of good. (293)

Helen’s hopes regarding the end of the bad and the beginning of good clearly reveal Frank Alpine’s successful journey with the realisation of his goal as knight Parzival’s victorious quest. He not only revives the grocery store, but he also stands a good chance of winning back Helen with love and devotion.

Like Frank Alpine, who journeys towards New York in search of new adventures, Yakov Bok, the protagonist of *The Fixer* undertakes a journey from the poverty-ridden shtetl for Kiev, the holy city for the Christians. It is not merely a physical journey, but it is also an inner journey in which the protagonist gradually moves from arrogance and self-centredness towards selflessness and sacrifice. Yakov Bok is dissatisfied with his job as a fixer and suffers from poverty. His childless wife leaves him and elopes with another man. He wants to escape from all his worries and seek for a better life in the city of Kiev. He even shaves his beard to hide his Jewish identity much to the
annoyance of his father-in-law, Shmuel who says, “Cut off your beard and you no longer resemble your creator” (The Fixer 12). He replies arrogantly to his father-in-law’s questions, and neglects his loving advice. When Shmuel asks him why he should seek his fortune in the land of the anti-Semites, Yakov replies: “It’s time to get out and take a chance. Change your place change your luck people say”. (15). Yakov’s thirst for a new place of adventures is seen here. He sets off in an old wagon pulled by Shmuel’s nag, “a naked-looking animal with spindy legs, a brown bony body and large stupid eyes” (15), and begins his physical as well as spiritual journey in search of a new life. Troubles start on the way when two wheels of the carriage are broken. He has to leave the wagon and ride on the horse: The horse also gives trouble and refuses to go forward. Yakov Bok gets irritated and shouts at the horse: “I’m a bitter man, you bastard horse. Come to your senses or you’ll suffer” (26). His inability to project movement from the horse may symbolize his failure to influence anybody, even the weakest animal. Finally he has to sell his horse for the boat-journey across the river Dnieper. The boat journey is not pleasant because the boatman is an anti-Semite, who calls all the Jews “long-nosed, pock-marked, cheating, blood-sucking parasites” (28). At the end of the boat-journey. Yakov’s “bag of prayer things fell with a plop into the Dnieper and sank like lead” (29). This may indicate Yakov’s loss of faith in religion.

In Kiev, Yakov is falsely accused of the ritual murder of Zhenia Golov, a twelve year old boy, while working as a supervisor in a brick factory owned by Nikolai Lebedev in the district of Lukianovsky, a district forbidden for the
Jews to live in. He is arrested and put in prison for two and a half years. It is in the prison that Yakov’s inner mind, the journey of his fast moving thoughts is exposed, which shows his gradual, inner transformation. His evolution from isolation and escapism to commitment and compassion is effectively brought out through his thought process, though he is physically without any movement in prison. According to Abramson, Malamud’s treatment of real freedom involves “the release of care and responsibility from the bars of selfishness” (Bernard Malamud Revisited 65). Imagination helps Yakov to a great extent in creating this freedom. In prison, he imagines that he assumes the job of the fixer again working with his tools. He dreams that he is in the outside breathing fresh air. He longs for all sorts of delicious food:

If you’re lucky and get out to the shtetl, you might call on a friend, or if he’s out, sit alone on a bench in front of his hut. You can smell the grass, and the flowers and look at the girls, if one or two happens to be passing by along the road. You can also do a day’s work if there’s work to do. Today there’s a little carpentering job. You work up a sweat sawing wood apart and hammering it together. When it’s time to eat, you open your food-parcel—not bad. The thing about food is to have a little when you want it. A hard boiled egg with a pinch of salt is delicious. Also some sour cream with a cut-up potato. If you dip bread into fresh milk and suck before swallowing, it tastes like a feast. And hot tea with lemon and a lump of sugar. (193-194)
The above passage shows how Yakov's thought process, ranging from work to different items of food helps him to create his own freedom though he is inside the prison. The above description of various items of delicious food is quite interesting and it relieves him from the terrible boredom of the prison. The walls of the prison fail to imprison his soaring upward journey towards real freedom. He constructs his own freedom through his imagination inside the prison, while the other characters, especially the prison authorities, though they remain outside the prison walls, are definitely inside the prisons of their own making.

Apart from his thought process concerning food and other activities, Yakov is engaged in a serious reflection about his past life. He feels sorry for his past mistakes and resolves never to commit those mistakes again. He thinks of his wife Raisl with love, and not with bitterness as before. Suffering in prison has mellowed his attitude towards her. He does not blame her for eloping with another man, but he treats her in his thoughts with sympathy that she has "tied herself to the wrong future" (193). He does not curse her any more for her unfaithfulness towards him. On the other hand, he blames himself for her mistake that only because of his indifference and lack of consideration towards her, she has left him. His attitude towards Shmuel is also changed as he begins to love the old man with great understanding and compassion. He emerges into a man of courage when he thinks about the Jewish philosopher Spinoza's teaching that "if a state acts in ways that are abhorrent to human nature, it's the lesser evil to destroy it" (299). He understands that the anti-
Semitic have attempted to eradicate the Jews all over the world, and it is his
duty to oppose and prevent it. Even when he is promised freedom from the
cruel torture of the prison, if he puts the blame of ritual murder on his Jewish
brothers, he boldly refuses to betray the Jews just for personal gain. In his
imagination he is able to shoot at the Tsar in the heart because he is responsible
for all the pogroms against the Jews in Russia. He has the vision of the Tsar
lying down on the floor with his bullet in the heart and “the stain spreading on
his breast” (299), as the carriage takes him to his trial. He is ready to face the
trial boldly as a changed man. Thus Yakov’s journey towards suffering and
painful experience has transformed him to a man of principles as he says in the
end that “there is no such thing as an unpolitical man, especially a Jew” (299).

As has been pointed out in the previous chapter, Bernard Malamud’s
novel The Pictures of Fidelman: An Exhibition presents in six different parts,
the comic adventures of the hero, Arthur Fidelman, who is often on a journey
or quest. Sheldon Hershinow feels that Fidelman’s journey in general
“represents a search for a meaningful existence” (Bernard Malamud 77).
According to him, this quest “continues literally and figuratively as Fidelman
wanders from town to town in Italy, from story to story in the book” (77).

Although Arthur Fidelman exhibits himself as a fool, succumbing to the
sexual pleasures of the body, Malamud has stated that his aim in writing this
picaresque novel is to let his comic hero “find himself both in art and self-
knowledge” (Sheldon 85). Fidelman travels through various cities of Italy,
Rome, Milan, Florence, Naples and Venice in these episodes hoping to excel in writing, drawing, painting and carving. He finds out that he is a failure not only in art but in life as well. Self-realization, eventually, often leads him to love others and makes him take up responsibilities.

In the first part “Last Mohican”, Fidelman undertakes a journey towards Rome to study on Gioto, the famous painter. As a student of Research, he has with him the opening chapter of his thesis. This journey is not only physical, but also spiritual as it brings about a deep inner transformation in Fidelman. Through Shimon Susskind, a Jewish wanderer from Israel, Fidelman realizes that his work on Gioto is a mere waste unless he imbibes the true compassionate spirit of Gioto. He understands himself to such an extent that he is willing to part with his spare suit to Susskind even though the latter burns the opening chapter of his thesis.

Critics find the second episode, “Still Life”, quite different from the first one in that it exposes Fidelman as a ludicrous fool- an utter failure in art and in life. He shares a studio with a lady, namely Annamaria, in response to her advertisement and begins his job as a painter. Sheldon feels that in “Still Life” Malamud juxtaposes “Fidelman’s wild sexual encounters against his increasingly futile and desperate attempts to become a painter” (82). He is more interested in his sexual affair with Annamaria, and he is not able to paint anything properly. His journey to Italy in this chapter ends with failure in
painting, religion, and life. As Abramson points out, “he is a prisoner for his lust to Annamaria” (Bernard Malamud Revisited 83).

The third chapter “Naked Nude’ finds Fidelman as a traveller and wanderer “adrift penniless in the stony gray Milanese street” (Pictures 71). He picks his first pocket and is captured and enslaved by Anglo and Scarpio, the keepers of a brothel. They want him to steal a painting, Tiziano’s “Venus of Urbino”, kept in the island of Lago Maggiore and replace it with his own painting. Fidelman undertakes the journey towards the island in a boat with Scarpio on “a moonless night with touches of Alpine lightning in the distant sky” (90). The journey is towards a crime, unwillingly undertaken by the protagonist, and so the night is described as “moonless” (90). Flashes of lightning in the distant sky may indicate Fidelman’s glimpse of hope in the surrounding darkness of his life towards redemption. He does not commit the crime of stealing, but runs away with his own painting. So this journey ends with some reformation on the part of Fidelman.

In the fourth chapter, “A Pimp’s Revenge”, Fidelman is in Florence and he is a sculptor of madonnas. He sells the madonnas and uses the money for his livelihood and for painting his masterpiece, “Mother and Son”. Like the other Malamudian protagonists, he wanders along the streets of Florence, looking for better opportunities. He walks past “the fruit and vegetable stalls in the piazza, zigzagging through the oltrarno streets” (99) to sell his madonna at a good price. He is also in search of a whore to help him in painting and sex At
last, he picks up Esmeralda, whose pimp Ludocico is offended beyond measure at his act. Fidelman’s aimless pursuit after painting and sex ends in failure in this chapter also. As he is not able to paint his masterpiece of mother and son, he aims at painting the picture of the prostitute and the procurer, and succeeds in the attempt. Unfortunately he listens to Ludovico’s advice and ruins the picture completely by touching it with a light shade. According to Abramson, Fidelman “paints his masterpiece, but has too little understanding both of art and his own life to leave it alone and in the end destroys it in an attempt to make it perfect” (Bernard Malamud Revisited 84). His thought process, his mind’s inward journey, leads him in the wrong direction, and pushes him to ruin the picture:

He got up to look and doing so, changed his mind, not bad at all: though Ludovico was right, the picture was dark and could stand a touch of light. He laid out his paints and brushes and began to work, almost at once achieving the effect he sought. And then he thought he would work a bit on the girl’s face, no more than a stroke or two around the eyes and mouth, to make her expression truer to life. More the prostitute, himself a little older. When the sun blazed through both windows, he realized that he had been working for hours. He put down his brush, washed up and returned for a look at the painting. Sickened to his gut, he saw what he felt. He had ruined it. (146)
Fidelman’s perverse thoughts, thus, moving fast in his restless mind, make him sleepless and force him to ruin the picture. His thought process leads him towards his own destruction. Yet there is some hope for Fidelman for redemption when he does not blame Ludovico for the ruin of the picture though it is Ludovico’s evil advice that has prompted him to spoil the painting, but he blames himself for the ruin. He punishes himself by thrusting the blade of the bread knife into his gut saying, “This serves me right” (147).

In the fifth chapter “Pictures of the Artist”, the writer, the painter and the sculptor becomes the digger of holes in Naples. Sheldon Hershinow points out that Fidelman undertakes a journey in this chapter “through the underworld of his own subconscious” (Bernard Malamud 83). A ghost-like figure pushes him into one of the holes and covers it up with earth after his inhuman behaviour to a poor stranger in refusing to return his entrance fee to feed his starving children. The ghost-like figure appears to be the spirit of the poor stranger who “is now dead in the Bay of Naples” (160). He punishes Fidelman for his inconsiderate attitude by burying him alive in one of his holes.

As Sheldon points out, the fall of Fidelman into the hole is really his symbolic journey through his own subconscious mind. Fidelman emerges out with a fresh understanding that his pursuit of art is nothing as long as he remains selfish, arrogant and inhuman. He throws away all his paints and brushes except one into the Dead sea. He has the vision of a Christ-like Susskind preaching to multitudes. Fidelman wants to paint the master’s
picture, but he seems to ask Fidelman. “My child, why do you do that which I forbade you? Don’t think I can’t see you, I can.” (164). Fidelman is pricked to the heart, and professes complete surrender:

Master, forgive me. All I meant to do was preserve thy likeness for a future time. I guess it gotteth to be too much for me, the thought that I might. Forgive, forgive in thy mercy. I’ll burn everything, I promise, papyrus, charcoal, a roll of canvas I have hid in my hut, also this last paintbrush, although a favorite of mine.

(164)

Though Fidelman appears to be penitent here, art has still blinded his eyes from true love and sacrifice. He is portrayed in the image of Judas who betrayed his master Jesus for thirty pieces of silver. After committing his life to Christ-like Susskind, and throwing away all his paints and brushes, Fidelman still runs out to buy paints, brushes, and canvas with thirty nine pieces of silver. He does not yield his life completely to Christ by abandoning his self, but still proceeds with his own selfish desires. His role of Judas is very clear when Malamud says “Fidelman goeth to the master and kisseth him full on the lips” (166).

Again Fidelman has to undergo a purgatorial journey through his subconscious mind. As he is engaged in painting a cave beneath his sick sister Bessie’s apartment, he fantasies a talking hundred watt bulb reproving him for
his negligence of his sister. It seems to advise him to choose love and selflessness over pride and arrogance. Fidelman wants to postpone his visit to her but the bulb seems to persuade him again and again to go and see his sister before her death. Fidelman at last responds to the call of duty and visits his sister before her death. Thus Fidelman's journey through his subconscious mind is not a waste. It exposes him as a selfish, inhuman traitor, purifies him with a sense of awakening, and helps him emerge into a man of some responsibility and consideration for others in "The Pictures of the Artist".

In the last section, "Glass Blower of Venice", Fidelman is in Venice. He is pictured as a ferryman, taking passengers across the canals of Venice. He is engaged in his work, and at the same time continues his quest after an object of art. His mind is always restless and unsatisfied, longing for some attractive object. Ironically he finds an attractive woman, Margheritta, the wife of a glass blower in Venice, Beppo. They make love in Beppo's home itself. He is also very friendly with Beppo, who is a homosexual. Beppo, discards all the paintings of Fidelman as worthless and destroys them with a penknife. Fidelman has to understand that human relationship is better than art. He gets involved in a homosexual relationship with Beppo who teaches him how to blow glass, and advises him to give up painting. Beppo's homosexual relationship with Fidelman annoys Margheritta who urges Fidelman to leave Venice so that she can have domestic peace. Fidelman hearkens to her and undertakes a journey towards America.
Sheldon Hershinow is of the view that “Fidelman completes his journey of moral self discovery in ‘Glass Blower of Venice’ which he begins in the first story ‘The Last Mohican’” (86). According to him, Fidelman, the critic, the painter, the sculptor and Judas is “saved by abandoning the pretenses of art for the honesty of craftsmanship, and by giving life rather than taking it” (86). Though he makes many mistakes in his search for perfection in art and life, the journey leads him to a continuous self-realization that he is a failure in both art and life. He gives up his vain pursuits after writing, painting, and sculpturing, and works as a skilled glass blower in America.

While there is real physical journey of the protagonists to new surroundings in the first four novels of Malamud, there is no physical journey of the protagonist to a different place or surroundings in The Tenants, but the main protagonist, Harry Lesser undertakes an inner journey through his deep thoughts and reveries. The action of the novel moves forward only through Lesser’s fantasies, daydreams or nightmares. According to Cynthia Ozick, the novel progresses through revelation. She further vouchsafes: “The revelation is one-sided. It happens inside Lesser. We do not know really what happens inside Willie” (Qtd. in CLC 11 347). Through Lesser’s thought process, it is revealed that he is a writer who has finished two novels and that he is struggling to finish his third novel:

At twenty-four and twenty-seven I published my first and second novels, the first good, the next bad, the good a critical success
that couldn’t out-sell its small advance, the bad by good fortune bought by the movies and kept me modestly at work--enough to live on. Not very much is enough if you’ve got your mind on finishing a book. My deepest desire is to make my third my best.

(The Tenants 13)

From Lesser’s reflections, it is clear that he strives hard over his third novel to make it his masterpiece. He also reveals that, of the two novels, he has completed, one is good, and the other is bad.

According to Sandy Cohen, Harry Lesser “uses his writing for the most subjective, egoistic reasons, a private search for self” (Bernard Malamud and the Trial by Love 112). He further says that Harry Lesser “is like a man adrift on the open sea; he has no perspective” (120). Ironically his third unfinished novel is to be entitled The Promised End, while Harry Lesser and his protagonist lack love and a definite purpose in life. According to The Bible the Israelites undertook a journey for forty years in the wilderness before they had their promised end, or reached the promised land of Canaan. As a Jew, Harry Lesser is supposed to have a definite purpose in life, but he involves himself in an aimless pursuit to gratify his ego and lust. He wants to write about love, but he is incapable of giving love and seeks only self and vainglory.

Malamud projects Lesser’s thoughts through day-dreams or fantasies. He sits down for writing in the ruined apartment in New York, but his mind
travels back to the past. He fantasies an attractive small garden, which used to be in the place of the ruined building:

On the roof was once an attractive small garden where the writer liked to sit after a day's work, breathing, he hoped, as he watched the soiled sky--the moving clouds, and thought of Wm Wordsworth. Occasionally a patch of blue escaped from somewhere. Gone garden, all gone, disassembled, kidnapped, stolen--the potted flowering plants, window boxes of pansies and geraniums, wicker chairs, even the white six-inch picket fence a civilized tenant had imaginatively put up for those like him who enjoyed a moment's repose this high up in the country. (15)

Inside the ruined building, Lesser is able to imagine, a nice apartment, a beautiful garden and pleasant surroundings. Unfortunately he is not able to cherish these cheerful thoughts for a long time. Soon gloomy thoughts about ruined buildings and structures fill his mind. He is depressed with the emptiness of the building and the dullness of his existence.

Many Critics consider the three endings of the novel as Harry Lesser's fantasy. Even in the inner journey of his continuous thought process, there seems to be some development towards compassion and mutual understanding. The first ending--the burning of Lesser's apartment appears to be his nightmare, his inherent fear of being destroyed in the crumbling building
before he finishes his third novel. The second ending, the double wedding, offers some hope regarding the possibility of the Black and White races living in harmony and mutual understanding. The third ending of the novel, of the two writers killing each other, appears to be gloomy, but there is a subtle indication of each writer feeling the anguish of the other in the end. This is indeed an improvement in Lesser’s attitude from immature selfish outlook towards mature, selfless realization of responsibility towards others. Though Lesser does not rise to the level of compassion and sacrifice like the other Malamudian protagonists like Frank Alpine, Seymour Levin and Yakov Bok, there is some progress in his outlook, and Malamud reveals this change through the inward movement of his thoughts and fantasies.

Lesser’s inner journey to many places in between his heavy schedules of writing gives him relaxation from the monotony of work. From his dirty apartment in New York, he is seen descending into other cities through the wings of the mind and enjoying the pleasures there. For example, one such trip takes him to the city of Harlem:

Lesser descended by parachute into Soul city by himself. He sees himself walking on Eight above 135th, drifting uptown alone on the wide dark sea, though the place is alive with many bright-sailed small craft and coloured birds, brothers and sisters of all shades and shapes. Any way he is walking amiably along not even
thinking of writing, in love with the sights and sounds of this exotic small city on a warm and sunny day. (71-72)

The above passage accounts for Lesser’s longing for mutual love and affection. He enjoys his imaginary walk in the strange city and desires companionship there. He greets the passers-by, though many ignore and scorn him. It is clear that through the inner journey or deep thought process of Lesser, Malamud reveals Lesser’s longing to find comfort and solace in Nature and human love. His reveries also reveal his movement towards self-realisation, mutual love, and responsibility towards others.

Malamud employs the journey motif effectively in his novel, Dubin’s Lives. William Dubin, the protagonist of the novel always feels that his life itself is a journey, an aimless journey in a wrong train:

If your train’s on the wrong track, every station, you come to is the wrong station. The wrong stops, year after year, were vocation and women he could not make it with. It seemed to William Dubin he was not prepared to invest a self in a better self-give up solitude, false dreams, the hold of the past. The train chugged on: the wrong train. (Dubin’s Lives 100)
Thus William Dubin’s life from the beginning is compared to the journey in a train. Often he feels that he has taken the wrong track for the journey. He is a biographer who has written on the lives of great men as Thoreau and Mark Twain, and has started writing the life of D.H. Lawrence at the age of fifty six when the novel starts. His life with his wife Kitty, a goyish widow, demands a lot of patience and adjustment, while his affairs with other women, especially the one with Kitty’s maid, Fanny Bick, fill him with a sense of remorse and despair. He is always dissatisfied and frustrated, blaming himself for his aimless life.

William Dubin also undertakes a real journey to Venice, which is not a purgatory journey towards redemption, but it is a journey to gratify his lust. He wants to enjoy his life for one week with Fanny, but the journey fills him with sadness and depression. On the very day of his arrival in Venice, the pleasant sunny weather changes to a misty, unpleasant one. Fanny also proves to be unfaithful, and he makes himself a ridiculous figure through this journey. Dubin feels very miserable after this journey and mumbles to himself “See what I’ve done to myself. I am like a broken clock-works, time, mangled. What is life trying to teach me?” (Dubin’s Lives 171). In his depression, he is caught in a blizzard, which covers him with snow. Snowflakes hide his vision and he is unable to find his way. Malamud purposely juxtaposes the real blizzard with the blizzard of his life--his aimless straying after Fanny Bick. His purposeless wandering with uncertainty is aptly revealed:
Dubin turned left where he had been standing at the wall and after tedious and forgetful walking, as dusk grew darker, he was convinced he was on the right road plodding the long but on wrong way back. Wrong because long. He stopped, deathly wearied, trying again to decide whether to go the other possibly shorter way. He was dully cold, his clothes wet, face stiff, hands and feet freezing. His back teeth ached with cold. (172)

Dubin's confusion between the long and short way in the blizzard nearly soaks him to death when his wife, kitty arrives there in a car and saves him from death. Jeffrey Helterman feels that the implication here is that Dubin's security lies in travelling “on the straight and narrow path” (Understanding Malamud 103) with his wife kitty. Attachment with Fanny only fills him with unfulfilled longings and frustrations.

Though Dubin's journey is purposeless and self-gratifying most of the time, he is not without longing for a meaningful future, generally found in the Malamudian protagonists. For example, in the beginning of the novel, Dubin walks along a long route with thoughts about the past and questions regarding the future: Here his walk is considered as a journey. Even as he walks, he asks himself what he should do for a better life. He is with the lingering question, “what must I do that I haven’t done?” (53). This thought-provoking question brings out the longing in Dubin's mind for a new life. Until the very end of the novel, he is in a conflict to choose between the two women--his wife Kitty and
his mistress Fanny Bick, in the journey of his life. In Fanny’s presence, he
forgets himself and his domestic obligation. Yet he is not without conflict
when he is involved in a sexual relationship with her. He is a haunted
protagonist of Malamud who cries out “which is the nearest way to the High
way” (172) as lie is trapped inside the forest when the physical as well as the
moral blizzard strikes him. Really he wants to reform his life and put himself
on the high way towards redemption.

Thus Malamud uses the Journey motif again and again in the novel to
portray the protagonist Dubin’s aimless driftings, away from the peace and
security he truly longs for. His mind is in a turmoil whether to choose his wife,
Kitty or Fanny, his young mistress. Finally obligation wins over passion, when
he leaves Fanny and runs up “the moonlit road, holding his half stiffened
phallus in his hand for his wife, with love” (399). ‘The moon lit road’ (399)
indicates that the road which Dubin has taken at last is the right road with
bright moon light, different from the wrong, dark roads he has taken so far.

Calvin Cohn, the protagonist of God’s Grace is a Jewish paleologist who
is miraculously saved from the holocaust as he is working under the sea in a
submarine attached to the oceanography Vessel, Rebekah Q. All the other
human beings are destroyed in the thermonuclear war between the Djanks and
the Druzhkies. Even in the beginning of the novel, Calvin Cohn is seen drifting
aimlessly on the lone vessel. It is a pathetic journey and he “went where the
crippled vessel bore him, wondering whether to swim if it sank” (19). He has
the haunting question in his mind, “what shall I do, alone of all men on this devastated earth?”(19). Cohn’s journey with uncertainty and fear is effectively presented here. While the other Malamudian protagonists undertake a voluntary journey, Cohn drifts along the ocean against his will when “the swollen seas tilted this way and that”(12). He finds a chimpanzee in the vessel, and names it Buz. Both Cohn and Buz arrive at a new island, and Cohn begins a new life of adventures in the island. They find more chimpanzees in the island, and Cohn establishes a community of chimpanzees, becomes their teacher and attempts to create love and harmony among them. Though the chimps fail to understand him, he cares for their welfare and survival. There is a definite change in Cohn’s attitude at the end of the novel. Initially, he considers God as indifferent, but later on, he understands God’s mercy towards him when the chimps are about to sacrifice him. Cohn’s change of attitude from a sense of fear and indifference towards God to the realisation of God’s love and mercy is the result of his mature thought process, the inner journey of his mind.

David J.Zacker compares Cohn to the Biblical character, Noah who survived with his family, some birds and animals after the First Flood. (Judaism vol.43,163). Noah journeyed in an ark on the surface of water during the First Flood. Similarly Calvin Cohn drifts in the vessel, Rebekah Q for some time after the Second Flood. Noah sees a rainbow in the sky which reminds him of God’s covenant with Man. Calvin Cohn sees a broken faded rainbow in the sky indicating a broken covenant. At the close of the novel,
Calvin Cohn "climbed the Stone Mountain with his bare feet holding the split wood against his chest" (200). According to Zacker, Cohn’s journey to the mountain top also symbolises the Biblical journey of Isaac with his father Abraham to the Mount Moriah for a sacrifice (164). As Isaac asked his father where was the lamb for the sacrifice, Cohn asks Buz, “where is the ram in the thicket?” (200). Ironically, the father-son roles are reversed here, as Buz is the adopted son of Cohn, who offers his father as sacrifice. Peter Fresse, in this connection, says that this is a contrast to the Biblical story because Abraham demonstrates his love for God above parental love in laying his beloved son Isaac upon the alter while here the son “sacrifices the father to complete the demise of self-destructive man from the face of the soiled earth and to create room for the new cycle of evolution” (Critique Vol.36, 165).

Peter Fresse continues to point out that God’s Grace is a post apocalyptic tale that examines what might come after cataclysm, and it is “a humanist’s impassioned plea for a deluded mankind to come to its senses and its concern is with guilt and responsibility, atonement and redemption” (164-165). Cohn’s aimless journey, in the beginning of the novel, on the disturbed ocean with Buz may symbolise Man’s sense of guilt over-laden with responsibility, and his final journey to the mountain cliff to be sacrificed by the chimps, may symbolise his atonement leading to redemption. Further, Peter Fresse calls Cohn “an embattled Moses fighting for the spiritual improvement of his apish people” (165). Moses, the great man of God led the Israelites on a journey for forty years in the wilderness towards the land of Canaan and it is
said in the Bible that the Israelites were a stubborn and rebellious People. As Moses had to lead such people, Cohn works hard for the improvement of the selfish, greedy apes. However he tries to educate them, their inherent nature is not changed. They remain selfish, greedy and ungrateful. Malamud seems to say ironically that when men fail to be considerate, selfless and grateful, we cannot expect these noble qualities from chimps. Cohn tries hard to create a new society among them for their peaceful living, but his efforts fail miserably, as the chimps Esau, Bramberg, and Easterhazy harm the new inhabitants of the island, the baboons, and eat them. Finally they kill Cohn’s only child, Rebekah Islanda, whom he begets through Mary Madalyn, the female chimp. Cohn mourns over the death of his child because he has failed to protect his only hope, the future of a new civilization. Anyhow he renews his relationship with God after a bitter struggle against Him, before the chimps sacrifice him. Suffering has taught him to value life and he is grateful to God for giving him a long life to work among the chimps with a noble purpose. Thus Cohn’s journey of life ends in hope and not in despair.

Also, George the gorilla chants “a long Kaddish for Calvin Cohn” (201) which is a sure indication of a new lie on earth with compassion and consideration for others. Malamud seems to say that only mutual love and compassion can save the human race from entire annihilation and lead them towards redemption. Also it is evident that Calvin Cohn’s leading of the living beings on the island on a journey towards regeneration is not an entire waste as
at least one living creature has imbibed the essence of his teaching as well as Malamud's--the value of mutual love and compassion.

It can be understood here that the allegorical Journey motif is employed by Malamud in all his novels. In his first four novels, there is a specific mention of the hero leaving his surroundings in search of a new life of adventures. In each of these four novels, the protagonist leaves his familiar surroundings for a new environment. This search does not fulfill his expectations, but involves him in a tangle of new relationships and responsibilities. He does achieve a new life, not by shaking off his guilty past and accepting a carefree life, but by loving others and learning to suffer for others. From Malamud's point of view, this learning to live and suffer for others and emerging into an emblem of selfless sacrifice always lead to the hero's own redemption. The protagonists of the first four novels, Roy Hobbs, Frank Alpine, Seymour Levin and Yakov Bok, though unique individuals, with different interests, they all move to different places from their own. They learn to understand themselves and others through suffering, and end up by taking up responsibilities. Their journey leads them to self-realisation and self-scrutiny. They realise that their lives have been worthless, and abhor themselves for their failures. This self-discovery helps them to become mature individuals. So their outward journey contributes to the inner journey--the painful process from immaturity to maturity.
In the next four novels, *The Pictures of Fidelman: An Exhibition*, *The Tenants*, *Dubin’s Lives*, and *God’s Grace*, though the protagonists, Arthur Fidelman, Harry Lesser, William Dubin and Calvin Cohn move to some places, their main journey is inward—their deep inner thought process. They change gradually as the action of the novel moves and they can be categorised as those who travel through day-dreams, fantasies and reveries. Malamud exposes the minds of these protagonists through these devices and shows the gradual inner change in them. Their sense of guilt and unworthiness, self-scrutiny, and gradual development from selfishness to selfless understanding about the needs of others are revealed through the subtle exposures of their minds.

Whether the journeys of the protagonists are physical or mental, they “illuminate their environment and personalities” (Avery 80). In the first category, Yakov Bok’s journey to Kiev illuminates his surroundings, as the prison authorities, guards and even the fellow prisoners understand that Bok is an innocent man suffering for the Jews. The atrocities of the anti-Semites against the Jews are exposed through his attitude towards suffering, and his bold determination not to betray his own people. It illuminates his personality in that the selfish Yakov Bok emerges into a considerate and compassionate individual. Under the second category of the mental journey, Harry Lesser’s fantasies illuminate his surroundings and personality in *The Tenants*. He is able to imagine an attractive garden in the place of a dirty flat in New York. His day-dreams and fantasies give him relaxation from his hard work. Through his fantasy of his hard fight between himself and the black writer with the
mutual killing of one another, his compassion and understanding of the other’s pain are revealed. Thus the allegorical mode of the protagonist’s Journey, revealing his “agonizing search for self-understanding” (Sheldon 118) is effectively used in Bernard Malamud’s novels. Obviously, Malamud’s protagonists always succeed in their search, and are ready to transmit to others, what they have learnt, at the end of the Journey. While Malamud’s protagonists are benefited by the allegorical Journey which leads them towards self-realisation and mutual understanding, they are equally influenced by some characters, who are the allegorical representations of their own conscience. So the next chapter deals with the objectification of conscience by characters, which is an effective allegorical mode of characterization, employed in Malamud’s novels.